

SANSKRITI CENTRE

A proposal for the Museum & Art Gallery in
Hazaribagh along with a Resource Centre &
Painted mud houses

Abstract

Sanskriti Museum & Art Gallery was founded by Bulu Imam, after he discovered the first rockart of Hazaribagh at Isco, subsequently bringing to light over dozen meso-chalcolithic rockarts, including the prehistoric archaeology of the North Karanpura Valley in Jharkhand.

Bulu Imam

Hazaribagh

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1. EXECUTIVE SUMMARY

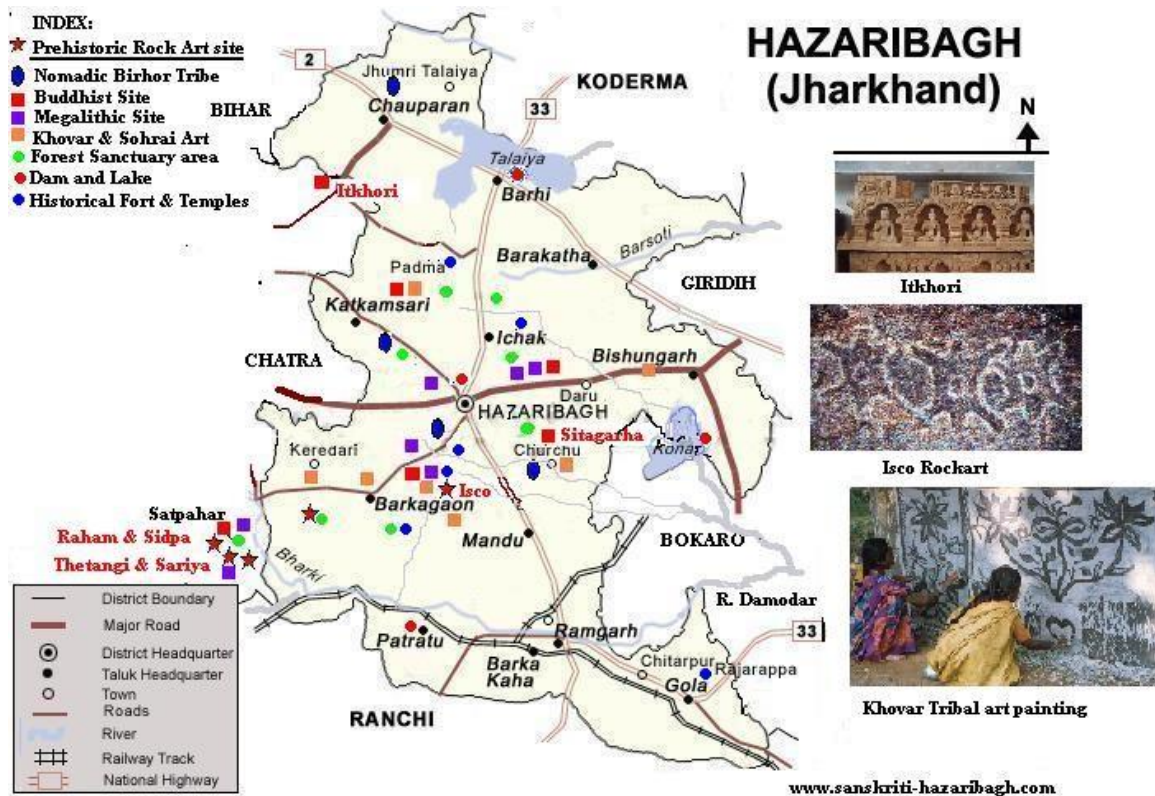
This proposal is prepared for the Department of Art & Culture as well as the Department of Tourism, Govt. of Jharkhand, with the aim to identify and promote the existing rich cultural and archaeological heritage in the forested and tribal districts of Jharkhand for international tourism. The report focuses on Hazaribagh and its surrounding sites which have been brought to light by Bulu Imam through his Sanskriti Centre and which has been instrumental highlighting the connection between tribal art and prehistoric rockart along with the archaeology of the North Karanpura Valley which has been drawn to the attention of UNESCO as a potential World Heritage Site.

In 1991, he discovered the first rockart of Jharkhand at Isco, and subsequently over dozen rockart site in the North Karanpura Valley and established the Sanskriti Centre along with the Sanskriti Museum & Art Gallery. In 1993, he brought to light the Khovar (marriage) art, and then the Sohrai (harvest) murals painted on the walls of the mud houses of the Hazaribagh villages. He showed the connection between the region's rockart and the painted village houses. In 1995 he established the Tribal Women Artists Cooperative (TWAC) to promote the tribal art of the region, which has held over 50 international exhibitions of Khovar and Sohrai paintings in Australia, Canada, Europe, & UK.

Visitors come to Sanskriti Centre which is attached to the Museum and Art Gallery, and where the guests can stay in the living quarters and have cultural experience of Jharkhand. Bulu Imam and his centre will be the inspiration of the project to develop a tourist complex in a manner where the tourists can base themselves to visit the painted villages, prehistoric sites, temple sites, and other scenic places like national parks, etc.

2. HAZARIBAGH

Hazaribagh or ‘the land of a thousand orchards’ was described as ‘a pleasant leafy town’ in the Lonely Plant Guide, and was considered a holiday destination for the peoples of Calcutta during the early 20th century. It has a long history associated with the early British India, and has many stories to tell. But apart from being a historically interesting place it also has a lot to offer to the world. The rich palaeo-archaeology discovered in the Hazaribagh plateau along the river Damodar in the North Karanpura Valley witnesses the story of human evolution in the region, along with the rock paintings continuing into a mural painting tradition in the forested villages of Hazaribagh.



3. SANSKRITI CENTRE, HAZARIBAGH

Bulu Imam is a cultural and environmental activist working for the protection of tribal culture and natural heritage in North Jharkhand to save the North Karanpura Valley. He received the Gandhi Foundation International Peace Award, 2011 (UK) at the House of Lords, 'for humanitarian work' amongst the tribal peoples of India.



A poet by birthright, an artist by inclination, and an environmentalist through personal obsession, he became the Regional Convenor of INTACH in 1987 and continues in this capacity. Widely travelled, widely read, widely experienced, at 74 years of age today he lives and writes in Hazaribagh at the Sanskriti Centre which he founded for preserving the tribal culture and environmental heritage of Jharkhand.

'So deeply buried was he in the Indian bush that we thought Bulu Imam, his museum of tribal art and his cottage industry of books, essays, poems and tracts would remain a treasure known only to a few.'

Popham, Peter 'A Gandhi of the Indian jungle'. *The Independent*, UK, (12 July 2010)



Sanskriti Centre is the initiative of Bulu Imam a growing number of supporters for searching out unknown aspects of the cultural and natural heritage of Hazaribagh region of north Jharkhand, and promoting tribal arts and protecting the natural heritage. The Centre is also the office of INTACH (Indian National Trust for Art and Cultural Heritage).

Over the past 20 years it been the only source of reference for folk art and archaeological sites in the region. It has served as a Centre for art and cultural exchange which has gained international acclaim and credentials. It is in this light that the vision of a museum to attract tourists and

scholars to the famed archaeological sites of Hazaribagh and its neighbouring districts is sought in the strategy. It has the complete documentation of so far discovered archaeological sites in Hazaribagh and its environs.

A CONCEPT NOTE: MOVE FOR SANSKRITI TOWARDS AN ASHRAM

Points drawn out for the implementation of an Ashram. After all it has to have some spiritual basis and therefore keeping in view the human dimensions of the family nature of Sanskriti it will not be either a purely ascetic place, but one where the normal human condition is not in conflict with the purposes of the Divine, who bestows the Grace upon which the Ashram will depend

The points for implementation of my basic ideas are as follows.

