CHAPTER - I

PREHISTORY AND PROTOHISTORIC PERIOD
Prehistory, as the word itself would indicate, is that part of the life of humanity which preceded history. Since written records are the main source-material for history, it is customary to regard the knowledge of writing as the dividing line between history and pre-history. Pre-history includes the various stone ages, viz; Palaeolithic, Mesolithic and Neolithic.

Protohistoric period is regarded as a buffer between the ill-defined historic period and better defined periods. Protohistory has been defined as "the period of human history between pre-history, when no written sources existed, and history \textit{sensu stricto}, when written records are the main source; the time when history can be written only from an appraisal of many sources-archaeological, literary, linguistic, and oral".

Protohistory includes:

(i) The various early Harappan, Harappan and post-Harappan cultures.

(ii) The various Chalcolithic or late Neolithic cultures.

(iii) The Vedic and post Vedic period ending about the sixth century B.C.

For the study of prehistoric and protohistoric period, we are largely dependent upon the work of
archaeologists. Excavation reports throw some light on the life style of the early people, yet, our knowledge of these cultures still remains poor. The existing evidences attest that prehistoric and protohistoric people also indulged in recreational activities besides activities of daily routine that kept them busy for their sustenance.

PREHISTORIC PERIOD

The rock shelters and caves discovered in the northern part of the Deccan, both in the south of U.P. and M.P. are of great interest for the study of prehistoric period. The evidences strongly attest that people using microlithic tools used these places. These caves are amply decorated with paintings and drawings that reflect the lives of the people who inhabited them. These paintings are in fact partial records of the isolated culture of the prehistoric age.

While commenting on the paintings Percy Brown states that, "On the sandstone rock at the mouth of a series of caves in these hills are a number of rude drawings in red pigment, which may be of very remote antiquity. These drawings depict human beings and animals and are accompanied by what appears to be heiroglyphics. Some of the animals are characteristically drawn such as a stag, an elephant and a hare, while the action of the
figure has considerable spirit. A hunting scene where a number of individuals are endeavouring to secure a huge bison is graphically portrayed, several of their company having tossed and gored in their efforts to round up the animal. A similar incident on the same wall evidently depicts a buffalo badly wounded with spears and staggering in its death-agony, surrounded by the exultant hunters.

In fact, drawings and paintings in these rock shelters and caves give glimpses of daily life of the prehistoric people. These paintings attest that prehistoric people indulged in many recreational activities. Following is given a note on the sports and pastimes of the prehistoric people:

**SPORTS**

**HUNTING**

There is no doubt about the fact that hunting was not merely a sport in prehistoric times, but a necessity also, as it was the main source of livelihood of people of the age. Hunting wild beasts became essential also for the protection of flocks and cattle. Flesh of wild animals had originally formed the principal item of food before sheep and cattle were domesticated and even when domestic animals were available for food, people would resort to hunting not only for the pleasure and
excitement which it afforded, but also on economic grounds as the frequent slaughter of domesticated animals would eke out the livestock before long. It seems hunting was mainly done with "bow and arrow", barbed harpoon, javelin and spearhead. Several points that served the purpose of arrow-heads have been found in large numbers. The points were of the following types:

(a) Point with a tang.
(b) Bifacial points.
(c) Triangular points.
(d) Oval shaped or leaf shaped points.
(e) Point with medial rib.

The smaller points served the purpose of arrow-heads while the large ones were used as spear or javelin-heads. Many leaf-shaped arrow heads, spud-heads and arrow heads of iron have been discovered in the Patpadcache, Banganapalle state, Kurnool district. Arrow-head of stone from Chota Nagpur district have also been found. Javelin-head with tang and spear-head has also been discovered at the Shevaroy hills in Salem district, dated to the Neolithic period. One of the most distinctive types of arrow-heads developed during the Mesolithic period not only in India but in other parts of the world, was the "inverted arrow-point", in which
the curved edge of a half-moon-shaped chip, or the point of a triangular piece was inserted into the shaft of the arrow, with a broad cutting edge forward. This is exactly the reverse of the usual conception of an arrow with its small piercing point forward. The reason for this reversal may have been that the broad cutting edge made a slash wound, causing the prey to bleed profusely so that it would weaken rapidly and be easily followed by its trail of blood.

