CHAPTER IV

SŪNGA - KUŚĀṆA PERIOD
Sports and pastimes have been integral part of man's life throughout different ages. In the fleeting moments of leisure man has been amusing himself with different kinds of recreations either individually or with a partner or in a group. The most remarkable sports and pastime of contemporary Śuṅga-Kuśāṇa society were hunting, wrestling, riding, animal-fights, dicing, dancing, music, drinking, bird-playing, snake-charming, cock-fights. Detailed note on sports and pastimes is as follows:

SPORTS

HUNTING

Hunting has been a popular sport since the Rigvedic period. It not only enhanced one's energy, but also helped to acquire flesh, horns, skins, bones etc. Wild animals were killed for food, for recreation and for protection of domestic animals. Hunting being a favourite sport during the Śuṅga-Kuśāṇa period is confirmed by the illustrations in Sanchi and Barhut stūpas.

In one of the panels of Sanchi stūpa two persons are seen going to the forest, one with a spear on his shoulder and the other with a bow. Probably, they are going for hunting; while ahead of them two persons are seen at a distance returning from the forest. One of...
them is carrying two deer slung across his shoulder on a pole. A long dagger is seen tucked to his loin cloth. In another panel which depicts scene from *Chadanta Jātaka*. Sonuttra, a great hunter is seen aiming with his bow at the Nāgarāja. It seems there was special dress of a hunter. Kālidāsa has mentioned it as *mrgayā-veśa*. A panel of *sanchi-stūpa* depicts a scene of *Śyāma Jātaka* in which the king of Varanasi has encircled his loin-cloth in many folds. His quiver hangs at his back with its straps crossing on the chest and a small dagger frontally thrust into it.

That hunting of lions and tigers was also in practice is made evident from the illustrations on railing pillars of *stūpa* no. 2 of Sanchi. On railing pillar no. 14b, a person is shown killing a tigress and also hiding a cubs. On another pillar a lion is shown pouncing on a hunter, who counter attacks the lion with the pointed dagger.

Sometimes women, too, accompanied the men on hunting expeditions. Such a hunting couple, hand in hand—male holding the quiver and the lady the bow—has been represented on the panel of the *stūpa* of Sanchi. Undoubtedly, the pleasure of hunting must have doubled because of the presence of ladies.

There is an interesting scene in the panel of Barhut, as
shown in (fig. 11). In that an elephant is shown captured by a group of monkeys. Probably, elephants were hunted with the help of domesticated monkeys. In another panel of Barhut, as shown in (fig. 12), procession of monkeys with the elephant is illustrated. This perhaps shows the monkeys after their triumph over the capture of the elephant. It seems that dogs were also used for hunting. Barhut clearly depicts such a sight whereby boars were killed by setting dogs upon them. The dogs appeared to be of special breed with straight ears and bushy tails.

WRESTLING

Wrestling was another popular sport of the Śūṅga–Kuśāna period. It seems there used to be akhārās where wrestling as a regular exercise or as competitive bout was usually practiced. Wrestling competitions for public amusements were also held. Wrestling matches (jetasāramah) were generally arranged in arenas or in open-air theaters prekṣāgāraś. During the excavations one such arena was unearthed where sports like wrestling, bull-fights, cock-fights etc. were presumably conducted in those days.

This oblong stadium is laid out between the northern–western corner of the citadel and Puṣpabhadraswāmī temple at the foot of the Nagarjukonda hill. It consists of central arena which is 309 ft. x 259 ft. and 15 ft.
deep, it is enclosed on all the four sides with flights of steps—each step of 2 ft. width—and a pavilion on its west.

The arena was in the center. Possibly the umpire (Prāśpika) and the competitors (mallas) took their seats near the arena. The pitch (yuddha mandala) of the arena was spread over with sand (sikatā) or smooth earth free from pebbles. The ground was levelled up and was always kept slightly wet.

The king and the royal retinue possibly occupied the seats situated higher on the rostrum and was approachable by means of stairs. The spectators perhaps occupied the flights of steps which were in tiers, one over the other.