- i. What is required is the development of the existing indigenous knowledge systems and useful crafts.
- ii. Sanskriti may play a constructive role in formulating an approach.
- iii. Whatever is taught or published through Sanskriti ought to be relevant to indigenous life and culture, and the natural environment.
- iv. It will be better to depend upon our own resources rather than from outside sources, and also to concentrate on generating our own resources and income from within, because this will give us inner strength rather than making us dependant upon others. This will also lead to a spirit of self-sufficiency.
- v. Our work must take into consideration forced displacement of indigenous peoples by the State in the name of development, and highlight their cultural heritage.
- vi. There has always been in Sanskriti, alongside a spurt of activism, the desire to document our cultural heritage, especially our own region's biodiversity and threatened cultural heritage. This must continue.
- vii. Economic welfare generation will come from the following sources, which should be accordingly conscientiously developed from within on an individual basis by community members or family, thereafter their united energy will be apparent to all.
 - natural products
 - agricultural products
 - livestock and poultry
 - arts and crafts
 - cottage industries
 - publications
- viii. The Sanskriti Ashram will be a continuation of the existing Sanskriti, and the change is basically functional, placing things in a recognizable format. Each of the above points may be later elaborated.
- ix. Infrastructure will come from the following activities:
 - Farm and Kitchen-garden
 - Handicrafts and Art Centre
 - Archaeology Museum & Art Gallery
 - Food and Recreation Centre
 - Stores, Medicine, Welfare
 - Library, Documentation and Research Archives,
 - Publication and Documentation
 - Office & Computer Room
 - Guest residential facility

AIMS & OBJECTIVES

The self-supporting concept in Sanskriti Centre has made salaries redundant and a spirit of common sacrifice acceptable in the larger goals of the Centre's work. Perhaps this creates the Centre's unique ambience and atmosphere with its pompous celebration of the little things of tribal life, its attitudes and gifts.

- i. To highlight the prehistoric archaeology and rockart of the region which has a continuing tradition in the tribal art of Jharkhand.
- ii. Development of the existing indigenous knowledge system and useful crafts
- iii. Research relevant to indigenous life and culture, and the natural environment
- iv. To highlight the threats to tribal art and culture of Jharkhand.
- v. To highlight and strive for the protection of the art, natural, and cultural heritage of the region
- vi. Welfare and economic generation through arts, crafts and other cottage industries
- vii. To highlight the tribal women artists to bring strength in their identity

WINGS OF SANSKRITI

- i. **Sanskriti Museum & Art Gallery**
- ii. **Sanskriti Tribal Women Artists Cooperative**
- iii. **Sanskriti Painted Mud Houses**
- iv. **Sanskriti Research Archive and Library**
- v. **Sanskriti Publishing**
- vi. **Sanskriti Guest Facilities**
- vii. **Sanskriti Sight Seeing Facilities**

3.1 SANSKRITI: MUSEUM & ART GALLERY



Sanskriti Museum & Art Gallery was founded by Bulu Imam in 1991, after he discovered the first rockart of Hazaribagh at Isco, subsequently bringing to light over dozen meso-chalcolithic rockarts, including the prehistoric archaeology of the North Karanpura Valley in Jharkhand. The museum is presently housed in his private building which used to be the Tea Garden District labour Association building in the early 20th century (1919), in a 3 acres campus with a grove of trees.

The Sanskriti museum displays a comprehensive collection of Palaeolithic to neolithic stone tools, microliths, and bronze to Iron Age artifacts, including potteries and Buddhist antiquities from around the Hazaribagh region. It also has an ethnological gallery dedicated to the Birhors, Santhals, and Oraons along with monographs compiled on their Life, Folklore, Songs, and Ethnobotany available in the museum research archives and library. It also has a gallery of local crafts and textile and an art gallery with about 200 Khovali (marriage art) and Sohrai (harvest art) paintings of Hazaribagh exhibited and displayed.

The Sanskriti museum has a small library and a research archive, along with photographic and visual documentations to back up the exhibits in the museum. The library has several published papers, books, magazines and newsletters related to the Museum and Art Gallery in its Resource Archives and Library.

See: List of Museum Objects- [Appendix IV](#)

'A great and systematic effort done with passion and purpose. There is a need to join hands with Shri Imam in arresting the decay and decadence that are awaiting the habitat. After all, the objects in context and the life embellished by art come first. The museum can only be an extension of a living landscape, not a mirror of its extinction.'

Kalyan Kumar Chakravarty
Director General, National Museum & Member Secretary, IGNCA, New Delhi
comment in the Sanskriti Guestbook, Hazaribagh, 10th Feb., 2005

'It was indeed a great pleasure to experience the creativity and the results of dedication and passion of Mr. Bulu Imam. An incarnation of cultural heritage Bulu Imam's inspiring endeavors are almost without a parallel. To lead a great family of indigenous artists is a great achievement. He leads an enviable colorful life, and it seems that we have hardly been able to evaluate his contribution to the promotion and preservation of ethnic pluralities. My wife and I pay our sincere tribute to his scholarship and spirit of adventurism.'

Professor Dr. Enamul Haque,
Founder Director General (Retd.) Bangladesh National Museum (Dhaka)
comment in the Sanskriti Guestbook, dated 6th February, 2005

3.2 SANSKRITI: TRIBAL WOMEN ARTISTS COOPERATIVE (TWAC)



The Tribal Women Artists Cooperative (TWAC) was started by Bulu Imam in 1993 at the Sanskriti Centre in Hazaribagh with two projects, one by the Australian High Commission in India to document the ritual art of *Khovar* (marriage art) and then by the British High Commissions (New Delhi) to document the mural painting traditions of *Sohrai* (harvest art), and create artworks on paper to benefit about fifty tribal women artists from this unique self-support project.

From 1995 he began a series of exhibitions of tribal artworks on paper specifically related with the harvest art of *Sohrai* and the marriage art of *Khovar* starting with a run of 17 exhibitions in the premier art galleries of Australia, and the first exhibition in India was organized at the Chemould Gallery in Bombay by Kekoo and Khorshed Gandhi in 1995, and in the subsequent years exhibitions were also held at the Cymroza Gallery in Bombay by Pheroza Godrej. In 2000 TWAC had a one month working exhibition with five women artists creating 14 murals on board in Sydney with the Australian Museum which were placed in the premier museums of Australia including Brisbane, Adelaide, Perth, Australian Museum Sydney, and the Art Gallery of New South Wales, Sydney.



After Australia a series of exhibitions were held in England under the auspices of the Rebecca Hossack Gallery, London and thereafter a series of exhibitions were held across Europe- Heinrich Boll Foundation, Germany; Volkerkunde Museum- Dresden & Heidelberg; Museum Pignorini, Rome; Brunei Gallery, SOAS, London; Italian Institute for Africa and the Orient (ISIAO), Italy. To date over 50 major exhibitions have been held in major venues abroad across Europe, UK, Canada and many attended by the artists, in particular many mural painting projects in important locations such as the Vicino Lontano Festival in Udine (Italy), the Arts Atlantic Festival in La Rochelle (western France) and the Museum Rietberg in Zurich (Switzerland) a couple of years ago. Recently an exhibition on 'Painted Forest Villages of Hazaribagh' was organised at SOAS, Univ. of London in Oct.2015, and an exhibition 'Women Painters of Hazaribagh' opened in Paris, Oct.2016.



See: Exhibition List of TWAC & Photo Gallery ([Appendix I](#))

3.3 SANSKRITI PAINTED MUD HOUSES



The Sanskriti mud house was built in 1993 as a part of the Sanskriti museum complex to demonstrate the living Khovar and Sohrai mural painting traditions. Each year for Sohrai and Diwali it is painted by the tribal women artists of Hazaribagh as a sacred ritual for the last two decade and has been a tourist delight for students, researchers, photographers and film-makers. It has been a subject of several research publications, magazines, exhibitions, films and documentaries, *A recent film made by a French team can be viewed at*

<https://vimeo.com/100698354>

- *The One-Eared Elephant from Hazaribagh*, produced by Sanskriti -INTACH with support from HIVOS, Netherlands, directed by Susanne Gupta, Berlin, T.V. Feature Film, 2004
- *Tribal Women Artists*, Feature Film (35mm Kodak Colour), with Films Division, Govt. of India, Bombay. Received National Film Award for Best Arts/Cultural Film in the 48th National Film Awards in 2001. *Citation: For highlighting the creative abilities of the tribal women of Hazaribagh (Jharkhand) in an effective manner.*
- *Early Creative Expressions of Man* (Art of India Series, No.10), and *The Eternal Dance* (Art of India Series, No.11) produced for Doordarshan by Benoy K Behl, 2004
- *The Sohrai Art of Hazaribagh*, produced by Zee Telefilms, Bombay, 1999 for Television



The recent exhibition in Paris has been to highlight the threats to Sanskriti mud house which Deidi von Schawen has photographed several times during her visit to Sanskriti and Hazaribagh. This Sanskriti mud-house is in danger and the govt. is trying to save this

heritage. It stands on the Sanskriti campus alongside the Sanskriti museum. The local MP and Union Minister Jayant Sinha has promised to protect and develop both the Sanskriti museum and the mud house as an integral part of the living heritage which it showcases.