The animals mainly hunted were boar, बारहासिङ्ग (deer) bison and elephant. In Bhaldira shelter Ahiraura, a Neolithic/Chalcolithic painting, (as shown in fig.1) a very interesting scene of a hunt of बारहासिङ्ग is portrayed. In the painting, a man is shown thrusting spear into the stomach of बारहासिङ्ग. Despite her antlers, the victim is clearly a lactating female. Milk is shown spilling from her udders, her entrails have fallen out, and blood is spurting from her breast. A small dog protests. Two humans turn away in fear. The presence of dog in the painting renders us to infer that dog was used in hunting of animals by the prehistoric people.

In another scene in a rock shelter from Ahiraura, (as shown in fig.2) a Neolithic/Chalcolithic painting, viz, 'Boar
in agony', the boar is depicted to have been in great suffering owing to the thrusting of spear into his body. In the picture the spear shaft and cord are shown as having been broken off.

In another painting of Neolithic/Chalcolithic period (as shown in fig.3) an elephant hunt is shown. In this an elephant is shown being hunted with the help of another tamed elephant. In another painting from Bhimbetka of Neolithic/Chalcolithic period (as shown in fig 4), a tiny human wearing a mouse-head mask is shown fleeing in terror from a gigantic bison, while two other humans abjectly watch. It can be surmised from the painting that perhaps animal masks were used in hunting of animals or perhaps they were used to mesmerize the prey.

In a Mesolithic painting from Bhopal, an attempt to capture an antelope is depicted. In the painting is shown two timorous humans who appear to be creeping towards the antelope, whose muzzle appears at the right.

From the cave painting at Bhimbetka (as shown in fig.5) depicting hunting-dance, it can very well be surmised that people used to celebrate their triumph over the capture of the animal either dead or alive. In the painting human figures are shown dancing around the
animal they had captured. In the painting also seen is a wizard with an inverted arrow tip. This wizard may be a human being wearing an animal mask. An animal mask may have been used to terrify an animal during the hunt. The paintings alluded to simply record the events of a successful hunt. But if an inference can be drawn from reports of present primitive societies, the pictures may represent ceremonial magic before the hunt, invoking a successful outcome. Whatever may be the motive behind painting of these drawings, one thing is confirmed that hunting of animals occupied an important place in the lives of the prehistoric people.

Evidence of hunting in Neolithic period is also engraved on the stone slab found from Kashmir. The engraving depicts a hunting scene (as shown in fig.6). In it an antler is shown being pierced from behind with a long spear by a hunter and an arrow being discharged by another hunter from the front. The topmost portion shows two suns and a dog. Showing two suns may probably have some symbolic value and perhaps may indicate hunting in day light. If the assumption is correct then one sun may be depicting the rising sun and another the setting sun.

Another such hunting scene is depicted in rock-bruisings in the hills of Bellary district. It shows a very
small bull looking to the left. Behind him are two figures of men advancing left and holding round shields. Their right arms are upraised as if hurling javelins, but the weapons are not shown, a round shield-like disc floats in the air. In the left hand corner appears a small short-tailed animal with its head erect. Behind it(to the right) are a lingam and a crouching bull of a very modern type and over it a tiger whose head does not come into the picture. Other figures appear on the two rocks shown, are too indistinct to be recognized with any certainty.

DANCING

It seems clear from the many paintings of dance scenes that dancing had a central role in the ceremonies and lives of these people. An existence that in the main was precarious and fearful seems to have been enriched by the rhythm, ritual and release of communal celebrations. Moreover, dancing could have served as a means of inducing disciplined common effort. The power of hypnotic suggestion in inducing extraordinary feats of strength, courage and endurance is now well recognized. This influence over individual behaviour can be reinforced by group solidarity, especially when focussed by traditional ceremonies and cult objects. Thus the dance ceremonies could have
helped to turn normally fearful and individualistic hunters into a skillful hunting party ready to die, if necessary, in facing the charge of a wild boar or to sit for hours in a cramped position awaiting the instant for throwing a spear into an antelope at a star lit water pool.