A very interesting scene is depicted on a stone medallion discovered in the excavations. Two wrestlers (mallas) are engaged in a wrestling match. The players are represented devoid of any dress except a langoti. One of them has caught hold of the thigh of his opponent with his left hand and with his right hand he has caught others left hand; the other is seen almost in the surrendering position and seems to be making a supreme effort to extricate himself by hitting out with his closed fist.

Similar wrestling scenes are depicted at Barhut as
shown in (fig.13) and also in the terracotta disc
discovered at kausambi. Patanjali has also made mention
of wrestling as a popular amusement. He has described
Sala the ground for wrestling. These duel combats were
very popular among the Romans of the second and first
century B.C.

**FIGHTING WITH ANIMALS**

It seems exemplary physical feats of valour were also
exhibited by few men of dauntless courage. They used to
fight with animals like lion as shown in (fig.14). Such
a scene is depicted in a panel on a ground railing
pillar (no. 88b) of Stūpa no. 2 of Sanchi. In the scene
a lion and a warrior are seen fighting together. The
lion is shown standing on its hind legs by ready for a
fierce attack with its front paws raised. The gallant
warrior appears to have foiled its attack with his long
shield. In two fragmentary plaques found from Kausambi
also we find a man fighting with a winged lion. In
one of the Huvishka coins is also depicted a nude
bearded man fighting with a lion. In yet another
specimen from Mathura a nude squatting figure is
grasping firmly in both the hands the pairs of a fully
grown lion who is the standing at the back.

**GYMNASTIC FEATS**

It seems feats of gymnastics were also practised. Not
only men but women also participated in this rare feat of courage and perfect balancing. Barhut has many such scenes to offer. In one scene a man is shown balancing one person on his shoulder. In another scene a woman is shown standing on the palm of one person. In one scene of Barhut classical gymnastic feat is shown. A lady bedecked with apparels and ornaments, holding a śāṅkha-padma is shown balancing upon the palm of a strong man. In another scene a Yakṣṇī is shown standing skilfully on the head of an elephant-faced or rhinoceros-faced winged makara.

In another fig. on a relief from Barhut, as shown in (fig.15), fifteen acrobats are shown building a pyramid of four tiers, each one holding firmly the feet of the man above. These acrobats may be identified with plavakas mentioned in the Arthasastra i.e. those who entertain people by their jumps either on ropes or on the ground.

Śālabhaṅjikā OR DOHADA

Śālabhaṅjikā was a sport confined to women. Women played with trees with a belief that their contact with them would make premature blossom. Śālabhaṅjikās are invariably depicted in Sanchi, Barhut and the Mathura railing pillar. Female figures are sometimes shown standing erect holding the branch of a tree; in other cases, leaning forward and
holding the branch of the tree they are apparently swinging, elsewhere with the support of the tree trunk, they are in a reclining posture with one of their feet stretched straight and the other some what turned back resting on the tree trunk, in some cases are depicted resting their foot on the tree-trunk or embracing it with their feet and hands or plucking its flowers and fruits or simply holding its branches. In a Mathura scene a woman is standing under an Asoka tree touching it with her left foot (Mathura museum, antiquity no. J55). In another scene men and other women are also present seeing the sport. Another interpretation of Śālanjanikās motif is "that some plants, trees and creepers would blossom in the off-season, when lovely women direct their activities towards them. These activities may be of two kinds: they must consist in direct contact with body of a woman, as when she kicks, touches or embraces, or indirect contact, as when she spits liquor upon them or blows at them, laughs, glances at them or when she speaks sweetly, or sings, or dances in front of them."

WATER-SPORTS

Water sports (jala-krīdā) was included among the garden sports (udyāna-krīdā). Ancient Indian literature, is
full of descriptions related to this sort of recreation. Kings along with their women folk enjoyed these water sports in the tank provided with in their palace garden. Besides human beings, divine and semi-divine persons along with their consorts are said to have enjoyed water-sports.