3.4 SANSKRITI RESEARCH ARCHIVE AND LIBRARY



See: [Appendix VI](#)

Bulu Imam is an author of several books on art and archaeology including the *Bridal Caves* (INTACH, New Delhi, 1995), *Antiquarian Remains of Jharkhand* (Aryan Books International, New Delhi, 2014), and written several ethnographic monographs on various tribes like Birhors and the Santhals. He has also extensively published in research journals and presented papers in international seminars and symposiums. He is a researcher and an authority in fields related to archaeology, tribal and rock art, vernacular folklore and history.

5.5 SANSKRITI PUBLISHING



Bulu Imam has written several monographs on ethnic societies, rockart, archaeology, tribal art as well as recently the *Antiquarian Remains of North Jharkhand*. He devotes himself to writing, poetry, painting and research, and work on conservation projects. He started the Sanskriti Publishing to record the art, culture and archaeology of the region.

Publications:

- I. *Damodar Valley Civilization*- The first report on the discovery of an ancient and living civilization in the valley of the river Damodar, Jharkhand, India, Sanskriti Publishing, 2001
- II. *Painted Houses of Hazaribagh*- The overview of the Khovar and Sohrai tribal women's house painting tradition of Hazaribagh, Jharkhand, India, Sanskriti Publishing, 2002
- III. *Manjhi Santals of Hazaribagh*- Hunt Rules, Songs, Lifestyle and Folklore, Sanskriti Publishing & INTACH-New Delhi (2006), published by Lambert Academic Publishing, Germany, 2015
- IV. *Nomadic Birhors of Hazaribagh*- Life, Art, Songs, Folklore, & Ethnobotany, Sanskriti Publishing & INTACH-New Delhi (2006), published by Lambert Academic Publishing, Germany, 2015
- V. *Rockart of North Jharkhand*, Sanskriti Publishing & Dept. of Culture, Govt. of Jharkhand, 2006
- VI. *INTACH Listings: Jaina Heritage Sites in North & South Jharkhand, Ichak Temple Sites, Painted Houses & Birhor Leaf Houses of Hazaribagh*, Sanskriti Publishing & INTACH- New Delhi (2006-2010)

- VII. *Oraon and Santhal Songs*, Sanskriti Publishing & Lambert Academic Publishing, Germany, 2015
- VIII. *Antiquarian Remains of Jharkhand*, Aryan Books International, New Delhi, 2014

3.6 SANSKRITI GUEST FACILITIES



Sanskriti has fooding and lodging guest facilities with two attached rooms, toilet and bath with hot/cold running water where research visitors can experience a unique stay with access to museum and art gallery, library and archives, and painted mud houses. Tourists can also experience living in the painted mud-houses in Sanskriti where it has two rooms with attached toilets and running water.

A few more painted-houses in traditional style with modern facilities can be developed to cater to a wider tourist potentials in the Sankriti complex.

3.7 SANSKRITI SIGHT SEEING FACILITIES

Sanskriti has outreach facilities to visit the villages of tribal arts, rockart sites, mining and other sightseeing areas. Transport and guide facilities are available. Sanskriti has always arranged and can provide guided tours and transport to the following sites as packages for tourists visiting Hazaribagh.

- i. **Painted Sohrai Villages & Dokra artists: Bhelwara and villages:** Visit to Kurmi Sohrai wall painting in Bhelwara, Dokra Malhar metal-casting(Kenduatoli), and Konar Dam
- ii. **Barkagaon Valley:** Isco rockart / Prajapati, Rana and Teli Khovar wall paintings / Fatah and Barwadi Punkhri megaliths; Kharati-Napo-Barhmaniya Khovar painting
- iii. **Khovar Hill Villages:** Kurmi Khovar painting (Jorakath) and Ganju Sohrai painting (Saheda)
- iv. **Rockart and megaliths:** Thethangi rockart / Benti and Bhagwantola megaliths / Laranga microlith Site / Piperwar & Ashoka mines
- v. **Rockart and megaliths:** Raham and Sidpa rockart / Bhagwantola megaliths / Laranga microlithic site
- vi. **Birhor Tanda and Megaliths:** Dhingura (leaf houses) / Punkhri Barwadi and Fatah megaliths
- vii. **Birhor Tanda and Megaliths:** Salga (leaf village), Banadag megaliths (RECCOMENDED)
- viii. **Buddhist site:** Sitagarha (4th cent), Canary Hill (11th Cent.) and Sekha Barasi sites
- ix. **Buddhist Site:** Itkhouri Buddhist complex, Museum and temple site
- x. **Scenic sightseeing:** Hazaribagh National Park and Salparni, Canary Hill Sanctuary, Hazaribagh Lake, and Charwa Dam

4. RESEARCH AND DISCOVERIES

The antiquarian remains of north Jharkhand has been a subject of extensive research and discovery under the guidance of Mr. Imam who has highlighted and documented hundreds of sites, and some of them are herewith being dealt with short notes on their importance. The rockart sites have been completely documented in a multi-dimensional study by an IGNC team led by Dr B.L.Malla.

- i. **Rockart & associated Sites:** Isco, Satpahar I, II, & III, Raham, Sidpa, Gonda, Thethangi, Saraiya, Nutangwa and Salgah
- ii. **Painted Villages:** Bhelwara, Jorakath, Saheda, and villages in Barkagaon valley like Kharati, Bhaduli Pipradih, Napo, and Isco
- iii. **Megalithic Sites:** Punkri Barwadih,
- iv. **Buddhist Sites:** Itkhour
- v. **Temple Sites:** Panchmandir, Ichak,
- vi. **Scenic Sites:** Canary Hill wildlife Sanctuary and Hazaribagh National Park

2.1 ROCKART AND ASSOCIATED ARCHAEOLOGICAL SITES

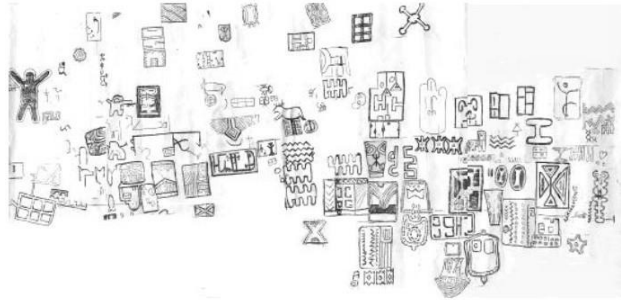
The cluster of rock paintings in over one dozen shelters in the Upper Damodar valley is a continuation of the Vindhyan series of rockart into the Chota Nagpur hills along with evidence of continuity from lower Palaeolithic into Pleistocene-Holocene cultures. These prehistoric rock art of Hazaribagh with the additional dimension of a palaeolithic base on one side, evidence of continuous civilization and a continuing mural painting tradition by the Adivasi villagers on the other side. These shelters are also rich in stone tools and microliths. In order to establish a geo-stratigraphy of the Palaeolithic finds trial trenches will have to be dug at rich sites and also establish the alluvial deposits from the banks of river Damodar and its tributaries. Further finds will help to clear the view of the cultural transformation from Palaeolithic to Mesolithic Cultures. This will give an insight into the anthro-archaeological status of the present living tribal culture which seems to be in some ways a remnant of very early human life-ways.

Chart of Stylistic Periods of Rock-art

| | | | |
|--|---------------------|---------------------------|-------------------|
| I. Saraiya, Gonda, Khandar Rockart | | Athropomorphs | |
| II. Satpahar Rockart I, II, III | | Animals | |
| III. Nutangwa, Thethangi, Raham, Sidpa | | Early Geometrical figures | |
| IV. Isco Rockart | | Complex Compound figures | |
| Anthropomorphic forms | | Pre 8000 B.C. | |
| Wild animal forms | Hunting period | 8000-5000 B.C. | Mesolithic |
| Domestic animal forms | Agricultural period | 5000-2500 B.C. | Meso-Chalcolithic |
| Geometric forms | 2500-1100 B.C. | | Chalcolithic |

ISCO

The famous Isco rock paintings is over a hundred feet in length with four separate interconnected sections resembling the hood of a cobra is called kohbara by the local Munda tribals and Oraon tribals whose mud houses come right up to within a few hundred yards of it. Located deep in a cleft of a sandstone sheet several hundred yards wide and over a kilometre in length the kohbara divides the jungle from the village. The rock art has been dated by the leading expert on India's prehistoric rock art, Dr. Erwin Neumayer of Vienna, to the meso-chalcolithic period or the period between the appearance of microliths technology on the one hand and the appearance of copper on the other, so it is anywhere between 7,000 and 4000 BC.



