

G.I. APPLICATION NUMBER – 658

Application Date: 23-08-2019

Application is made by Sohrai Kala Mahila Vikas Sahyog Samiti Limited at Sanskriti Centre, Dipugarha, Post:- Hazaribagh, 825 301, Jharkhand, India for Registration in Part A of the Register of Sohrai-Khovar Painting under Application No. 658 in respect of Painting falling in Class – 16 is hereby advertised as accepted under Sub-section (1) of Section 13 of Geographical Indications of Goods (Registration and Protection) Act, 1999.

- A) Name of the Applicant :** Sohrai Kala Mahila Vikas Sahyog Samiti Limited
- B) Address :** Sohrai Kala Mahila Vikas Sahyog Samiti Limited,
Sanskriti Centre, Dipugarha,
P.O- Hazaribagh, 825 301,
Jharkhand, India.

- C) Name of the Geographical Indication:**

SOHRAI-KHOVAR PAINTING



Sohrai – Khovar Painting

- D) Types of Goods :** Class 16 – Painting
- E) Specification:**

Sohrai-Khovar Painting is a ritualistic tribal painting with distinct features, traditionally being practiced mainly in mural art form in the region of Hazaribagh district (State of Jharkhand), and is also being made on other canvases too including paper and cloths, with same distinctive traditional features being practiced by women of different local tribes, and some other communities. Sohrai-Khovar painting is a profusion of lines, dots, animal figures and plants, often representing religious iconography.

“*Sohrai*” is a local festival whereas “*Khovar*” is a nuptial chamber designed and decorated to bless the newly married couple. In local traditional practice during Sohrai festival and in Khovars – made in local marriages, ritualistic mural paintings are being made on the walls, such paintings are distinct in nature and due to events in which it is being practiced it is being referred as Sohrai-Khovar painting.

Form of handicraft:	Painting
Artisans:	Local tribal women in the region of Hazaribagh.
General Characteristics	- Monochromatic and Coloured both- (In case of coloured murals (Distinctness by the use of limited number of colours)

	<ul style="list-style-type: none"> - Geometric symbols, drawings of local flora and fauna, symbolic designs or patterns like <i>Pashupati</i> (lord of animals) <i>Purainpat</i> (forest of lotuses). - Depiction of drawings are normally borderless - Drawings are mostly non-narrative
Ritualistic Characteristic:	Sohrai is a Festival in which such paintings are being made to keep evil spirits away (local ritualistic believe) whereas Khovar is nuptial chamber which is designed and decorated by such paintings to bless the newly married couple.
Traditional Season of practice:	Harvest season (late October to December) and Marriage Season (late January to June)
Features, Pattern and essential elements:	By the use of limited number of coloured soil (naturally available locally) motifs of the animals, birds, plants, floral and wildlife of local forest along with ritual symbolic designs or patterns like <i>Pashupati</i> (lord of animals) <i>Purainpat</i> (forest of lotuses). Featuring <i>Pashupati</i> (lord of animals) and <i>Purainpat</i> (forest of lotuses) is very common.
Appearances:	Monochromatic (Khovar) as well as coloured also (distinctly limited to four to five fixed colours).
Colours used	Red, White, Yellow, Black, Cream colour
Social adoption:	Through matriarchal practice, the tradition of such art passes from mother to daughter in local tribes.
Tribes and other communities who practice Sohrai-Khovar Paintings:	Santhal, Oraon, Munda, Agaria, Kurmi, Ghatwals, Ganju, Prajapati.

F) Description:

“Sohrai-Khovar Painting” is a traditional and ritualistic mural art being practiced by local tribal women during local harvest and marriage seasons using local naturally available soils of different colours in area of Hazaribagh district of Jharkhand. Mural of Sohrai-Khovar painting is a profusion of lines, dots, animal figures and plants, often representing religious iconography such as the mythic tree of life or Pashupati (a horned image of Lord Shiva as the lord of animals).

Such mural paintings are being practiced by women of different local tribes, and some other communities largely the Santhal of west Hazaribagh, Munda, Oraon, Ghatwals, Ganjus and Prajapati of south Hazaribagh, whereas Agaria and Kurmis of east Hazaribagh.

The traditional term “*Soh*” means to drive away and “*rai*” is a stick in local language, denoting the early domestication of animals for agriculture and accumulation of wealth. Sohrai is a traditional harvesting festival, which is being celebrated for domesticated animals- helpful in their agriculture and daily life. The Sohrai festival which marks the beginning of harvesting season is of five days. On the second day of the festival, which is devoted for invoking blessings from *Bongas* (spirits which are worshiped) for individual homes, when the cattle are sent to the fields in the morning to graze, in their absence, the womenfolks decorate their huts by this traditional ritualistic painting over the walls.

