CHAPTER II

EARLY FEMALE FIGURES (PREHISTORIC PERIOD)

There is a great dearth of material evidence as to the early female figures in the prehistoric period. Whatever scant material is available, is based mainly on the excavations of Mohenjodaro and Harappa and the rock paintings and engravings at the Mirzapur caves. The excavations at Harappa and Mohenjodaro throw some light on the civilization of the Pre-historic period and make the study easy for the student of history. The exploration of the three main sites of the Indus Valley, viz., Harappa, Mohenjodaro and Chanhu-daro make it clear that the terracotta figures which are found at these sites, are in the shape of toys or cult images. They belong to a popular folk art tradition. The most numerous in this collection are crude female effigies.

The terracotta figurines show nude women with prominent breasts and broad hips and adorned profusely with applique ornaments. They are clasping baby to their breast. Somewhere we find her suckling her babe. In fact, sculptors of the Indus Valley had tried to show all signs of motherhood in terracotta.

Since these terracotta figures are found in abundance it can safely be concluded that they must have been the subject of worship in the prehistoric time.
They symbolised the mothers and great Mother Goddess. It is she who makes all nature bring forth. She is the mother of man and the animals too. It is she who makes the plants grow. She had the vegetative force too. The sculpturist of the Indus Valley had tried to show all the signs of motherhood in these terracotta. Thus, in India the female figure is embodied in a creed that regards the Great Mother - Jagatmātā, as the source and producer of the universe. According to Marshall:

... in no country worship of the Divine Mother is so deep rooted and universal as in India where she became a prototype of the "cosmic energy" - Prakritī and the counterpart of the 'Cosmic soul - Purushā - Her worship, which originated in a matriarchal society formed, in the course of time, the basis of later Saktism. This regards the woman as the Sakti - the power and the energy of the Divinity.

Besides the terracottas of the Mother Goddess, we find the terracottas of some other deities also, viz. a figure fighting with a tiger. Perhaps she is the representation of Durgā fighting with demon buffalo-Mahīsa.

A figure is found which is similar to the later Zāhab type figures. She has a hood over her head and wears a series of necklaces. This series of necklace
might be of tongues and has a grotesque piece cavernous eyes and distorted mouth. She may be the representation of the Kālī. Thus, we see that from very early time Goddesses of the Hindu religion were worshipped and are still worshipped with great zeal and devotion.

There is another Goddess which is found in the excavation at Harappa. She has extended ears, perhaps, to serve the purpose of cavities for holding the oil for the wicks on each side. These figures are known as Dīpalakṣāmi in later period.

The people of the Indus Valley worshipped the benevolence and the horror — both forms of the supernatural power. They also had the feeling of worship for the nature. The best example of this we find in a seal found at Harappa. It has the depiction of a nude female figure upside down with legs apart and a plant issuing from her womb.

According to Marshall,² there are a number of seals from Harappa and Mohenjodaro in which a common legendary scene is depicted. There is a deity enshrined in a split of pipal tree attended by seven semi-divine messengers, a composite goat and a votary. But there is nothing to indicate that all the messengers are female. They are wearing tunics, though the main figure is nude.
Dr. K.N. Shastri\textsuperscript{3} suggests that these messengers are not dressed up in tunics but are fabulous creatures partly human and partly avian and are male. The other point in support of their feminine character is the pig tail. But now it is proved that the pig tail is apparently a twig of the tree of life. However, we cannot say anything definite about these figures because they are not very clearly drawn.

We find something in this figure which is engraved on the Mohenjodara seal. But there is one addition in this seal — a headless tiger tagged on the back of the deity itself having goat's horns on the head. There is a difference of opinion about the sex of the deity.

Dr. Mackay\textsuperscript{4} says if it is a female, it might be Durgā whose representation occurs on the Mohenjodaro seal and if it is a male it should be Śiva himself. It cannot be the figure of the Mother Goddess as well, because we find another seal at Harappa where on its obverse, a nude female figure is hanging upside down with legs apart and some object issuing from her womb. On its reverse, a man is going to slaughter a woman with a dagger and she is raising her hand for mercy. This seal probably shows that human sacrifice was in practice at that time and it was made in favour of the Goddess whose figure is depicted on the obverse.
Besides the nude figures of the Mother Goddess, there are so many other female figurines found at Mohenjodar, and Harappa which serve the purpose of decoration.