The village of Isco contains lower Palaeolithic deposits and deep underground caves inhabited by man during the ice ages, leaving for us one of the richest collection of Middle Palaeolithic stone tool industry in South Asia. It should have been a World Heritage site, and this has been said again and again by India's leading archaeologists. The Acheulian hand axes were picked up from the bed of the river of Isco which flows through the Marwateri cave. Borers, scrapers, strippers and hammerstones have been collected in large numbers in the cave and its surrounds. The deposit was officially certified by the prehistory department of the Archaeological Survey of India (S.B.Ota, 1995).

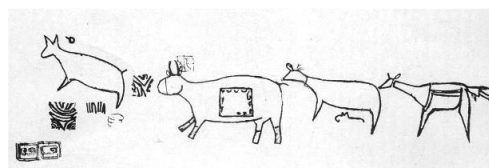


The Marwateri cave where many palaeolithic stone tools have been found

SATPAHAR

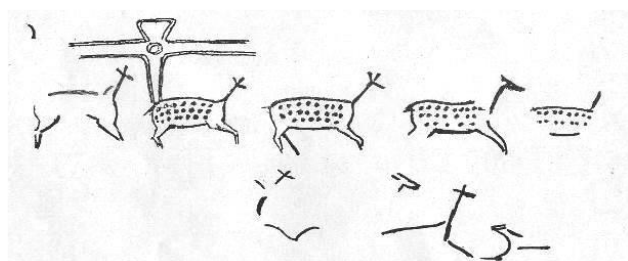
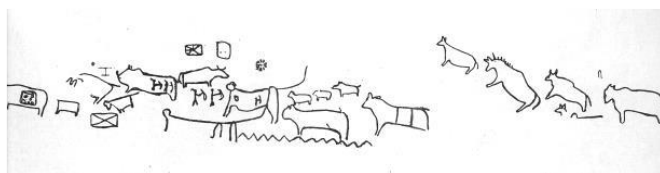
The Satpahar consists of a series of seven triadic ranges in a complex forming its own basins and stream valleys, upon the tops of whose ranges, in the flanks of whose valleys, are found the fantastic rockart of a glacial period painted in red haematite and yellow lignite, for both of which the range is famed.

In a row, on the east-west ridge of the Satpahar are these three unparalleled rock art sites set amidst lush forests of pristine saal, set on huge, vertical walls of sandstone, so perfect in their setting that they seem for all the world as if they were erected for this



express purpose! The first is Satpahar-I, which is in the southern end and on a high clear sandstone wall towering over its own huge sandstone foundation in a vast stone expanse measuring six by twelve feet presents us with the only examples of deer with bandaged feet which according to Erwin Neumayer is a sign the art was painted during an ice age (10,000 BC) and also having a bison with X-ray, and deer painted in the almost identical style as in the Likhanya rock art of the Kaimur range of Mirzapur.

Slightly removed and on the west facing slope of the hill, we find Satpahar-II in its wide berth of sandstone, sitting sheltered for aeons from wind and rain, and the sweeping dust-storms of the summer through the valley, sheltered by the thick saal foliage. Here we find a hunter's paradise: a string of animals from right to left a pair of huge humped bison or gaur, a pair of nilgai or bluebull, a type of Indian antelope; a pair of tigers, the male behind accompanied by three wild boar; then a langur monkey facing a pair of hunters with bows and arrows, one hunter shown in its stomach (!); a wild buffalo, and a horned rhinoceros, with some more figures of x-ray animals.



Satpahar-III is famed for possessing perhaps the oldest crucifix form set over a double line of racing spotted deer.



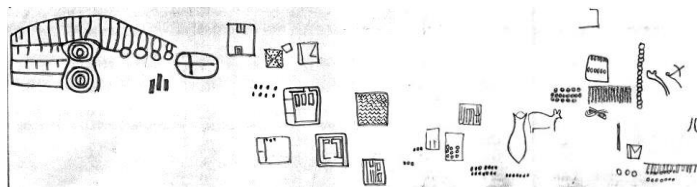
THETHANGI

The Thethangi rock art covers a large grey sandstone expanse over fifty feet long and thirty feet high which is painted with zoomorphs, anthropomorphs, geometrical designs in boxes, very realistically painted spotted deer (*Axis axis*), mandalas, cattle, and ritually arranged frogs. The site has yielded a wide array of stone tools, flakes, microliths, borers, strippers and handaxes.



KHANDAR

Khandar is a beautiful, small, precious rock art site about three kilometers along the side of the range towards the western end of the range. It is on a high level of a side stream gorge

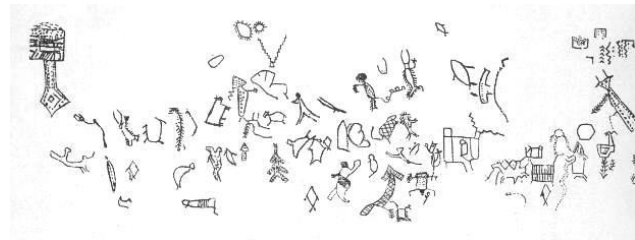


emerging from the Satpahars. It has the only butterfly in Indian rock art, a uniquely depicted Australian Aboriginal type of honey-bags hive, a bush-bag Mandala, honey hive, gourd flask, deer, and hunter with bow, throwing-sticks, etc. From this beautiful elevation an unparalleled view of the Latehar range is visible sixty kilometers to the southwest.



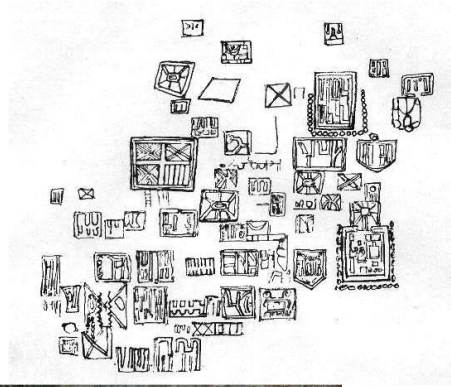
SARIYA

Saraiya is the most picturesque of these rock art sites, perched 3,000 feet high on an eyrie overlooking with a clear view to the west as far as the Sone river a hundred kilometers distant. This is by far the oldest rockart in the entire region, believed to be around 15,000 BC. It has the first horned deity, shamanistic figures with sacred tasselled barbs, geometric upright fish, much later to appear in Indus and Susa --- and ritual frogs, deer, grasshopper, votive pyramid, and fishes and small running animals resembling rodents.



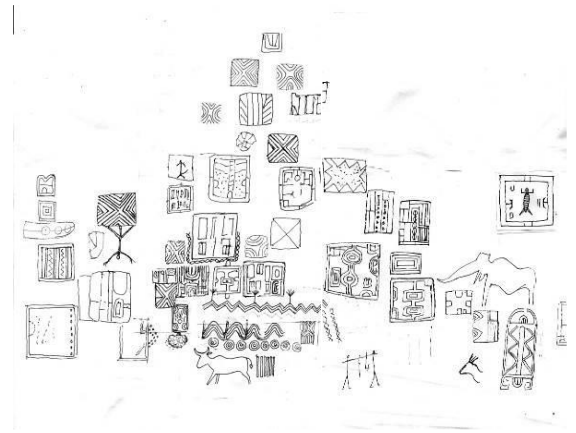
RAHAM

On the opposite side of the Satpahar range, on its north facing side, are two other major rock art sites Raham and Sidpa. The rockart of Raham is on a high perpendicular/vertical rectangular wall of sandstone with wonderful boxed mandalas painted in red haematite. The cave was believed to have been a refuge for the Tana Bhagats during the end of the nineteenth century from which period some graffiti remains on the lower edges.