Since domesticated animals are important part of their life in terms of agriculture and daily life and for which they celebrate this festival, a ritualistic symbol of Pasupati (lord of animals) is predominantly found in drawings made during Sohrai. This mural paintings generally have drawings of some ritualistic geometrical structures and motifs of local animals, birds, plants, and local wildlife. Similar practice of painting in mural is being made in mural form, during local

marriage season in Khovar (word made from the combination of "*Koh*" means cave and "*Var*" means bride, whereas it is the nuptial chamber made for bride and the bridegroom) in which more colours are being used with same motifs of local flora and fauna which traditionally being symbolizes with fertility, having same features. Both Sohrai and Khovar however are not singular traditions but in broad terms it encompasses a range of same mural practices and designs characterised in such paintings of this region.

Such ritual practice of painting making is traditionally being practiced only by local tribal women and is a matriarchal practice in which tradition of such art passes from mother to the daughter. The local population of Hazaribagh in which the practice of such paintings are more prevalent may be identified as: Santal, Oraon, Munda, Agaria, Kurmi, Ghatwals and Ganju, Prajapati.

Time and occasion of the practice of <i>Sohrai-Khovar</i> painting:	: Harvest season which starts with local festival <i>Sohrai</i> . : Marriage season which starts from spring (late January) and runs till the advent of monsoon (June) in form of murals in <i>Khovar</i> , which is a nuptial chamber designed to bless the newly married couple)
Artisans	Women of different local Tribes and other communities of Hazaribagh. Primarily being practiced by following communities of Hazaribagh: Santhal – West Hazaribagh Munda – South Hazaribagh Oraon - South Hazaribagh Agaria - East Hazaribagh Kurmis -East Hazaribagh Ghatwals - South Hazaribagh Ganjus - South Hazaribagh Prajapati – South Hazaribagh
Colours used	Only soil of which colours are naturally available in the earth of local geography- only such colours are being used in Sohrai-Khovar Painting. Such colours primarily may be identified as follows: :Red :White :Yellow :Black :Cream colour
Distinct Pattern	Strong aesthetic value with combination of rhythmic and lyrical patterns of geometries including triangle, circle, ovals, and curves along with animals, trees, birds and flowers which have traditionally been found in local forest and the area. Primarily two kinds of murals – Comb-cutting and Simple Technique.
Ritualistic belief	Related to the tradition belief, ritual, life & surrounding environment including different abstract natural forms and motifs of forests, trees, animals, birds, flowers. <i>Purainpat</i> (forest of lotuses), along with ritual symbolic designs or patterns like Mother Goddess and <i>Pashupati</i> (Lord of animals) are very common characteristics.

Based upon different areas and specific tribes of Hazaribagh among which *Sohrai-Khovar* painting is being practiced, it has gathered different specialties in respect to characteristics. Based upon

such specific area of practice and specific tribes involved into it following nine characterized practices of such painting may be found in the region of Hazaribagh:

Hill Kurmi Khovar of Jorakath (Barkagaon block)

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 mud wall surface is prepared by covering the clay walls with the black kali-mati (manganese), over which a coat of the cream *dudhi maati*-yellow earth is applied with cloth swab. Then they cut or scrape with pieces of broken combs the wet cream layer large animal forms which are unique in that they are almost exclusively wild animals forms such as elephant, tiger, deer, peacock, birds and plants. 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.

Kurmi Sohrai of Bhelwara (Bishungarh block)

In the east of the Hazaribagh plateau there are Kurmi village of Bhelwara, famous for its beautiful Sohrai-Khovar 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.

Ghatwal Sohrai of Oriya (Churchu block)

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, Oriya and adjoining regions practice a glyptic stencil art on the walls using red oxide, manganese black, milky white earth colours decorating walls and floors of their houses using a cloth swab technique called *potna*, 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 art-form which is not surprising for a forest dwelling tribe.

Agaria Sohrai of Daujinagar (Padma block)

The Agarias of Hazaribagh are a pre-plough agriculture society similar to the Asur and identified with the first iron smelting of Jharkhand. The village at Daujinagar decorate their mud 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.

Santhal Sohrai of Lukiya-Purnapani (Bishungarh block)

The Santhals of eastern Hazaribagh live in forest villages of Purnapani, Lukiya and Jarwadhi, (Bishungarh block) and Nano (Churchu block) calling themselves Manjhi or headman. The designs are painted in black, red and milky white earth colour on the simple clay plaster of their houses. The Santal houses are decorated with plain mud plaster with a high dado 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*). The

traditional metal-smelters, the Malhars of the region in Kendwatoli still follow traditional methods of casting bronzes and have similar art-forms.