It is evident from the paintings that people indulged in group dancing. It seems wizard dance was quite popular. There are several paintings from Bhimbetaka of late Mesolithic period that illustrate human figures dancing while wearing head-masks of various animals. In one painting, human figures are shown wearing the masks of deer and bisons. In another painting from Ahir aura, the dancers are shown having elbow decorations. It seems community dancing was done either before going for a hunting spree or after i.e. to celebrate the successful hunt. Some of the styles of dancing sketched by Wakankar are depicted in the fig.7.

DICING

The discovery of the die of shelly lime stone, dirty white from Tobermota, south-east of Dwarka, Kathiawar, suggests that dicing was in vogue in the prehistoric period also. Since, no further discoveries were made in connection with dice playing the detailed note on the methodology of dice playing can not be made.
BULL-LEAPING

It seems few men of dauntless courage and valour excelled in terrifying sport of bull-leaping. One such scene of bull-leaping is very well executed in one of the late Mesolithic cave paintings of Narsinghgarh. In the painting (as shown in fig.8) the boy is shown leaping for the running bull's horns, who somersaults again to the ground. A small dog, jumping through the bull's horns, further complicates the matters. Another obscure reference to bull-leaping is found in the rock-bruisings in the hills of Bellary district. It shows the figure of a large bull with spreading horns looking to the right. A small obscure figure of a human being is running towards the bull's neck.

PASTIMES

ANIMAL-RIDING

In a painting of mesolithic period from Kharvai, a man and perhaps his child are shown on the elephant. The picture, so painted, is not so well executed but it can be surmised that perhaps they are riding on elephant. It can be inferred that elephant riding was in vogue. Perhaps it was joy-riding.

ANIMAL FIGHTS

In a painting from Raisen of late Mesolithic period, a mongoose is shown leaping aside to avoid the strike of a
cobra. Perhaps the people of the prehistoric age arranged the fights between cobra and mongoose to amuse themselves. It must have been an interesting sight that is why such a scene has been recorded in paintings.

**TAMING OF BIRDS AND ANIMALS**

Some paintings depict figures of birds like peacocks, junglecock, crows etc. Perhaps these birds, specially peacock, were tamed by these people. The remarkable faunal remains found at Langhnaj prove the intimacy with which these men lived with the animals they hunted. From this, we can ponder one thing, however, and that is whether their good knowledge of animals and their constant pursuit of this resource led to such things as pet keeping. The skeletons of two dogs found at Langhnaj point towards this assumption that dogs were domesticated in the Neolithic period. The taming of birds and animals are further illustrated in the paintings of Neolithic/Chalcolithic period in which a human being is shown surrounded by birds and animals like bull, deer, peacock etc.

**PAINTING**

Above all it can very well be surmised that the indulgence of these people in painting of their caves was a well established pastime of the age. It might have been for ceremonial purposes. But it was a
well developed art. The paintings were placed both on the rear walls and on the ceilings of the caves. The paintings ranged in size from a three-inch miniature to life-size paintings. Many pigments were used by the artists. The white pigment may have been prepared from kaolin or limestone and black or deep purple from magnesium oxides. In ten instances of Bhimbetka copper compounds were used to produce a bright shades of green. But the great majority of paintings was done with haematite of other oxides of iron, to provide colours in red, yellow, orange or brown. Animals are the most frequent subject matter with human beings second and symbols or purely decorative devices third.

Indian bison, buffalo, cattle, antelope, deer, elephants, rhinoceros, wild boar, and dogs appear most frequently. The identifiable species of antelope are the nilgāya, the pronged-horn black buck and the tiny Činkārā. The deer include the Cītal, or spotted deer, the hog deer, the bārahāsingā or swamp deer and the sāmbar. Smaller animals include the porcupine, hare, squirrel, tortoise, lizard, frog, jackal, leech, centipede and the vicious wild Asian bee.

The birds identified are eagles, vultures, cranes, storks, snipes, spoonfills, peacocks, crows and jungle-cocks. In the third style of painting humans appear, and
thereafter they are present in a wide range of activities, principally hunting, dancing and fighting.

GAMES OF THE CHILDREN

From the discovery of pottery discs from Salem and Mysore districts dated to the Neolithic period, it can be surmised that these discs were probably used as pieces in some gamelike shovel board in which they were pushed or thrown or kicked so as to reach appointed squares in a plan drawn on the ground. They were sometimes, but much more rarely, made of stone. The perforated disc of steatite found between Madihalli and Konaranahalli in Mysore state was probably a wheel of a toy cart used by the children.