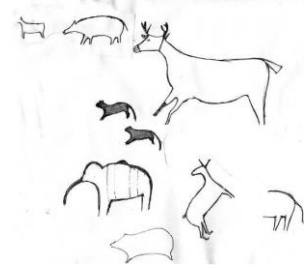
SIDPA

About six kilometers to the west of Satpahar is the Sidpa rock shelter with its enigmatic drawings of deer and bull. Here is found a perfect tattoo design from the meso-chalcolithic still in use in the women's body decoration in almost all the tribes. This is a typical feature in dozens of rockart motifs being directly related to art-forms such as mural painting, tattoo, metal casting, weaving and basketry, pottery, carpentry, and other crafts still today being practiced in the valley.



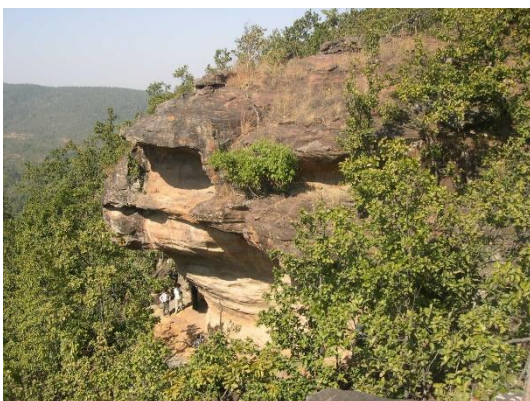
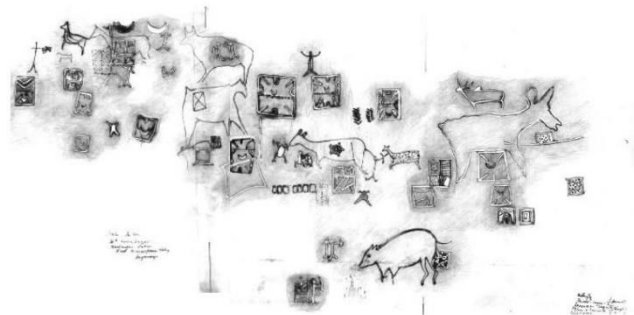
GONDA

The Gonda rockart is to the east of Sidpa, in the foothills of the Satpahar range in Chatra district (North Karanpura Valley). It is notable for its striking animal forms, especially deer, boar, stag, pair of tigers, elephant and a backward glancing deer.



NAUTANGUA

The Nautangwa Pahar rockart site is located on the Mahadeva or Mohudi Range of the upper Damodar valley in Hazaribagh. This cave shelter offers the finest animal forms in the prehistoric rockart of the Hazaribagh region as yet discovered. It is painted in red haematite colour on grey sandstone rock across a long gallery high on a mountainside with scenic view of the surrounding hilly countryside. The animal figures are very large and some measure several feet across. It is believed that these animal forms belong to a palaeolithic level of art, while the second level infilled with white depicting stick-figures and mandalas are believed to be of a more recent date.



5. PROJECT PLAN & BUDGET

Existing infrastructure:

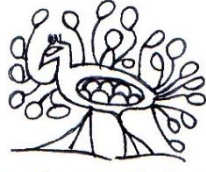
Sanskriti Centre's Museum & Art Gallery

Aranya Vihar Tourist Information Centre, Dept. of Tourism

Bhelwara Tourist Complex, Dept. of Tourism

Kalagram artists village, Dept. of Art & Culture

In Collaboration with:



&



APPENDIX

APPENDIX I : KHOVAR AND SOHRAI PAINTED HOUSES OF HAZARIBAGH

KHOVAR MARRIAGE MURALS

HILL KURMI KHOVAR OF JORAKATH

The Kurmi Khovar of Jorakath is made for the marriage and the houses are decorated in the middle of the village, and subsequently again during the harvest. The ground is prepared by covering the earth walls with the black kali-mati and before it is fully dry over it a coat of the greyish-yellow earth of this region also called "pila-mati". Then they cut with pieces of comb large animal forms which are unique in that they are almost



exclusively wild animals forms such as elephant, tiger, deer. They also have a wide repertoire of wild forest birds like the peacock, moorhen, egrets, jungle-fowl. The most striking attributes of this

particular art is the X-ray forms in which young animals are shown inside their mother, animals with holes in them typical of rock paintings, and man-animal conflict such as tiger attacking man etc.

PRAJAPATI KHOVAR PAINTING IN THE BARKAGAON VALLEY

The tradition of Khovar comb cutting is to be found exclusively in the two hundred villages of the Upper Damodar valley also known as the Barkagaon valley in the east, and North Karanpura Valley (after an infamous opencast coal project that threaten to destroy the entire valley through opencast coal mining). The important Khovar villages in the eastern-central part of the valley are Punkri-Barwadi, Bhadul-Pipradih, Kharati, Nayatand, Napo, Barhmaniya. Most of the villages are predominantly the Prajapati caste which is an agricultural community, but also an artisan castes such as Kumhar or potter, Rana or carpenter, Teli or oil extractors, Turi or basketmakers and bamboo workers, and the internent wandering groups such as the Malhar metal-casters (akin to the Gadaba of Chhatisgarh) the semi-nomadic Birhor (both Uthlu, settled; Bhuiya nomadic who live entirely by trapping and food-gathering; ethnobotany practices etc.)



Kharati and Napo villages may be said to be the epi-center of Khovar painting of the Prajapatis in the eastern valley on the way to Isco rockart from Barkagaon, a Block headquarters town from a village. The Prajapati Khovar comb cutting reaches its height in Bhaduli-Pipradih, Nayatand, and Kharati-Napo where every house both inside and outside is an artistic delight. The subjects are exclusively plant forms and also a lot of aquatic creatures, fish, lotus, crocodile, tortoise, beetles, etc.

TELI PAINTED HOUSES

These villages are flanked to the east by Bhaduli Pipradih, an exclusively Prajapati village, and Barhmaniya an exclusively Teli (oil-extractor) village with some Rana (carpenter) settlements on the fringes. Not very far from Isco in the village of Barhmaniya we find the art of the Telis who are oil extractors. They cut the black designs with a heavy broad comb and the effect of the larger black images on the walls has a different quality.



Rana painted houses

During the harvest murals Ranans or carpenters like the Mundas decorate their comb-cut murals with dots of white rice-paste which are stamped using corn cobs which are dipped in the liquid. Then they apply vermillion dots. Sometimes a sieve is dipped in liquid rice paste and stamped on the black Khovar designs. The white and red give the Khovar a harvest significance.



TURI PAINTED HOUSES

The Turis are traditionally bamboo workers making baskets and mats from bamboo splices. They are not very numerous and their art is decidedly hard to find. They paint the walls using cloth swabs dipped in earth colours red, black, yellow. Their forms are generally large floral forms.



SOHRAI HARVEST SEASON PAINTING

KURMI SOHRAI OF BHELWARA

In the extreme end of the Hazaribagh plateau there are Kurmi village of Bhelwara, famous for its beautiful Sohrai paintings. The design referred to as Kamalban which directly translated means “forest of lotuses” is as noted drawn using an improvised compass, the women (and even small girls) expertly drawing the intersecting circles scraped in the earth of wall. Later the stems, fronds, and other details are drawn with nails, the lines being always in triplicate, the outer and inner lines being in white and black respectively and the middle line in red. The white is for rice, red for sacrifice or puja, *black for Shiva*. Shiva is depicted in his female form as a drum or “damru”. The broad expanses of earth on large Kurmi houses in Bhelwara are ideal for this fantastic floral art with large animal forms representing cattle.



GANJU PAINTED HOUSES

Ganju painting has its own distinctive wild and domestic animal forms, and unique jungle plant forms. During the harvest as well as the marriage season they decorate their houses with beautiful large murals of jungle animals and birds, and exotic plant forms, as if bringing the forest indoors. It is a quality which is most enduring. The Ganju houses are painted with the forms of wild and domestic animals and birds forms like peacocks, elephant, tiger, crocodile, snake, jackal, plants, etc.