Many such scenes of water-sporting are illustrated on the panels on Sanchi. Men and women together on elephants back are shown frisking and frolicking in lotus-ponds. Usually, the party consisted of the king, his queen and one or two maid-servants. The male is always seen sitting on the neck of the elephant, while ladies are seen either standing in water playing with their lockets, dallying with the lobe of elephant's ear, scaling up the trunk or giving a helping hand to their companions for lighting them up. Normally scenes of jala-krṣā in Sanchi art are pictured against a forest setting, except a scene of a royal residence, where an elephant is seen sporting with lotuses in a tank with the king and queen on its back. Queen is sitting behind and is trying to lift another lady in water. Interestingly, two ladies peeping out of the balcony are shown amusing themselves with sight of playing king and queen.
One thing is very clear from the representation in Sanchi bas-reliefs that association of an elephant besides the women folk was necessary for this kind of sport. Water sport simply implies playing in water and indulging in throwing of water on one another. Swimming was also enjoyed by the people. The fact that even women also enjoyed swimming is illustrated in panel. In the panel a prince is shown midst his harem. In front of him a lady is shown swimming in a pool. While swimming she is holding a duck.

**DICING**

That dicing was a popular sport in the Śuniga-Kuṣāṇa period is confirmed by the discovery of dice pieces made of bone, ivory and terracotta at Taxila, and at Nagarjunakonda. The dice pieces found at Taxila are invariably oblong in shape, not cubical; and range in size from 1.8 x 0.22 in. to 3.78 x 0.65 in. The numbers 1, 2, 3 and 4 are indicated by concentric circles or simple dots and as rule follow each other consecutively round the four long sides, but occasionally 1 is placed to 2 or 4. At Nagarjunakonda also majority of them bear concentric circles for their markings while others are marked with a simple dot within a circle.

No chess board is reported to have discovered at Taxila, however, excavations at Nagarjunakonda have yielded
traces of game-boards on some of the slabs of both secular and religious buildings. This reveals the fact that playing of dice was given religious sanction. Priests also played dice it seems, otherwise there is no validity of game-board being inscribed on the slabs of the bathing ghat located near the temple and also on the mandapas of flooring slab. Game-board drawn on slabs of the bathing ghat located to the west of the Pugpabhadraswāmī temple situated on the bank of river Kṛśṇā has been discovered. The game-board consists of eight rows having eight squares in each row. The game played on this board may be identified as astāpada referred to by Buddhagosā. Playing at astāpada was a kind of gambling synonym with catuранg or Indian chess. Interestingly, bas-relief from Barhut named Citupāda-सिला� portrays a scene where two men are sitting face to face. The board in front of them provides gradation arrangement of five squares in six lines or rows, one on top of the other, six little cubes, with marks on their sides are shown lying out of the board. Alexander Cunningham is of the view that this scene depicts the Jātaka story of a king named Četiya, who is saddled with the ill-repute of having told the first lie ever spoken in the world which is given in the Četiya-Jātaka. Since there is no reference to any game
in the *Cetiya-Jātaka*, Benimadhab contends the argument of Cunningham. The only birth-story which represents the Bhodhisattva as a professional dice-player is *Lītta Jātaka*. According to Barua this birth story explains many details of the scene found on the Stūpa.

Like the preceding age it seems the game of dice was played on a game-board with dice pieces made of either bone or ivory or terracotta. But, no dice piece made of gold or silver or bronze was found. This shows playing of dice was only confined to bone, ivory or terracotta pieces. The rules and terms may be the same as in its preceding age. As a matter of fact no detailed knowledge regarding the playing of the game in the Śuṅga-Kuśāṇa period has been found. Nevertheless, there are references that indicate the prevalence of the game during that period.

PASTIMES

ANIMAL FIGHTS

Animal fights also formed from a sort of recreation for the people. Plaque from Kausambi shows a fight between a lion and an elephant. Here the lion is shown attacking an elephant. The lion pounces on the elephant's back from above. The elephant is so much terrified that he is seen passing out balls of stools.
animals. Such a fight may not be so regularly arranged because the domestication of lion and elephant was not possible. May be some people who would have kept lions and elephants for such an exhibition would have been arranging such fights.