At Mahuri, Baroda, bull figurine dated to the Neolithic period was found. Perhaps such figurines were used as toys by the children.

PROTOHISTORIC PERIOD

SPORTS

HUNTING

That hunting of animals was in practice is made evident by scenes in the amulets found from Mohenjo-daro. Hunting, indeed, seems to have had an important place.

We have an example of a hunt in which the hunters have shot an antelope or deer. The beast has been hit twice and a third hunter is aiming his arrow for the
coup-de-grace. Another scene in one of the amulets depicts the stabbing of a buffalo by a courageous fellow who steps on one lowered horn while thrusting his spear home. In another case the position of the buffalo's head and the flying spear suggest that the hunter has missed and is in danger of being killed. It seems boar was also hunted. Perhaps dogs were also used in hunting.

'Bow and arrow' and spear-head seemed to have been most commonly used for hunting animals. Many arrow-heads have been discovered in the protohistoric sites. At Mohenjo-daro arrow-heads found are thin, flat pieces of copper with long narrow barks and no tang. These were inserted in a split bamboo or wooden shaft. It is impossible to set these heads in the shaft without enclosing a part of the arrow-head into the wood. At Atranjikhera, also arrow-heads have been discovered. Arrow-heads made of iron have been discovered from the same site. Spear-heads have also been discovered from the Harappan site.

Several clay missiles have been found. These have been grouped into three types by Wheeler:

(a) The numerous clay pellets either round or ovoid, are about an inch in diameter and upto two and a half inch in length, might be sling-pellets.
(b) Second type are lumps of clay first compressed in the hand and lightly baked. These weigh six ounces.

(c) Same as the second variety but weigh twelve ounces. Triangular terracotta cakes have been also found at Kalibangan. Perhaps these clay missiles were used for injuring animals while hunting. But this is only a conjecture. We don't have any proof to support the statement.

FISHING

That Fishing seemed to have been in vogue in the protohistoric period is attested by the discovery of fish-hooks found at Harappa, Mohenjo-daro, Chanhu-daro and also at Atranjikhera. The fish hooks found are either barbed or unbarbed. Of the Mohenjo-daro specimens, all the 16 are barbed, while of the Chanhu-daro finds 3 are barbed and 4 are unbarbed. The solitary specimen from Harappa is unbarbed. The fish hook found at Atranjikhera, is prominently bent hook with thin rhombus cross-section.

DICING

That dicing was a favourite sport in protohistoric period is evident from the discovery of gamesman and cubical dice found at various sites like Gumla.
At Mohenjo-daro, both cubical and tabular specimens were found. Tabular dice are found in such a glut that there is no doubt that they were more commonly used than the cubical dice, either separately or two or three together. In no case have two similarly marked dice of similar shape been found together. Whether these tabular dice were used separately or as markers for a board game is not known.

Though generally these dices are numbered 1 opposite 2, 3 opposite 4, and 5 opposite 6, but one die is quite differently marked from the other dice, two opposite sides being blank, three marked with a circular device, and the remaining side bearing three pictographic signs, perhaps to mark a special move in a game.

Mackay has grouped these tabular dice according to shape and decorations into following categories:

- **Type (a)** Square in section, four sides all different.
- **Type (b)** Square in section, three sides different.
- **Type (c)** Square in section, two sides similarly marked.
- **Type (d)** Triangular in section, three sides are different.
- **Type (e)** Triangular in section, two sides alike.
It is not yet known whether the throwing of dice constituted a game in itself among the inhabitants of Harappan cities. But, even so it seems likely, that dice were used in other ways as well, for a number of objects have been discovered which are undoubtedly 'men' used for the type of board game in which dice seem to be indispensable. As referred to in the text earlier, the gamesmen were found at Gumla, Rojdi, Kalibangan, Mohenjo-daro and at Atranjikhera. The appearance of these 'gamesmen' varies considerably some being coarsely made objects of clay. While the best specimen are made of hard stone such as agate and chalcedony, Mackay has grouped 'gamesmen' found at Mohenjo-daro into the following categories:

(a) Round topped cones.
(b) Pointed cones.
(c) Straight side cones with definite head.
(d) Cones with incurved sides.
(e) Regular tetrahedra.
(f) Four sides pyramidal gamesmen.
(g) Flat triangular gamesmen.
(h) Bobbin-shaped gamesmen.
(i) Cylindrical with flat top and base.
(j) Cubical gamesmen.