ORAON PAINTED HOUSES

The Oraons use a lot of floral art form in the decoration of their mudden house walls in the harvest season during the *Sohrai*. They also has a unique form of ancestor paintings (*Purkha*) practiced by the families of an older cattle-keeping generation (*Gorait-Oraon*). Their art has almost died out but for a few Oraon villages of northern Jharkhand such as Dato, Khorar, etc. The arrangements of the *Purkha* or ancestor paintings is explained through linear motifs in strong bands of natural colours. The Oraon houses like the other village houses are mud walled and tiled with roof. The outside walls are painted with floral designs and on rare occasions one finds the totem design in vertical plains for which the tribe is known. They also make a very attractive arched design with the fingers in the mud walls called *Baserai* (*Bas is bamboo and era is the forest goddess*). This is considered very auspicious for the house.



MUNDA PAINTED HOUSES

The Mundas paint with their fingers in the soft-wet earth of their houses, using unique motifs such as the rainbow snake (*Lorbung*) and plant forms of a deity similar to the Prajapatis and Kurmis. They commonly spot their painting with vermilion and white dots. Their villages adjoin the rockart sites in the hilly region and their children often paint the same designs on the house walls giving it a symbiosis with the art. The mud in these villages is of a beautiful lavender grey colour, and the mud used is of a unique ochre colour. The painting on the mud houses of Isco are of a standard type following the traditional technique for Khovar finger painting and the comb is used less. First the designs are cut in mud clay and then filled in with white markings, and vermilion. The designs are generally plant forms.



SANTAL PAINTED HOUSES

The Santals of eastern Hazaribagh live in jungle setting, calling themselves Manjhi or headman, with unique art connected with the rockart of Central India of (Bhimbetka, Vindhya, Mirzapur) resisting Aryan invasion. It is the art of resistance to foreign invaders with spear and shield, axe, bow and arrows, etc. The Manjhi Santals have the tradition of being the people of the Indus Valley, and then warring figures painted on their house walls is a striking expression. The designs are painted in black on the simple clay plaster of their houses. The Santal houses are decorated with plain mud plaster with a high dedo of black manganese earth sometimes with ornate forms. Very distinctive feature of many of the houses is a low courtyard wall with an ornately painted entrance. Rows of white dots form the decorative feature on the mud walls. A distinctive feature are the ornately carved wooden doors made of Saal or Gambhar wood joined with heavy iron nails and hung on heavy iron hinges. Very rarely one finds painted forms other than two small triangular ancestor figures painted on either side of the entrance doorway with the ink of the Bhelwa Indian Marking Nut (*Semecarpus anacardium*)



GHATWAL PAINTED HOUSES

The Ghatwals of Hazaribagh and Palamau are known as keepers of the western passes between the plains and the plateau of Chotanagpur. The Ghatwals of Bhelwara, Potmo and adjoining regions practice a glyptic art on the walls and floors of their houses using earth colours, and the principal form being the cattle and Pashupati (Shiva) and the marriage mandala called *Shadi Chowk*. Sometimes animals of the forests also appear in the glyptic artform which is not surprising for a forest dwelling tribe.



AGARIA PAINTED HOUSES

The Agarias of Hazaribagh are a pre-plough agriculture society similar to the Asur and identified with the first iron smelting of Jharkhand. They decorate their houses with large coloured floral motifs and geometrical forms. Their art is glyptic and similar to the Ghatwal but it contains no cattle or Pashupati, but only the icon of the numinous Shiva identified in leaf form with arms. The traditional metal-smelters, the Malhars of the region still follow traditional methods of casting bronzes and have similar artforms.



APPENDIX II : LIST OF EXHIBITIONS ORGANIZED BY THE TRIBAL WOMEN ARTISTS COOPERATIVE (TWAC)

- Hogarth Gallery, Paddington, Sydney, 1995
- National Gallery of Australia Vision of Kings, Canberra, Jan., 1996
- Casula Powerhouse Arts Centre, Casula, Sydney, May-June, 1996
- Footscray Community Centre, Melbourne, Nov.-Dec., 1996
- Morree Plains Gallery, Morree, New South Wales, Feb., 1997
- Freemantle Arts Centre, Perth, Western Australia, March, 1997
- Casula Powerhouse Arts Centre, Casula, Sydney, July-Aug., 1997
- Bathurst Art Gallery, Bathurst, NSW, Mar.-May, 1998
- Tamworth Art Centre, Tamworth, NSW, Dec.-Feb., 1998
- Gallery 482, Brisbane, Queensland, Feb-April, 1998
- Nexus Gallery, Adelaide, SA, Jun-July, 1998
- Hogarth Gallery, Paddington, Sydney Aug-Sept., 1998
- Djamu Gallery, Customs House (Australian Museum), Sydney, March-June, 2000
- Rebecca Hossack Gallery, London, May-June, 2000
- Victoria Crafts Council, Melbourne, April-May, 2001
- Bellevue Gallery, Berlin, Aug., 2001
- Therese Dion Gallery, Montreal, Canada, Sept., 2001
- Eppelheim Gallery, Germany, March-April, 2002
- Kassel Gallery, Germany, July-Aug., 2002
- Stuttgart Gallery, Germany, Oct., 2002
- Boras Kunst Museum, Boras, Sweden, Sept., 2003
- Heinrich Böll Foundation, Berlin, Sept., 2003
- Volkerkunde Museum, Heidelberg, Sept.-Oct., 2003
- Catholic Information Centre, Ludwigsberg, Feb.-March, 2004
- State Museum of Ethnography (Volkerkunde), Dresden, May-Sept., 2004
- Mandat International, Geneva, July, 2004
- Indian Embassy, Berlin, Dec., 2005
- Tarshito Studio, Rome, July, 2006
- Bari Studio, Milan, Oct., 2006
- Wirtschaftswetter, Germany, April- June, 2007
- Eppelheim, Germany, June, 2007
- Bonn, Germany, March, 2008
- Girasole Galley, Udine, May, 2008
- Museum Pigorini, Rome, May-Sept., 2008
- Norden, Northern Germany, July, 2008
- Emden, Northern Germany, Aug., 2008
- Tarshito Exhibition, Milan, March, 2009
- Nehru Centre, London, April, 2009
- Aachen, MISEREOR Centre, Germany, April, 2009
- Hanover Exhibition, Germany, May-June, 2010
- Friebourg Exhibition, Germany, April-May, 2010
- Catholic Youth Organization, Linz, Austria, March, 2011
- FIAN Office, Bad Honeff, Bonn, Germany, March, 2011
- Brunei Gallery, SOAS, London, March- June, 2011
- Italian Institute for Africa and the Orient (ISIAO), Rome, Italy, April, 2011
- Milan Exhibition, Milan, Italy, April, 2011
- Espace ENCAN, Arts Atlantic Festival, La Rochelle, France, Nov., 2011
- Rietberg Museum, Zurich, Switzerland, Aug.-Sept. 2012
- Arts Atlantic Festival, La Rochelle, France, Nov., 2013

- Brunie Gallery (SOAS), Univ. of London, Oct.-Nov..2015
- Paris, Oct.-Nov., 2016

Exhibitions in India

- Gallery Chemould, Bombay, July 1995
- Sakshi Gallery, Bangalore, Sept-Oct. 1996
- India International Centre, New Delhi, Aug. 1998
- Gallery Chemould, Calcutta, April 1999
- Gallery Chemould, Bombay, July-Aug. 1999
- Paramparik Karigar (NGMA), Bombay, Dec. 1999
- Cymroza Gallery, Bombay, March 2000
- Cymroza Gallery, Bombay, Aug. 2002
- Max Muller Bhavan, Delhi, Aug. 2002
- Madras Crafts Council, Madras, 2003
- Merkha Lutyens, New Delhi, March, 2007
- Artisana, Crafts Council of West Bengal, Calcutta, Feb. 2009

Major Collections

- Australian Museum, Sydney
- Art Gallery of New South Wales, Sydney
- Casula Art Centre, Casula, Sydney
- Queensland Art Gallery, Brisbane
- Powerhouse Museum, Sydney
- Flinders Museum Collection, Adelaide
- Dietmar Rothermund Collection, Heidelberg
- Volkerkunde Museum, Heidelberg
- S.P.Godrej Collection, Bombay
- Kekoo & Khorshed Gandhi collection, Bombay
- Daniela Bezzi Collection, Milan
- Tarshito Studio, Rome
- Marcus Leatherdale Collection, New York
- Michel Sabatier Collection, La Rochelle, France
- INTACH Collection, New Delhi
- Museum of Man Collection, Montreal
- South Delhi Polytechnic, New Delhi
- Museum Rietberg, Zurich, Switzerland
- Espace de Congress, La Rochelle, France
- Volkerkunde Museum, Heidelberg