ANIMAL RIDING
Since the early period of human civilization domestication of animals was an integral part of man's life. Domestic animals like horse, elephant, camel and bull were primarily used for transportation. Later on they became a means of recreation also. The references to horse-race is also made in the vedic age. Since then horse-riding has been a popular sport among the people. There are references that attest that riding of animals like horse, camel, elephant, bull etc. was very popular sport during the Śuṅga-Kuṣāṇa period.

At Barhut we find many illustrations of men riding elephant, horses and makaras and in some instances in a standing posture. There are also several representations in the Sanchi sculpture which mark out riding as a means of recreations. Elephants, horses, camels and bulls were mainly used for riding. But some Sanchi sculptures represent goats, stags and lions carrying passengers on their backs. Such animals have never been used for human transportations. Apparently,
therefore, they display a sort of joy-rides which formed a good means of recreation in the Śūṅga- Kuśāṇa society, very much those of the circuses today. Mathura railing pillar also depicts a bull-rider. Kings also enjoyed animal rides. The coins issued by the Kuśāṇa kings depict elephant riding scene. Vima and Huvishka's coin show a man riding an elephant. It seems riding was popular with the aristocracy as well.

The fact that women also enjoyed riding animals like men is manifested in the panels of Sanchi.

DANCE AND MUSIC
Since the dawn of human civilization, dance and music appear to be the best source of recreation to enliven the slacken spirits. Dance and music are enjoyed on different occasions like ceremomal functions, processions or just to do away with the monotony of the daily routine. The Śūṅga-Kuśāṇa society also had many such opportunities to witness the dance and musical performances.

It seems there were mainly five forms of dance: one that of a wife wanting to please her husband; one that of a Kinnara couple dancing out of joy in joyful mood; another that of accomplished nymphs and courtesans dancing to the accompaniment of vocal and instrumental
music, another that of Nāga maiden dancing on the lifted head of Nāgarāja, maintaining rhythm with the wavy motion of his body; and the fifth that of Nāgarāja in a human form, maintaining rhythm with the wavy motion of two mermaids.

Sivaramamurti has identified some of the dancing gestures of hand and body viz., āōīha-sthāna, Vaiśākha sthāna, sampada-sthāna, Latāvrkshikā-karaṇa, atikrānta karaga, ērādhvajāṇu karaṇa and ardha-matalli- sthāna.

Barhut offers scenes of various examples of dance forms. First form of dance that of wife wanting to please her husband. In that scene is depicted a Brahmin's house where he is shown being seated on cubical footstool and holding out a harp with his hands. A youthful woman, richly dressed stands before him in a dancing attitude. Second form of dancing is also illustrated. The third type of dance, that of nymphs and courtezans is also depicted.

In the scene is depicted dance and musical performance. In this scene twelve nymphs or heavenly damsels arranged in three groups of four each and four singers and players of musical instruments are shown. The dancers are identified as Alambuṣa, Misārakesi Padmāvatī and Subhṛdrā. The scene is expressive of great rejoicing through the symphony of music, song and dances. The next
form of dance that of Naga maiden dancing on the lifted head of Nāgarāja is shown in fig. 69 and last form of dances is illustrated in the panels of Barhut. Music can be enjoyed both with or without dance. It seems people of the Śuṅga-Kuśāṇa society also enjoyed music both with or without dance. In one panel of Sanchi a couple is seen behind arbor, the male playing a Vīṇā and his consort dancing to its tune. In the same stūpa the demons of Maras army are seen in the panel making merry by drinking, dancing singing and playing on musical instruments. In another panel of stūpa no. 3 a family of man, woman and three children are shown enjoying dance and music.

The proficiency of the people of Śuṅga-Kuśāṇa period in the art of music and dancing is also well illustrated in the master pieces of Kausāmbi terracottas. Several plaques depicting either a single standing dancing girl or scenes of dancing with accompaniment of attendants have been discovered at Kausambi. The most common dancing figure is shown in plate XXXVIII fig. A. It represents a dancing girl in a standing posture with her right foot a little raised. Both of her hands are fixed on her hips. Her broad face lacks lusture. Another plaque no. 726 (Pl.XXVII) displays a scene of a dancing female and a person playing a lute sitting on a stool.
On the ground is shown a dwarfish boy playing instrument like Khartāl. Another lovely scene depicted on the plaque of kausambi is of two females dancing to the tune of a lute being played by a man sitting on a stool. This plaque is now in Patna museum.