Munda Sohrai of Isco (Barkagaon block)

Women artisans of the village of Isco adjoin the rock-art sites in the Sati hills, with Munda tribe inhabitants, often paint the similar designs on their house walls giving a historical link to such art. 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. 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, sometimes walls are painted with red oxide earth colour and manganese black. First the designs are cut in mud clay and then filled in with white markings, and vermilion. The designs are generally plant forms.

Prajapati Khovar of Kharati (Barkagaon Block)

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. 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 basket makers and bamboo workers, and the wandering groups such as the Malhar metal-casters.

Ganju Sohrai of Saheda (Barkagaon block)

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 at Saheda are painted with the forms of wild and domestic animals and birds forms like peacocks, elephant, tiger, crocodile, snake, jackal, plants, etc.

Oraon Sohrai of Dato & Isco (Katkamsandi & Barkagaon Block)

The Oraons use a lot of floral art form in the decoration of their mud house walls in the harvest season during the *Sohrai*. They also have 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.

G) Geographical area of Production and Map as shown in page no: 43

The Sohrai-Khovar painting is primarily being practiced only in district of Hazaribagh, however in recent years for promotional purpose it is also being practiced in some other parts of Jharkhand. The Hazaribag district of the State of Jharkhand is situated in the north east part of North Chotanagpur Division. The boundary of this district consists of districts of Gaya (Bihar) and Koderma in the north, Ramgarh in the south, Giridih and Bokaro in the east, and Chatra in the west.

Hazaribagh district of Jharkhand is approximately 1,982 feet above the sea level having area of 4,302 Sq.KM and enjoys tropical climate i.e. stays hot in summer and moderately cool in winter. Hazaribagh is located at coordinates of 23.98°N 85.35°E.

Hazaribagh plateau, the part of Chotanagpur Plateau is the northern tract of the massif divided by the Damodar River from east to west, with the Ranchi plateau lying to the south. The Hazaribagh being a part of Chotanagpur plateau is surrounded by forests having different hills like Sitagarha, Bamanbere and Canary Hill.

There are availability of different types of soils in the region of Hazaribagh having differences in mineral content and therefore in pigmentation. Due to the presence of iron, soil of Hazaribagh is generally red in colour, whereas at many places, the presence of mica makes it pink also. Lower soil of Hazaribagh is yellowish white in colour, whereas sandy loam soil is found around the Damodar River basin giving the white colour to the soil. The presence of manganese in the region also makes the availability of black soil in the region.

River Konar, a tributary of Damodar River traverse through the Hazaribagh town, whereas the Barakar, the Damodar, the Haharo (in Barkagaon range), the Garhi (in Tandwa Range) and the Barsoti river (in Barhi Range) are other rivers flowing in the region of Hazaribagh.

H) Proof of Origin (Historical records):

The name 'Sohrai' is said to have derived from a paleolithic age word—'soro', meaning to drive with a stick. One of the oldest art forms of wall painting, this tribal art has the history of more than 5000 years and can be traced somewhere between 7,000-4,000 BC. The Sohrai-Khovar art tradition is evidenced in the prehistoric Mesolithic rock (7,000 BC) in form of rock cave art in the hilly ranges of Hazaribagh district of north Jharkhand. However, such art has been in practice locally since time immemorial but the local origin may be traced from such pre-historic age only. Such ancient rock art was first discovered, on a Mesolithic rock in form of ancient art at Isco, Hazaribagh in 1991 and which was followed later by the discovery of around a dozen prehistoric rock art sites of more than 5,000 years old, in the North Karanpura Valley of Hazaribagh. The history of such form of art is related to prehistoric age, and such historical fact came into light in 1991 by the discovery of Isco rock art site, in nearby area of Hazaribagh. Subsequently over twenty such painted shelters have been discovered. Furthermore, hundreds of motifs associated with the Mesolithic rock art found in palaeoarchaeology sites like Isco, Nautangwa Pahar (Salga), Hazaribagh and several shelters in the Satpahar range (formerly in Hazaribagh, but now in Chatra district, i.e. Thethangi, Raham, Sidpa, etc) carry rock paintings with motifs found in the Sohrai-Khovar paintings of Hazaribagh. Many of these sites are also acknowledged by the Archaeological Survey of India in 1992- 1993. The rock art was studied in 1993-95 by Erwin Neumayer of Vienna, a renowned authority on Indian rock art, and S.B. Otta, Head of the Prehistory Department of the Archaeological Survey of India (ASI), Nagpur. Both authorities dated the rock art to the Meso-Chalcolithic period.

Linking these ancient rock drawings and the practice of present day drawings on their walls by locals, a renowned ethnographer Erwin Neumayer in his book "Lines on Stone, The Prehistoric Rock Art of India" notes as follows:

"A comparison between ancient rock pictures and modern house wall pictures often discloses strong stylistic and thematic analogies. The close study of housewall pictures teaches us, that the pictures are an ideologic construct, which in many cases is defined much more by its use during a particular festival-season than by its shape, which although the iconography might be fixed- will be recognised even if the artist has not kept to many of the necessary features of this convention."