The boards on which the men were moved must have been
made of wood for none have survived and the various position may have been indicated on them by means of shell pieces, some of which have been found in some houses. Many boards have been unearthed from early levels at Ur but it is uncertain whether precisely the same board games were played in the contemporary Indus cities, although, it is extremely likely to have been the case.

Fortunately, two boards on which the same kind of game was played were found at Mohenjo-daro. The first board is of brick. A portion of one end is missing, but the brick is hardly likely to have been much longer than 10.7 X 5.83 X 2.68. On one of the faces four rows of shallow depressions averaging 0.58 inches long by 0.04 inches wide by 0.3 inches deep had been roughly scooped out; and along one side was a row of four, perhaps originally five, square holes, also roughly cut and somewhat unequal in depth. It is impossible to tell how many holes this board once had; there are now fifteen in the best preserved row. All the holes are slightly worn by the picking up and replacing of the gamesmen and none are marked in any way to distinguish them from one another.

Another board is part of a brick gameboard, now some 5.7
inches wide by 2.5 inches thick. Its original length was probably about 11.5 inches. One face of this brick is divided by roughly scored lines into a series of rectangles which average 2.35 inches long by 1.5 inches wide. The lengths of these spaces had been fairly carefully set out, but not so the widths. Given that the original length of this brick was some 11.5 inches, it is estimated that there were three rows of four compartments each. There is, however, the possibility that this brick once formed part of a pavement and that the rectangles marked on it were continued on to the bricks on either side. In fact, at the unbroken end the longitudinal lines apparently extend to the edge, and would be unduly prolonged if this were a complete gameboard. One compartment is distinguished from the rest by crossed diagonal lines that evidently mark a "house" or "home".

As knuckle bones were apparently not used for any game played at Mohenjo-daro, we must suppose that on this second gameboard at least the men were moved in accordance with throws of the dice of which we have found so many.

Gamesmen were also found at post-Harappan site Ahar, two types of gamesmen, one that of plain conical and the other animal headed were mostly discovered in the
excavations at Ahar. At Atranjikhera game pieces of various shapes were found, viz,

Type 1 - Conical.
Type 2 - Discoid with knob.
Type 3 - Cylindrical.
Type 4 - Cubical.

DANCING
Dancing was also practised is attested by the discovery of various types of dancing figurines in terracotta, stone and bronze at Mohenjo-daro.

A small figure of bronze of 4.25 inches in height was found at Mohenjo-daro. It is rather a rough workmanship as compared to other dancing figurines. The figure has disproportionately long arms and legs. Her hand on her hip is half impudent posture, and the legs slightly forward as she beats time to the music with the feet. Mortimer Wheeler, while endorsing his opinion in his appreciation of this bronze image said, "This bronze dancing girl is the most remarkable of the Indus figurines. Pert and pertinent, she is naked except for her necklace and her many bangles. Her entire attitude is one of assurance and her head, expressively titled, is a skilful impression of an oboriginal type."

The bronze image is indeed a virginal beauty type like a half-opened blossom as contrasted with the full-blown,
sometimes rather over-blown, feminine form seen in the
Mother-goddess clay-figurines. In the smooth geometry
of her tender limbs there are no bulges or
protuberances. The creeper-like supple limbs, the arms
and legs of the dancer, are seen as if extended in their
ease of the dynamically active movement that have at
rest, seemingly at the moment, the terpsichorean rhythm
which appears diffused throughout the body-frame. With
her right arm flexed at the elbow and placed stiffly on
the hip, the dancer rests the weight of her body on the
fixation
right leg. Against this vertical/her left leg is swayed
gracefully forward with her bangle loaded left arm
posed in front of the slightly raised thigh.