MUSICAL INSTRUMENTS

Traditionally the musical instruments have been classified under four categories, namely (I) tata—those which includes all stringed instruments, (II) ānaddha - which comprises all that are stuck like the drum (III) Susjira - which includes all wind instruments like the flute and conch, (IV) ghana - which encompasses, all cymbal like resonators.

Almost all types of instruments were played during the Śuṅga- Kuśāṇa period. In the stringed instruments Viṇā was quite popular. It was mainly of three types:

1. The bow-shaped or harp-shaped Viṇā.
2. The guitar-shaped Viṇā.
3. The straight board Viṇā.

1. The Bow-Shaped Viṇā

The bow shaped Viṇā was played upon by a plectrum known as Vādanadanda or koṇa. The process of sounding the strings with the plectrum was known as ghaṭṭana or koṇaghāta. The harp had a covered board (ambhaṇa) extending into an elongated curved arm (Viṇā-danda),
terminating into a round head. The strings (\textit{tantrin}) stretched forming as it were arcs to crescent of the whole frame. They pass through the holes (\textit{chhidrapi}) in the hollow surface of belly (\textit{ambhana}). However, the \textit{(Patta)} is absent in this case: it is not possible to use \textit{Patta} on the harp-v\textit{Vipa} as the strings do not reach the sounding board (\textit{pokkhara}) side by side but one over the other.

Generally, the \textit{Vipa} were used equally by men and women, either as a solo instrument or as an accompaniment to song or often as accompaniment to dancing—whether dramatic or processional. The popularity of \textit{Vipa} is quite evident from its carving in contemporary art of the \textit{Sunga-Kushana} period at Sanchi, Barhut, Bodhgaya, Amaravati, Mathura.

**THE GUITAR TYPE OF \textit{VINA}**

This kind of \textit{Vina} is depicted in the panel illustrating the transportation of the head-dress to heaven. It was used as a solo instrument. In another panel a female is shown holding a guitar and playing upon it with a plectrum.

**THE STRAIGHT BOARD \textit{VINA}**

The straight board \textit{Vipa} has a narrow string board, and the strings are stretched almost half of the entire length of the lute. The early sculptures of Barhut,
Sanchi, Amaravati, Mathura frequently depict it.

PERCUSSION INSTRUMENTS

The percussion instruments include a large variety of drums varying in their sound and shape. They range from the high sounding pataha to the sweet sounding tabors. The use of mrdanga, dundubhi, dhola, nagada, cholaka, drums or paṭaha, ṭuduka is evident from the contemporary art of Sanchi and Barhut. The Kausambi terracotta also have the evidence of their use.

WIND INSTRUMENTS

Flutes, conch or Śankha are depicted in the panels of Sanchi, Barhut, and Amaravati. The trumpets were also used by the people of the age. Its two varieties were known, one straight and the other curved somewhat like the English letter 'S', both having a broad head either round or like a beak of a bird and slightly tapering towards the mouth end.

SOLID INSTRUMENT - GHANA

Cymbal or Kharatāl has been depicted in the sculptures of Barhut. The Kausambi terracotta also reveals the use of Khartāl.

DRINKING

Drinking was also a favourite pastime of the people of the age. Drinking scenes are well represented in the Sanchi bas reliefs and in the terracottas from Kausambi.
This subject is also quite common in the Kuśāṇa sculptures of Mathura. Ladies also enjoyed drinking. This fact is clearly revealed in the plaque from Kausambi. In this a female is shown drunk and drooping and being supported by a male. The female is bent on her trembling legs.

In a panel on the Western Gateway of Sanchi a royal party is shown busy drinking. The presence of trees in the background suggests that drinking party was being held in a garden. The queen is also shown participating in drinking. Likewise, there are several illustrations in the contemporary art of the period that bear witness to the fact that drinking was a favourite pastime of the people. Men and women are seen equally participating in drinking bouts and thereby amusing themselves. Probably, drinking was a common practice with married people. Even Kalpa Sūtras mention the drinking of Sūra by ladies.