Some authoritative sources claim it to be related to the Indus valley civilisation (Harappan, Lothal, Mohenjodaro Civilizations) because similar symbols may be found on the soap stone or steatite seals of those civilisations. And such similar symbols may still be found in use in respect to this indigenous mural art. Many of the designs of Sohrai-Khovar painting which are still prevalent in practice, may be compared to prehistoric rock art found in nearby areas and prehistoric seal motifs from Harappa.

It is being claimed that the following upon the similar patterns and styles once used to create 'Isko' and other rock arts in the region like Satpahar in Hazaribagh district, earlier this form of art making which was prevalent in caves, got shifted to the houses once the civilisation developed and local people shifted themselves to houses with mud walls.

The traditional term "*Soh*" means to drive away and "*rai*" is a stick, denoting the early domestication of animals for agriculture and accumulation of wealth. Sohrai is an ancient word carrying traditional significance enacted in ritual paintings done only by tribal and traditional women artists.

Traditionally during the Sohrai festival (harvest festival) which is being celebrated on the 16th Kartik, the day after the Dewali, village houses are being painted by tribal women as a ritual of thank giving for a good harvest with mural paintings, whereas in marriage season similar murals are being made the walls of Khovars. After the name of Sohrai festival and Khovar in which such murals are being practiced, such paintings are being referred as Sohrai-Khovar painting. This Ritualistic art being made on walls of their houses are to welcome the harvest and to celebrate the cattle in case of Sohrai festival and to bless the newly married couple in case of Khovars. During the Sohrai festival women clean their houses and decorate their walls with such murals, whereas during marriage such murals are being made by women in the wall of *Khovars* (Nuptial chamber).

Describing the love of colours and application of those on their walls in form of naturally available local soils of different colours, ET Dalton- an ICS officer of British Period in his book "Descriptive Ethnology of Bengal" writes about the Santals of this region in 1872:

"They paint their walls in alternate broad stripes of Red, White and Black – native clays and charcoal furnishing the pigments....."

D H E Sunder, a British officer of erstwhile British India in the "Final report of the survey and settlement of the Palamau government estate, Palamau district, in Chotanagpur, Bengal, Seasons 1894-95 to 1896-97" describing the rituals of marriage ceremonies being practiced in adjoining region writes:

"..... Two baskets are then brought and the bride and bridegroom step on one and then on the other and so enter a hut, the walls of which are painted with circles called *Kohbar*."

Sarat Chandra Roy, who is also known as the father of Indian Anthropology, the first Indian ethnographer, and as the first Indian anthropologist, in his famous book "The Oraons of Chota Nagpur: Their History, Economic Life, and Social Organization", published in 1915, has referred the following picture depicting a outer wall of the house of a Oraon of this region showing the drawings made over the wall, which can easily be identified as *Sohrai-Khovar* painting as it has drawing of "Purainpat", the making of which is still a distinguished prevalent practice in their drawings of *Sohrai-Khovar* painting by local tribals.

S.C Roy as the editor of pioneering Journal of Antropology in India, Man of India, in an edition of 1921, recording about the practice this wall painting among Ho tribes of Chotanagpur (Hazaribagh is the part of old Chotanagpur region) under the title "Ethnographic notes and queries", writes:

"Ho females paint the outer walls of their huts with red earth, coal-dust and Wall-painting, yellow earth. Geometrical figures and the figures of elephants and horses are among the common designs for ornamental drawings on the walls."

William George Archer, who wrote as W. G. Archer, served as a British civil servant in nearby areas and was an art historian, and later become a museum curator of prestigious Victoria and Albert Museum, London, along with his wife Mildred Archer who was also an Art Historian of high repute had published their first known publication in Axis magazine of London which was a well known abstract publicising magazine of contemporary art as "Santhal Painting" in year 1936. The pictures published by them under the title "Santhal Painting" with their background in form of abstract is the depiction of mural paintings being drawn in adjoining areas of this region on mud walls. The geometric designs, drawings of elephant and woman in their published picture of murals of nearby areas can still be correlated with the prevalent art practice of *Sohrai-Khovar* painting.

"The paintings themselves are done by the women in terracotta and ochre, obtained from oxides in the soil"

Further describing the uniqueness of such painting imbedded in their traditions, they mention: "With their common style the paintings form part of tribal stock, developed by family sensibilities and matured by repetition."

Describing the importance of such paintings, they further write:

"The necessity of these paintings in Santhal life — a life based on agriculture and with no margins, a bare "rice" culture — would prove, if any proof were needed, the "naturalness" of an abstract style."