The most remarkable feature is the hand mudrās of this
dancer. It is a matter of utter surprise that the real
significance of the hand-postures, which are
distinctively displayed by this most widely known
statuette and are unique to their kind in the Indus
antiquity, has hitherto escaped the eye of critics,
scholars and students of Indian dancing and art alike.
On the basis of photographs and a metal cast of the
figure available, Prithvi K. Agarwala has attempted to
specify and properly identify the mudrās according to
the age-old nātya tradition of India.

He has identified the position of the fingers of the
hand and the curved thumb meeting them at their tips with the nātya mudrā given under the name 'mukula' by the Nātya sāstra and its later tradition. In the Nātya sāstra the mukula mudrā is defined as "mukula" (bud)-the fingers bent and close to one another and their tips meetings together in the haṁsāśya hand (as shown in fig.9) the haṁsāśya or haṁsamukha hand as described in the same text is as follows:

"Haṁsāśya (swan-mouth) - the fore finger, middle finger and the thumb close to one another and the remaining fingers stretched." Again, it is certainly striking that the hand - posture displayed by the Indus dancer's, right hand placed on the hip at back exactly corresponds to this very Haṁsāśya hand. (as shown in fig.10).

It is not claimed that the two hands mudrās so identified as posed by the Mohenjo-daro dancer were so named similarly in the Harappan period. But the existence in that remote culture of a well understood and more or less śāstric language of symbolical dance gestures cannot, however, be doubted. The great protohistoric dance tradition with its rudimentary definitions of mudrāsand gestures appears to have persisted without any break in the historical culture of India though it must have been further elaborated by the Nātya exponents of subsequent ages.
Another strikingly comparable and exceptionally well executed figure of a nude dancing girl was also recovered at Mohenjo-daro by Mackay. Her posture and form are not exactly similar to that of the famous statuette, but many points of similarity make it appear that both figures were created by the same artist. The specimen (5.2 inches: 13cm high) has been damaged by corrosion, but is otherwise complete. The dancer stands with the feet placed close together evidently in some conventional *mudrā* of dancing. There are, however, no indications that anklets were worn. The long legs are set straight in the vertical axis which runs unbroken with the bodily frame with the hand resting across the abdomen in a significant gesture. Her left arm held akimbo is adorned with bracelets. Mackay comments that "She stands with head erect, and I have no doubt, that were her features well preserved she would wear the same disdainful expressions that is so marked in the already published statuette." The statue is considered as a distinctive piece of highly sophisticated Indus statuary despite its blurred details and loss from corrosion of the technical efficacy.

A reference must also be made here to two tiny copper finds from Mohenjo-daro showing typically postured
human figures. One of them measuring only 1.6 inches: 4 cm is damaged below the knees and is much corroded.

It is perhaps a female with her left hand placed on the hip and right raised above the shoulder. The other figurine also much damaged in its artistic details from corrosion, was unfortunately stolen from the Mohenjo-daro site museum even before it could be cleaned. It measured in height 2.25 inches:5.7 cm and its sex could not be positively ascertained from its bad state of preservation. It represents a standing person with closely set feet and hands suspended as sticking to the thighs. The most interesting is a pair of horn-like projections on the head. The horn (viṣāṇa) was held sacred and symbol of divinity in the Harappa culture. This is well indicated by the representation on seals mostly showing horned beasts and horned humans and also by some depictions on pottery as well as model masks with horned projections.

Three horned masks have been discovered from Mohenjo-daro. Perhaps these masks were used in dancing for religious purposes.

Many dancing figures on a faience plaque have also been discovered from the Mohenjo-daro. From the impressions on the pottery found from Navdatoli it is confirmed that group dancing was also popular in the protohistoric
period. In a small fragment of dish found from Navdatoli, human figures with interlaced hands are shown dancing.

Fig. 13 in Pl. LXXV mentioned by Mackay in his book F.E.M. represents a dwarf, which suggests that perhaps dwarfs or deformed people were kept for amusement.

**BULL-LEAPING**

One of the most intriguing of all the scenes depicted among the seals and sealing at Mohenjo-daro, is that which shows individuals apparently bull-leaping in the Cretan fashion, that is, somersaulting from the horns of the animals into the air, both forward and back.