As a matter of fact drinking as a means of recreation is an age old practice in India. The genesis of this practice dates back to the Ṛgvedic period. When Soma was used as an intoxicant. Rāmāyana has eugloised wine as the tranquilliser of all sufferings. (Sarva Soka vinasinī). Drinking has included in the list of the sixty four arts. All the more drinking was given social recognition in form of drinking-festivals like
However, drinking of wine was never approved by society, rather it was condemned. Buddha declared it sinful and a bad habit. Ladies were particularly forbidden from drinking. But despite severe restrictions and injunctions and condemnation drinking continued to be a popular means of merry-making by both men and women. People also take on to drinking as a refuge to forget their blues.

GAMES OF THE CHILDREN

The children of the Śuṅga-Kuśāṇa period had many things to play with. The numerous clay figurines found at various sites, served primarily as toys for children. In a panel from Nagarjunakonda a boy is shown running along in great glee and pulling the toy after him. At Amravati also children are seen pulling the toys mounted on wheels. Of all the toys, the clay toy cart was indeed the most favourite one.

The carts were in the shape of tricycles. Many such carts have been found at Kausambi. These carts have a front wall with either a circular or straight top rim containing two or four bullocks. On either of the sides are set plaques covered with lotus rosettes and floral decorations stamped inside raised borders. The bulls have garlands on their necks over which is also placed...
vertically on a long pole joined with another shaft from behind.

The other type of cart shows all the three sides stamped with floral ornamentation. The front wall shows these decorative items in high relief and the side ones usually have a big lotus in the middle. The third type of cart is made with three walls again but they are so fixed as to give the impression of only two walls joined in front. The front wall has circular bands of lotus rosettes and hanging bells at the top and in the middle is a thick horizontal band in the shape of a pillar towards which two running animals meet face to face. The animals have long bodies and are issuing tongues from their wide open mouths. The fourth type of cart has the figure of an elephant and Yakṣa is shown standing and holding a staff on the front wall. The fifth type shows Yakṣa seating and holding an animal in his left hand. Modelled human bodies having tails were also used in the tricycles by the Children. In one type where only the bust remains a male figure with folded hands and having a tail bearing wings at the back have been found. Yet another type shows male busts wearing turbans, bangles and armlets and having long tails. The male stands with folded hands in front and the tail portion is made flat at the base probably for
supporting the figure. The tail is divided into two halves covered with long scales and stamped rosettes. The place between the folded palms is used to insert a thread.

Tricycles in the shape of animals were also used for playing by the children. The animals like ram, crocodile and the lion was mainly moulded into tricycles. The best type of tricycle that of a lion is most unique. The eyes of the lion are conspicuously large and tongue is shown protruding and bent low. The hands which are bent low are fixed on the ground. Over his belly and the base on which he sits holes are made for the poles and shafts of the tricycle.

Another type of tricycle that of demon faced male wearing a Kulah cap holding the tail of some animals was also very common play thing of the children. Modelled birds were also used as toy carts. Birds standing on round pedestal or bases are also known. Models of ducks, vultures, pigeons, peacock have been identified. Rattles, sling balls and whistles were also favourite play things of the children of Śūṅga-Kuśāṇa period.

**COCK - FIGHTS**

Watching cock fights was a popular pastime of the ancient people. The earliest archaeological evidence to confirm that cock-fighting existed in India was
unearthed during the excavations at Taxila. A copper seal containing two cocks face to face and clearly depicting a cock-fight was unearthed there. From common man to the elite of society, cock-fighting amused everybody. In one illustration from the Mathura pillar (as shown in fig.16), prince is shown enjoying quail-fighting which is a similar game that of cock-fights. Two quails are shown fighting over a fruit.