The Santals which are major tribal inhabitants of the Hazaribagh region apart of some other parts of India, Charulal Mukherjee in his book *The Santals*, describing about the artistic characteristics of this tribe mentions "Santal walls are the beauty-spots of the hamlet. Here the inner artistic craving of the primitive tribe has displayed itself in a realm of phantasy. In some places, we saw the walls painted with a variety of colours, white, yellow, black, red and chocolate; sometimes with one colour and sometimes with alternate stripes, again with queer patches of triangles and rectangles".

Somnath Chakraverty, in his paper "Interpreting rock art in India: a holistic and cognitive approach" in XXIII Valcamonica Symposium, 2009 describing the link of ancient rock art found on different sites of Hazaribagh region with the present practice of *Sohrai-Khovar* painting, writes as follows:

"In Jharkhand state the rock art sites are related to a local legend of 'Kohbar' or marriage booth of a tribal king and the newlywed couple spent the night of their marriage in the rock shelter already decorated with paintings. Some of the sites, located near the Kiul river and in the bordering areas between Bihar and Jharkhand are also known to the local villagers as - Kohbar and local rivulet is identified as - Rani Gadar or after the unknown queen. The figurative motifs, often stylized horse riders, single or in groups, two persons carrying another within a palanquin or marriage - litter, symbolic designs and other unidentified motifs are common."

I) Method of Production:

Raw Material

The "*Sohrai-Khovar* Painting" has traditionally been painted on mud house walls but in recent years it is being painted on other canvases too. Raw materials used for *Sohrai-Khovar* painting also changes with the use of canvases. However due to addition of new other canvases, few materials

which is being used in the painting process has also changed but the distinct features, characteristics and making of Sohrai-Khovar Painting remains same on every canvas.

Depending upon the use of different canvases for Sohrai-Khovar painting, following different kinds of materials is being used painting of this art.

Different types of Canvases

- A. Mud House Walls
- B. Pukka House Walls and other Pukka walls
- C. Hand Made Papers
- D. Cloths

Different canvases and respective Raw materials and instruments

Canvas / Platform	Raw Material/ Instruments		Description
Mud House Walls	Brush	(i) Twig toothbrush (<i>Datwan</i>) and /or (ii) Cloth swabs (Lipna-Potna) and /or (iii) Fore Finger tips	(i) A manually chewed twigs of <i>Saal</i> tree- a plant available in local forests of Hazaribagh (ii) Cloth swabs daubed in liquid earth colors (iii) Fingers daubed in earth colour
	Colour Sources	Locally available different kinds of soils with different colours	(i) Laal maati (red oxide) (ii) Kali maati (Manganese black) (iii) Pilla maati (yellow ochre) (iv) Charak maati (Kaoline white) (v) Dudhi maati (cream earth colour)
	Diluent	Natural water	Water as the diluents
Pukka House Walls and other Pukka walls	Brush	(i) Twig toothbrush (<i>Datwan</i>) and /or (ii) Cloth swabs (Lipna-Potna) and /or (iii) Fore Fingers tips	(i) A manually chewed twigs of <i>Saal</i> tree- a plant available in local forests of Hazaribagh (ii) Cloth swabs daubed in liquid earth colors (iii) Fingers daubed in earth colour
	Colour Sources	Locally available different kinds of soils with different colours	(i) Laal maati (red oxide) (ii) Kali maati (Manganese black) (iii) Pilla maati (yellow ochre) (iv) Charak maati (Kaoline white) (v) Dudhi maati (cream earth colour)
	Diluent	Natural water	Water as the diluent
Hand Made Papers	Brush	(i) Twig toothbrush (<i>Datwan</i>) and /or (ii) Cloth swabs (Lipna-Potna) and /or	(i) A manually chewed twigs of <i>Saal</i> tree- a plant available in local forests of Hazaribagh (ii) Cloth swabs daubed in liquid earth colors

		(iii) Fore Fingers tips	(iii) Fingers daubed in earth colour
	Colour Sources	Natural Soil of different colours	The same colour material
	Diluent	Natural Water	Water as the diluent
	Sticking agent	Gums	Locally made Gums
Cloths	Brush	(i) Twig toothbrush (<i>Datwan</i>) and/ or (ii) Fore Fingers tips and/ or (iii) Other Brushes	(i) A manually chewed twigs of <i>Saal</i> tree- a plant available in local forests of Hazaribagh (ii) Fingers daubed in earth colour (iii) other types of brushes available; broken comb
	Colour Sources	Natural Colour	The same colour material
	Diluent	Natural water	Water as the diluent

Local soil used as colour

The basic palette is red, white, black and yellow, all of whose raw materials are found in the villages of Hazaribagh, however white kaolin has to be dug out of caves in Hazaribagh. Yellow is an ochre strand of earth used by potters and to wash hair. Its name is *tila-mati*, (*tila* meaning child, *mati* the earth), so yellow is the colour of young earth and also that of the rice sheaves celebrated during this harvest festival. Red is the normal colour of the earth in this region and represents the blood of the ancestors; while black manganese symbolises Kali, the mother goddess.