APPENDIX III : TWAC EXHIBITION PHOTO GALLERY



Exhibition: 'Women Painters of Hazaribagh' photographs by Deidi van Schawen, Paris, Oct. 2016



Recent Exhibitions



Exhibition: *'The Painted Forest Villages of Hazaribagh'*, SOAS, Univ. of London, Oct., 2015





Exhibition: Museum, Rietberg, Zurich, 2012



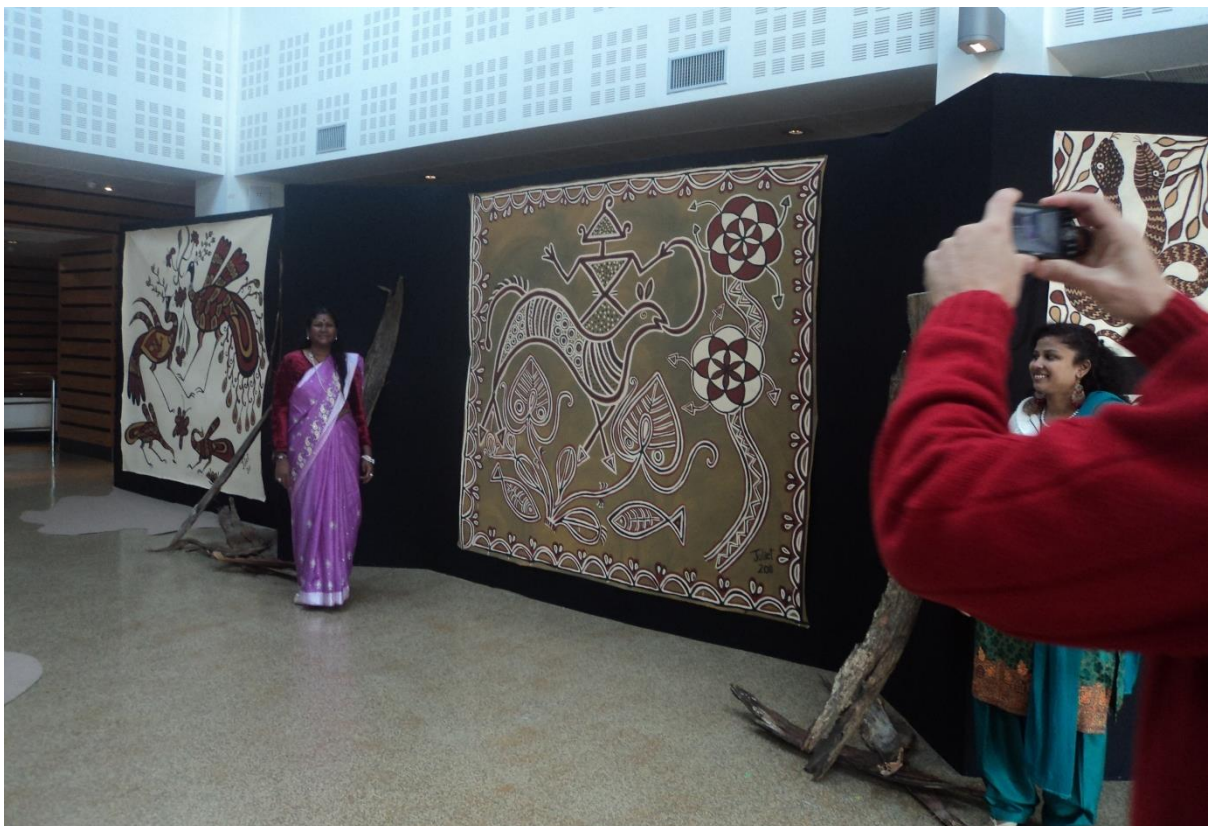


Mural Painting: Museum Rietberg, Zurich, Aug.-Sept., 2012





Exhibition & Mural Painting: Arts Atlantic Festival, La Rochelle, France, Nov., 2011





Exhibition: A Disappearing World, Brunie Gallery (SOAS), Univ. of London, March, 2011





Exhibition: ISIAO, Univ. of Rome, March, 2011





Exhibition: Khovar and Sohrai, Aachen (2009) and Hanover (2010), Germany





Exhibition: Museum Pigorini, Rome, Italy, May, 2008





Mural Painting: Vicino Lontano Festival, Udine, Italy, May, 2008





Exhibition: Volkerkunde Museum, Dresden, 2004





Exhibition: Heinrich Boell Foundation, Germany, 2003





Exhibition & Mural Painting: Australian Museum, Sydney, 2000



APPENDIX IV : COLLECTION OF OBJECTS IN THE SANSKRITI MUSEUM & ART GALLERY

Cultural Sequence

| | | |
|----------------------------|----------------------|---|
| Lower Palaeolithic | 200,000 B.C.E. | Pebble tools, Flake tools, Choppers, large hand axes (forest based lifestyle) |
| Middle Palaeolithic | 100,000 B.C.E. | Smaller hand axes, scrapers, cleavers, points, borers, (forest based lifestyle) |
| Upper Palaeolithic | 50,000-24,000 B.C.E. | Blades, burrs, rock petroglyph (nomadic lifestyle) |
| Mesolithic | 24,000-8000 B.C.E | Microliths, lunates, points, blades, <i>awls</i> , scrapers, crude pottery, <i>rock paintings</i> (semi-sedentarized lifestyle) |
| Neolithic | 8000-5000 B.C.E. | Rock-paintings, Ground or polished stone axes, ring-stones, stone blades, decorated pottery, (river valley settlements, i.e.Mehergarh) |
| Chalcolithic | 5000- 2300 B.C.E. | Copper artifacts, bronze ornaments, painted pottery, cultivation with harrow in north-west, ploughin east, spinning and weaving, arts and crafts, beads, brick houses, <i>terracotta figurines</i> , stone blades, (pre-Harrappan to Indus valley cities and Aryan influence) |
| Early Iron | 2500-1000 B.C.E | Iron weapons (except Indus Valley), copper and silver punch-marked coins (Vedic period) |

Stonetools found in rock shelters or adjacent caves in Hazaribagh and Chatra

Lower Palaeolithic (200,000 B.C.E.)



Middle Palaeolithic (100,000 B.C.E.)



Upper Palaeolithic (50,000-24,000 B.C.E.)



Mesolithic (24,000-8000 B.C.E)



Neolithic (8000-5000 B.C.E.)



Chalcolithic (5000- 2300 B.C.E.)



Early Iron (2500-1000 B.C.E)



APPENDIX V : SUPPORT LETTERS TO THE CHIEF MINISTER OF JHARKHAND FOR THE SANSKRITI CENTRE

To the Honourable
Chief Minister of Jharkhand
Mr Raghubar Das



Christian Reiser
Director
Tel.: +49 (0)30 243 44 57 51
christian.reiser@
gossner-mission.de

Berlin, 20.10.2016

Honourable Sir,

Johannes Evangelista Gossner sent four men to Chotanagpur in 1845 to evangelize members of the Adivasi population. After years of failure, the first Adivasis were baptized. After the First World War their church gained independence, the first church in the south in the whole world. Gossner Mission was and is still supporting the Gossner Evangelical Lutheran Church in Chotanagpur and Assam. We cherish the tradition and the culture of the different tribes of the area and make it known in Germany through exhibitions in different parts of the country.

Now we have received an appeal by Bulu Imam, Director of the Tribal Women Artists Cooperative. With him we are concerned about the future of the Sanskriti Centre in Hazaribagh. Apparently the District Administration of Hazaribagh has given the permission to sell the plot. We are afraid that this unique Centre with all the items collected and displayed to national and international artists and scholars will be lost.

We therefore plead that you will use your political influence and order the Hazaribagh administration to revoke the permission for the sale. Furthermore we very much hope that you will declare this area a state heritage site.

If the reasons for selling this land are so severe that you cannot revoke the permission we would ask you to use your influence in order to find a new and suitable site where the Centre can be transferred to.

Yours sincerely,

A handwritten signature in black ink that reads "Pastor C. Reiser". The signature is written in a cursive style and is positioned above a horizontal line.