BIRD PLAYING

Bird playing or Śuka krīḍā was one of the important pastimes of the Śunga-Kuśāṇa age. It seems that bird playing was mainly popular amongst the women folk, since all the sculptures of Mathura, Kausambi portray women playing with bird. In all the sculptures parrot is shown, perhaps parrot was the most favourite tamed bird. The subject of Śuka krīḍā achieved great popularity during the Kuśāṇa period. The most striking example of Śuka krīḍā is noticeable in narrow plaque No. 534 of Kausambi. It shows a lady standing and wearing a long sārī held up by a pataka the folds of which fall in front. A bird is sitting on her girdle on the left side. Similarly in plaque No. 535 of Kausambi a lady is seen wearing a thin square pendant bearing lotus petal designs. Over her right upraised
Here the lady holds a parrot in her right hand. The bird is touching her red lips evidently mistaking them for pomegranates. The parrot is the vehicle of god of love (Kāmadeva) and its association with females is apparent. A subject with similar conception is also portrayed on a railing pillar in Mathura. It depicts a lady standing after bath and water is shown oozing out of her tresses. A crane stands below and swallows the rinsed out drops of water mistaking them for drops of rain water.

Another scene on a railing pillar, Bhutesvara, Mathura Pl. 10, a lady is depicted probably a yākṣī or tree spirit with a bird cage in her right hand and on the shoulder the parrot is shown perched. All the scenes suggest the close relation of ladies with a bird or to be more precise with parrot. It seems, ladies domesticated parrots and in their leisure time played with them.

**PICNICKING (VANAWIHĀRA)**

Even in the epics there are references that bespeak of people visiting gardens for pleasure. There are also references that allude to Vana-Vihāra in Śunga-Kuśāna age. Many such scenes are illustrated in many panels of the Sanchi stūpa. Attired in their best, young maidens
and couples, along with their children, visited parks in the evening. A very interesting scene of merry-making in the garden is displayed on panel on the Southern Gateway against a forest setting, a lady is seen squatting on a rock with her leg dangling, along her male companion. Vīṇā is also lying nearby. Food and drink depicted in the scene undoubtedly suggest the prototype of modern picnics. Another scene of family enjoying a picnic is depicted on Pl.LIII of the same Stūpa, as shown in (fig.17). Two children are shown playing and at a distance under a shady tree their parents are shown gossiping. Similar scenes of picnicking are shown on Western gateway where four couples are seen sitting on planks arranged under the dark shade of large leafed trees in the garden. The presence of planks suggest the semblance to somewhat modern facilities present in the parks and picnic spots. It also shows the popularity of such picnics and excursions in the days of yore. A very interesting scene of a picnic party on the body of a toy chariot is depicted in Kausambi terracotta. Walls of the cart are raised and against these recline on each side a group of three persons are shown seated. On one side a couple is shown and behind them a man is putting his hand on the mrdanga. Opposite them, female is shown in a dancing posture. A man is also shown playing lute. The
other person is shown on of his hands on a plate containing carrots, bananas, cakes. Such a dramatic scene is not found anywhere. Many such similar chariot were also discovered from the same site.

The above stated scene brings to light the real picnic scene. Whereby, people are shown enjoying thoroughly. It seems people of the age indulge in perfect merry-making. They danced and sung songs in the accompaniment to the music, they ate and indulged in all sorts of enjoyment during picnics.

SNAKE-C charms

That the people of the Suîga-Kuşâna period also knew amusement like Snake-Charming can be known from the panel illustrating the Campeyya Jâtaka. In the scene / is shown dancing before the king of Banaras. Like-wise references to snake-charmers and snake-charming are in numerous in the Jâtakas. In one of the fragments of an upright from Amaravati another snake-charming scene is depicted. The snake-charmer is shown giving a show before a king seated on a throne. The farmer (ahigûndika) has negroid features. His hair are curly. He holds forward a lid of a circular box or a round tray on which the snake lifts itself to dance. The snake charmer has a monkey also sitting quietly besides its master.
REFERENCES

3. Ibid., p. 89
4. Ibid., p. 89.
5. Ibid., p. 89.
6. Ibid., p. 89.
7. Ibid., p. 89.
8. Ibid., p. 89.
9. B.M. Barua, Barhut, Delhi, 1979, pl. XCVI, fig. 148.
10. Ibid., pl. XCVI, fig. 148-1.
11. Ibid., Book II, p. 171.
15. Barua, op.cit., pl. XCVI.
21. J.M. Rosenfield, Dynastic Arts of the Kushanas, California, 153
1967, p. 77.