The Natural earth soils which are naturally available in Hazaribagh district (a plateau region) is being used to make "Sohrai-Khovar Paintings". The different types of soil are as under:

Name	Colour	Found / Origin
Natural Earth/ Ground Haematite (Local name <i>Gerua</i>)	Red	Commonly available, for deep colour is prepared by grinding the stone of the same colour with water
Manganese Earth	Black	Available around the edges of fields bordering the forests area
Natural Earth Ochre (Local Name <i>Nagri</i>)	Yellow	Commonly available
Plain Kaolin	White	Available in local sites called <i>Chuna Khaan</i> (the mines of white lime)

There are two techniques used to produce the murals viz. Comb-cutting technique and Simple technique.

Comb-cutting Technique

Comb-cutting Technique is a technique of producing such murals mostly being used by Kurmi women in the few villages of Hazaribagh. In Comb-cutting technique- a layer of black or dark grey manganese-rich clay is first applied on the wall. Once it dries, a second layer of whitish kaolin clay is applied. When the second layer is just set but not fully dry, the designs are scraped onto the wall using a broken comb or a similar toothed instrument. This scratches of comb in form of drawings over the wet kaolin clay revealing the blackened surface below, resulting into designs comprising multiple delicate black lines on a whitened surface, giving a unique form of murals.

Simple Technique

To make this mural painting tribal women firstly coat the wall with a layer of white mud, and while the white layer is still wet, they draw the painting with their fingertips or with chewed *sal* wood

(scientific name - *Shorea robusta*) tooth-sticks (*datwan*). Local tribal women use chewed toothsticks (*datwan*) of trees which grow locally as their brushes. The frayed and softened edge of the chewed twig becomes a paintbrush (*Kuchi*), which allows the artist to produce lines and dots on the walls. They make a liquid pigment of three or four shades (red, white, black, yellow) from locally available soil of different colours, in which they dip the *kuchi* or *datwan* and make the painting, applying the liquid earth colours directly on the clay walls which immediately soak up the paint like a sponge. Sometimes cloth pieces are dipped in the colour as a brush.

Towards making the ritualistic mural paintings of Sohrai-Khovar, the red line is drawn first as according to their belief it represents the blood of the ancestors and is helpful in further procreation and fertility. The next line is black which signifies eternal dead stone and mark of the God, Shiva in their customary ritualistic belief. The next all-encompassing outer lines stand in their traditional values of protection, fidelity, and chastity. The white is painted with the last year's rice, grounded with milk into gruel, this represents food.

Process of Painting

To make this Sohrai-Khovar painting tribal women adopt the following indigenous method:

Collection of material for painting	Kuchi -Made of chewed <i>Sal</i> wood (<i>Shorea robusta</i>) tooth-sticks (locally called as 'Datwan') - locally <i>Sal</i> trees are in abundance. - Broken Comb - Cloth swab Soil (Natural coloured) Local Soil available in different colour Water Local Water
Pre-preparation	Mixing and preparing a liquid pigment of three or four shades (red, white, black, yellow) from locally available soil of different colours
The Making (Drawing)	- Coating the wall with a layer of white mud Drawing the painting - Drawing the painting by dipping the Kuchi or Datwan while the white layer is still wet by using their fingertips or with chewed <i>sal</i> wood (<i>Shorea robusta</i>) tooth-sticks (<i>datwan</i>) and/or sometimes with broken pieces of combs. - Applying the liquid earth colours directly on the clay walls which immediately soak up the paint like a sponge
Method and Methodology (Step by Step)	The Red Line The red line is drawn first as it represents the 'blood of the ancestors', procreation and fertility. The Black Line The next line is black which signifies eternal dead stone and mark of the God, Shiva. Outer Lines The next all-encompassing outer lines stand in their traditional values of protection, fidelity, and chastity. The White Line The white is painted with the last year's rice, grounded with milk into gruel, this represents food.

Nowadays, apart of mud walls other walls like pukka walls and different other canvases including cloths and handmade papers are also being used for said purpose. Following is brief description about the method of production in respect to each such canvas.

Mud House Walls as the canvas / Platform

Sohrai-Khovar Paintings are traditionally being made on mud house walls. It is a unique combination of scraping by tips of human fore fingers, twig-brush and cloth swab paintings using naturally available soils of different colours while using water as the diluent.