**ANIMAL-FIGHTS**

It seems fighting with animals was a rare sport in which few courageous men excelled. A seal from Mohenjo-daro, portrays a hero or a deity of very muscular appearance grappling a tiger on both sides by the throat. The figure is nude except for a narrow band round the loins, and is shown with head in profile and possibly with the tongue hanging out. The animals have open mouths and claws. This scene could be representation of a physical feat of man. May be fighting with a tiger was a sport that few excelled in.

It seems fighting with buffalo was also not quite common
an event and perhaps very few men of outstanding valour took part in such a feat. Such a feat is recorded on an amulet found at Mohenjo-daro. In an amulet, a buffalo is shown being attacked by a man who is seen, with one foot and a hand upon its horns. With the other hand the man is shown stabbing the animal's shoulders with a spear.

PASTIMES

TAMING OF ANIMALS AND BIRDS

That the dog was domesticated in the Harappan period, is evident from the finds at Mohenjo-daro. No. 16 and 17 in Pl. LXXVII in the book "Further excavation at Mohenjo-daro" by Mackay show modelled dogs with tightly twisted tail, lop ears and a short powerful muzzle. Models of dogs of another type found in the lower levels show them to be wearing substantial collars. It can very well be surmised from the broken pottery model of a dog tied to a post that some were kept as watchdogs. It seems monkey was also kept as a pet in the Harappan period. Many models of monkey, chiefly in faience or vitreous paste and in pottery have been discovered from Mohenjo-daro. Some of the models of the animal are evidently toys. The fowl with its food-dish in front of it seen in Pl. LXXX, 20 of Mackay in F.E.M., definitely proves, that this bird was domesticated at
Mohenjo-daro. It seems peacock was also domesticated.  
Models of peacock have been found at Mohenjo-daro. 
Peacock was a favourite bird of Indus valley people  
is also made evident in the Indus pottery where it is 
depicted invariably on various articles of pottery. 

The singing bird, No. 26 in Pl. LXXX of Mackay in 
F.F.M. suggests that songsters were appreciated and that 
birds were sometimes kept in cages is indicated by No.6 
in Pl. LXXI of Mackay in F.F.M.; the animal issuing 
from this cage is decidedly bird-like though modeller; 
perhaps on child, has placed the legs too far forward. 

BULL-FIGHTS 
It seems people used to get entralled by watching, bull- 
fights. On the seal, Pl.XCL. of Mackay in F.F.M.such 
a scene is engraved. It seems oxen in combat must have 
been a familiar sight to many of the inhabitants of 
Mohenjo-daro and that may be the reason why they were 
not portrayed more often on the seals and seals 
impressions. 

GAMES OF THE CHILDREN 
A very interesting aspect of the discoveries made in the 
protohistoric period is the large number of toys and 
objects used in games by the Children. The toys and the 
objects used in games that have survived are made of 
pottery, shell, bronze and ivory. Wood must also have
been largely used for this purpose, although, it has, of course, long since perished.

It seems Children had wide range of toys to play with. They used to play with toy animals and birds. Modelled toys were discovered from various protohistoric sites, viz, Mundigak, Dambsadaat, Kotdiji, Gumla, and Saraikhola, Harappa, Lothal, Chanhu-daro, Rangpur, Surkotada, Deshalpur, Mitathal, Kalibangan, Mohenjo-daro, Nevasa, Navdatoli, Hastinapur, Eran, and Atranjikhera. There was a special technique developed by the Indus artist for making small figures with moveable limbs such as the head, arms and legs. This technique is seen in several toys of terracotta as well as in faience.

A fine example of great skill is manifested in toy found from Harappa. The toy is a model of a Monkey climbing the branch of a tree which it grips firmly with hand and feet.

Toy cart was also a favourite toy of the Children of the protohistoric period. Toy carts have been discovered from various protohistoric sites, viz, Gumla, Harappa, Kalibangan, Rangpur, Lothal and also at Mitathal.

The assertion that Children also used to play with
The Children in those days seem to have enjoyed modelling in clay as much as the modern child, for numerous crude animal figurines have been found which are so poorly made and baked that they must certainly be of Childish workmanship. The figurines of clay have been discovered from the following protohistoric sites, Mundigak, Damb Sadaat, Gumla, Kotdiji, Saraikhola, Kalibangan, Mitathal and Mohenjo-daro.
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