24. Ibid., p. 70.

25. Ibid., p. 70.

26. Ibid., p. 71.


28. R. Shamasastri, Kautilyas Arthasastra, 2.27.38.


32. Srivastava, op. cit., p. 89.


37. Ibid., V. 14.

38. Ibid., IV. 40. 46.


40. Ibid., p. 92.

41. Krishnamurthy, op. cit., p. 226


43. K. Krishnamurthy, 'The Dice play and its Archaeological

45. I.A.R., 1955-56, pl. XXXVIII.
49. Wilson, *op.cit.*, IV 24.8, V. 37.7, VIII, 80.8, X.156.1.
50. Barua, *op.cit.*, p.67, figs. 62,64,75-77.
60. Ibid., p. 9.
62. Ibid., p. 67.
64. Ibid., p. 93.
65. Ibid., p. 94.
65-b. Ibid., p. 38.
66. Kala, op.cit., p. 38 f. note No. 3.
68. Ibid., p. 181.
69. Ibid., p. 181.
71. Ibid., p. 245.
72. F.C. Maisey, Sāñchi and its Remains, London, 1892, pl.35, fig.29.
73. Krishnamurthy, op.cit., p. 181.
74. Srivastava, op.cit., p. 94.
75. Cunningham, op.cit., pl.s Xva, XVIa.
76. K.M. Munshi, Saga of Indian Sculpture, Bombay, 1957, pls. 9b and 9a.
77. Ibid., pl. 36 a, Left Section.
78. V.S. Agrawala, Indian Art, Varanasi, 1965, fig. 136e.
79. Krishnamurthy, op.cit., p. 182.
80. Ibid., p. 182.
82. Krishnamurthy, op.cit., p. 183.
83. Ibid., p. 183.
84. Ibid., p. 183.
85. Srivastava, op.cit., p. 94.
86. Barua, op.cit., pl. XCVI – 148a, XCVII, 148C.
87. Kala, op.cit., p. 49.
88. Srivastava, op.cit., p. 94.
89. Cunningham, op.cit., pl. XXIII, figs. 1,2 and 3.
90. Krishnamurthy, op.cit., p. 188.
91. Srivastava, op.cit., p. 95
92. Ibid., p. 95.
93. Cunningham, op.cit., p. 126.
94. Kala, op.cit., p. 38.
95. Ibid., p. 29.
96. Srivastava, op.cit., p. 92.
98. Wilson, op.cit. IX, Mandal.
100. D.N. Shukla, Bhāratīya Vāstusāstra, Lucknow, 1955, p. 133.
101. Shamasastri, op.cit., II. 4.2.5, III 1.100, IV.2.99; VI.2.70.
103. Shamasastri, op.cit., III.3 and Puri, India in the time of Patañjali, p. 90 f. note No. 112.
103.a) Longhurst, The Buddhist Antiquities of Nāgārjunakoṇḍā A.S.I., Memoirs, No. 54 ok, IX, C.
103.b) Sivaramamurti, Amaravati, p. 143.
104. Kala, op.cit., p. 52.
105. Ibid., p. 52.
106. Ibid., p. 52.
107. Ibid., p. 52.
108. Ibid., p. 52.
109. Ibid., p. 53.
110. Ibid., p. 53.
110-A. Ibid., p. 53.
111. Ibid., p. 53.
112. Ibid., p. 55.
113. Ibid., p. 55.
115. P.K. Agarwala, op.cit., pl. II.
117. Ibid., p.37.
118. Ibid., p.37.
119. Agrawala, op.cit., pl. 16.
121. Datta and Labhya, op.cit., II 73/17, II 77/21.
122. Srivastava, op.cit., p. 90.
123. Ibid., p. 90.
124. Ibid., p. 91.
125. Ibid., p. 91.
128. Sivaramamurti, Amaravati, pl. 36, fig. 1.