Pukka House Walls and other Pukka walls as the canvas/Platform

Sohrai-Khovar painting is nowadays done with brushes using commercial as well as earth colors to paint motifs on cement walls

Hand Made Papers as the canvas/Platform

The handmade paper (of different sizes, usually of 30 x 22 inches) is treated with the base coat consisting of dudhi maati, office glue (epoxy binder) that is then painted over with the natural earth ochre colours – red oxide, manganese black, kaoline white/cream, yellow ochre using the finger tip or a brush made of datwan. The finished painting after drying may be rolled for packing.

Cloths as the canvas/Platform

The cloth canvas of various sizes is treated with the base coat consisting of dudhi maati, office glue (epoxy binder) that is then painted over with the natural earth ochre colours – red oxide, manganese black, kaoline white/cream, yellow ochre using a brush. The finished painting after drying may be rolled for packing.

J) Uniqueness:

The Sohrai-Khovar painting is unique due to its distinctive characteristics in respect to following factors:

Material used and the method of painting

Traditionally very unique and only locally available natural materials are being used for the Sohrai-Khovar Painting, which includes twig toothbrush (*Datwan*) i.e chewed twigs of *Saal* tree - a plant naturally available in local forests, and soil of different kinds and colours naturally available in particular distinct geography as the paint. The soil used for white colour is plain kaolin; yellow is a natural earth ochre; the black is a kind of manganese earth; the red is the natural red earth colour or ground haematite stone. All such soils of different colours are naturally available in Hazaribagh, which is a plateau region. The white soil is being brought from local sites which are called *chuna-khaan*, *chuna* being the local name for white lime and *khaan* being a mine. The black manganese earth is dug up around the edges of fields bordering the jungles. The yellow earth is a common earth called *nagri*. The red earth is *gerua* which is very commonly found, whereas the deep purplish red colour which also appears sometime in the paintings of Ganju women is haematite, which is made by grinding the stone of the same colour with water.

The natural availability of such soil together in any particular geography and use of it for such purpose is the distinctness associated with the Hazaribagh, Jharkhand.

Features

This tribal indigenous form of practicing art in mural form is being used to decorate their houses at different traditional occasions. Depiction of murals on their mud houses in colour of Red, White & Black with strong aesthetic value are combination of rhythmic and lyrical patterns of geometries including triangle, circle, ovals, and curves along with animals, trees, birds and flowers which have traditionally been found in local forest and the area. Depictions in their such non-narrative murals are related with their tradition belief, ritual, life & surrounding environment, which includes different

abstract natural forms and motifs of forests, trees, animals, birds, flowers, *Purainpat* (forest of lotuses), along with ritual symbolic designs or patterns like Mother Goddess and *Pashupati* (lord of animals).

Geographical distinctness

A. Artisans of Sohrai-Khovar painting, which are largely tribal and village people, are traditionally being found only in particular geography i.e Hazaribagh, Jharkhand. The Sohrai-Khovar painting of Hazaribagh is done by local Santal, Oraon, Munda, Agaria, Kurmi, Prajapati, and Ganju of Hazaribagh.

B. Materials used are distinct, as different kinds of soils which are being used for different colours in Sohrai-Khovar Painting are locally available soil only. The natural availability of such different soils (which are distinctly being used for Sohrai-Khovar painting as colours) together in any particular region is the distinct feature of the region of Hazaribagh, Jharkhand. The twig toothbrush (Datwan), which are being used as painting brush for different canvases, are manually chewed twigs of *Saal* tree- a plant available in local forests.

K) Inspection Body:

Each Sohrai-Khovar painting are treated with the natural earth ochre colours & epoxy binders to ensure durability, which ensures genuine quality in terms of material used, pigmentation and others through experienced supervision of Artisans.

An inspection committee has been constituted to regulate the use and control the quality of the production of Sohrai-Khovar Paintings of Hazaribagh.

The inspection committee consisting government authorities, representatives of different government bodies, highly reputed personalities of related field and some artisans representing different blocks of Hazaribagh is an eleven (11) member independent body, presided by the General Manager, District Industry Centre, Hazaribagh, Government of Jharkhand.

Inspection body – Structure

1. (Chairmen) – General Manger, District Industry Centre, Hazaribagh, Government of Jharkhand (*Ex- officio*).
2. (Member) – A representative from Mukhymantri Laghu evam Kutir Udyam Vikas Board (An undertaking of the Government of Jharkhand).
3. (Member) - A representative from Jharcraft (An undertaking of the Government of Jharkhand).
4. (Member) - A person reputed in respect to History/ Art/Anthropology/ Conservation of Art
5. (Member) - A person from any Non-Governmental Organization working in field of Art and culture
6. (Member) - A working or retired academician from any college/University related to the subject of Art/ History/Anthropology
7. Five (5) Members - One representative each from five different administrative blocks in which Sohrai-Khovar painting is being practiced

L) Others:

Reputation and Recent References

Walls of many important public places of Jharkhand such as Birsa Munda Airport, Ranchi, Hazaribagh and Tatanagar Railway Station including walls of many other important public places and buildings have been decorated by Sohrai-Khovar painting in recent years.