Christian Reiser, Director Gossner Mission

I N T A C H

The Indian National Trust
for Art and Cultural Heritage

GAJSINGH JODHPUR
Rajasthan State Convenor
Tel. : 2510101-12



MARWAR JODHPUR CHAPTER
UMAID BHAWAN PALACE
JODHPUR-342 006 RAJASTHAN
Tel. : 2511586, 2511118
Fax : 0291-2510928, 2510100
Cable : PALACE

No.
Date 24th September, 2016

Dear Chief Minister,

I am writing this letter to you with reference to the e-mail sent by Shri Bulu Imam, Director, Tribal Women Artists Co-operative, Jharkhand & Sanskriti Centre, Hazaribagh, Jharkhand both these organizations support & promote cultural and human heritage. Through the e-mail I came to know that the land on which "Sanskriti Centre" is build, now is on sale through government officials via District Administration Hazaribagh. This sale is a threat to the living tribal culture and the immense data collected over a period of 30 years which was somehow saved from the ravishes of time.

Heritage, Art & Cultures are the pillars on which our civilization has prospered and evolved since ages in one form or the other and we at INTACH are bound to save this inheritance for future generations to introduce them to our glorious past. The past is the foundation of the future and the "Sanskriti Centre" serves as a bridge as it holds the remains of our culture beautifully compiled, it is a living heritage that represents the state of Jharkhand. I also came to know that it has paintings and inscriptions of the Meso-Chalcolithic age, microlithic age, copper-bronze, iron, pottery and terracotta along with buddist relics.

I hope you will appreciate the seriousness of the situation & take immediate action looking into the matter at the earliest. I also appeal to you to cancel the sale and allot the land permanently to the Sanskriti centre lest we loose a very valuable part of our cultural heritage.

With best wishes,

Best Regards,

Yours sincerely,

GAJSINGH
MAHARAJA OF JODHPUR

Shri Raghubeer Das
Chief Minister of Jharkhand
Ranchi
Cc:buluimam@gmail.com

Regd. Office : 71, Lodhi Estate, New Delhi-110 003
Phone : 2463 1818, 2463 2267, 2469 2774, 2464 1304, 2464 5482 Fax : 91-11-2461 1290
E-mail : intach@del3vsnl.net.in Website : www.intach.net

LOUISE FOWLER-SMITH

Senior Lecturer

Director, Imaging the Land International

Research Initiative (ILIRI), Australia

26/9/2016

Mr. Raghubar Das,
Chief Minister of Jharkhand

Dear Mr. Raghubar Das

I am a Senior Lecturer at the University of NSW, Art and Design and Director of the Imaging the Land International Research Initiative (ILIRI) in Sydney, Australia. I have known Mr Bulu Imam for over ten years and have visited the Sanskriti Centre in Hazaribagh, which I found highly informative.

For over a decade I have been researching the veneration of the tree across India, and have found that this practice is an important environmental phenomenon that people outside of India can learn from, as it protects the tree. Bulu Imam has been very helpful, providing me with academic texts and introducing me to other authorities who have helped to guide this research.

Mr Imam is a scholar and valued member of the academic world that dedicates itself to cultural heritage and indigenous rights. He has devoted his life to the protection of cultural heritage and indigenous rights in Jharkhand, which led to a Gandhi Peace Award 2011.

The Sanskriti Centre that Mr Imam established in Hazaribagh is a centre of excellence that has taken decades to develop and contains cultural heritage and indigenous artefacts that could not be replaced.

As such it should be protected and preserved at all costs.

I implore you to save this centre from property developers and request that you order the Hazaribagh administration to declare this centre a state heritage site and refuse the permission for sale.

Kind Regards

Louise

Dr. Dhuni Soren
01515464892
Email- dhuni.soren@btopenworld.com

“Boarijore”
33, Longmeadow Road
Knowsley, Prescot
Liverpool L34 0HN UK

20.9.2016

Mr. Ragubar Das
The Chief Minister of Jharkhand
Ranchi, India

Dear Sir,

Re; SANSKRITI at Hazaribagh, Jharkhand

I am an Indian diaspora living in United Kingdom for fifty years but still have profound love and affection for India and it's people and in particular of Jharkhand where I was born and brought up. I have managed to keep in contact with the people of Jharkhand and India by regular visit and spending few months every year with our people there and do some social, cultural, educational and charity work in Santal Pargana area, the place of my birth.

I am fully aware of the valuable work Mr Bulu Imam has been doing at Hazaribagh in Jharkhand and is well known in the Western world where he has exhibited his works of arts, especially of tribal people several times over the years. I met him personally early this year at SANSKRITI, Hazaribagh during my annual visit. I was very happy and delighted to see his dedication and hard work of 50 years in the form of arts, crafts, paintings and archaeological collections in natural surroundings. I also saw many of his books written by him after several years of research and other collections in his well catalogued library which is used by Indian and foreign students for their doctorate courses and I met two students from abroad during my visit.

Mr Imam cares deeply for the environment and the people who live there and is trying hard to preserve and promote the customs, traditions and cultural heritage of tribal people of Jharkhand by writing and documenting them and is regarded as an authority on these matters. He has won several awards including Gandhi International PEACE AWARD from House of Lords London for his work. Apart from all these he runs Tribal Women Artists Co Operative which offers training to Adivasi women in wall paintings and other crafts which provides job and livelihood for them. The house of SANSKRITI and the natural surrounding areas are under the threat of demolition by the developers which will destroy the valiant efforts of a very brave and hard working person to preserve and promote the tribal traditions and cultural heritage,

I would therefore request you to kindly look into this urgently and stop the demolition before it's too late. I would further request you to grant some financial assistance and support to sustain such an important cultural heritage of Jharkhand and India.

Thanking you in anticipation.

Yours Sincerely

Dhuni Soren (Dr)
Copy to Mr Bulu Imam, Sanskriti, Hazaribagh, Jharkhand

APPENDIX VI : LIST OF RESEARCH PAPERS IN B-FILES

Research papers by Bulu Imam (B-1 to B-257, 1980-2002)

1. Pre-historic and Proto-historic Culture of India. (B.257), 2002.
2. Web Messages. (B-256), 2002.
3. Nutangwa Pahar Rockart. (B-255), 2001.
4. Attack on Indian Culture from within. (B-254-i), 2001
5. Birhor Poetry. (B-254-ii), 2001.
6. Sanskritization. (B-254-iii), 2001.
7. Socio-Religious Roots of Indian Culture. (B-253-i), 2001.
8. The Oraon: A Dravidian People. (B-253-ii), 2001.
9. Some Thoughts on Rockart. (B-253-iii).2001
10. Flowers and Flames –A Note. (B-253-iv) 2001.
11. To Art Films. (253-v). 2001.
12. Tribals and Birds. (253-vi). 2001.
13. Note from the Late Harappan Period. (252-i). 2001.
14. Background of Civilization in India. (252-ii). 2001.
15. Tribal Civilization in Jharkhand. (B-252-iii). 2001.
16. Ancient Beliefs and Traditions. (B-252-iv). 2001.
17. Kol and Asur occupation of Northern India. (B-252-v). 2001.
18. The Oraons: An Indigenous Dravidian People. (B-252-vi).2001.
19. Socio-economic roots of India. (B-252-vii). 2001.
20. The Tribes and Non Tribes. (B-252-viii). 2001.
21. Development and Globalization. (B-251). 2001.
22. Earth Essay. (B-250-i). 2001.
23. Pre-historic Culture of Jharkhand. (B-250-ii). 2001.
24. Manifest Destiny. (B-250-iii). 2001.
25. Philomina's Art. (B-250-iv). 2001.
26. Rain Snake. (B-250-v). 2001.

27. Tribes and Non Tribes. (B-250-vi). 2001.
28. Creative Economy. (B-250-vii). 2001.
29. Man In India. (B-250-viii). 2001.
30. Quo Vadis Homo Sapiens. (B-250-ix). 2001.
31. Forest of the Buddha. (B-249). 2001.
32. My Thoughts at the close of the Millenium. (B-248-i). 2000.
33. Globalization. (B-248-ii). 2000.
34. Native People Speak. (B-248-iii). 2000.
35. Identifying Sacred Sites. (B-248-iv), 2000.
36. Best Practices in Indigenous Development. (B-248-v). 2000.
37. Essays : Culture of the Past. (B-247). 2000.
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