This form of Art is being presented and acclaimed in several National and International exhibitions.

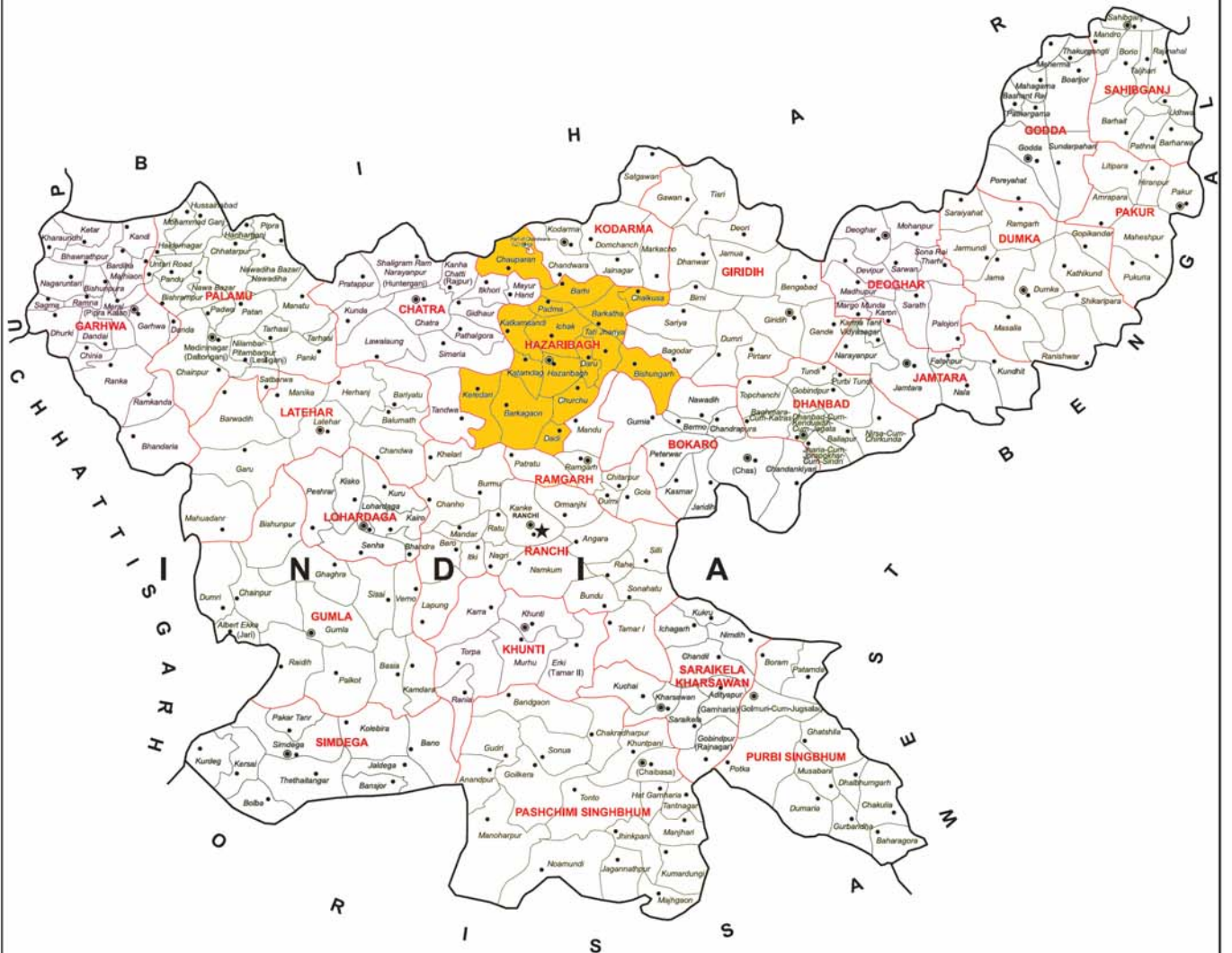
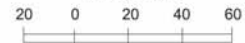
Many articles on this art have appeared in important museum and ethnographic journals apart of leading magazines.

The Films Division of India has made an important film on this art in 2000, which won the prestigious Rajat Kamal Award given by the President of India. More recently a film has also been produced on this art in Germany.

GEOGRAPHICAL AREA OF PRODUCTION SOHRAI-KHOVAR PAINTING

JHARKHAND

KILOMETRES



BOUNDARIES:

STATE.....
DISTRICT.....
C.D.BLOCK.....



Geographical area of Production of Sohrai - Khovar Painting

HEADQUARTERS:

STATE.....★
DISTRICT.....
C.D.BLOCK.....

Where the district name differs from its headquarters name, the latter is given within brackets.