There is a female head 3.1 ins. high. She has the usual fan-shaped head dress. She puts on crown adorned between the upper and lower rims with a series of parallel bars. They may be representing tubes of metal. They are three in number. Two of them have fan-like head-dress embodied with a crown but in the case of the second one, it is carried round to the back of the head-dress. Hair is also visible which fall from the head upto the shoulders.

A female figure has fan-like head-dress with pannier ornaments at the sides. Her hair is falling at the left side.

There are some other figures also who wear panniers but it is supported by a band of braid of hair which is carried to the back of the head.

Sometimes the panniers have soot like marks inside. A medallion above, the forehead holds the band supporting the panniers in place and, apparently there was another medallion attached to the front of the pannier above the left ear.

There is one more pottery with traces of red wash. It’s height is 4.4 inches. Her oval eyes slant
slightly upwards towards the bridge of the nose. The mouth and the nose are made in the usual way and she has also fan-shaped head-dress but the panniers on either side are supported by two bands round the forehead and very rudimentary. At the centre of the forehead, there is a cone shaped ornament upon the supporting bands which recall the hollow object of gold, silver, copper and faience which have been found from time to time at Mohenjodaro. A circular ring of clay is marked on each cheek. It, probably, is the representation of earrings. She also wears a necklace and a skirt.

Only one head is found with elaborate fan-shaped head-dress and pannier ornament on the left side in front of which is a band with figure of '8' broach.

Another female with red paint is also found. She wears a bracelet on her right hand. She also has the very usual type of head-dress.

A red polished figure, height 4.1 inches is also found. It is a headless figure, but she has very beautiful features and is slender waisted, having substantial arms hanging down at sides. Both hands are decorated with bracelets and armlets of coiled metal wire. She is wearing a short loin cloth supported by five stringed girdle at the top. Here, the navel of the lady is shown by a flat pellet of clay with a small
hole pierced at the centre. She has prominent breasts. Her ornaments are very carefully fashioned. We find a pottery figure with red slip at the lower level. Her height is 4.5 inches. In front of the usual fan-shaped head-dress, a cone is worn and also a fillet round the forehead. That earrings were also worn, is evident from the marks where they have broken off.

A 4.9 inches high figure of a woman is also found. She has a turban-like head-dress whose back resembles the fan-shaped head-dress but the front portion is decorated with what appears to be twists of woven material. An earring hangs from each of the very rudimentary ears.

She is also wearing a tight necklace.

According to Marshall, this figure may represent a dwarf kept for the amusement of some wealthy person.

There is an only head of a female whose height is 2.8 inches. The head-dress is in the form of a cone doubled over at the end and ornamented with three conical bosses. She wears a necklace which consists of a series of circular hole pendants instead of the usual pointed ones.

There is an armless figure wearing a throat-fitted necklace and a longer necklace of three strings ending in a central clasp which hangs down between the breasts.
There is a 3.1 inches high figure of a standing female whose legs and right arm are missing. Her hair is arranged in a single broad plait doubled up and bound with the fillet over the head. The fillet is broken but the broach is still visible. The navel is indicated by a hole.

A female bust with a conical head-dress is also found. Perhaps it is the work of a child because it is in a very crude form.

There is a 7.3 inches high figure having the front and back view. This figure has the usual pellets for eyes and incised strip of clay for the mouth. On each cheek is an object which resembles to the golden cones. She also wears a tight bead necklace of two strings with pendant beads attached to the lower string which encircles the neck and another loose necklace below. The sole garment is a band of some woven material around the loins. Both ankles are decorated with an anklet of two coils. This figure is best preserved though it has been broken into several pieces but now it is repaired.

Another seated female figure is found who is kneading dough in a shallow rectangular receptacle though with straight sides. She wears a fan-shaped head-dress with pannier below which is a conical boss. She also wears a conical boss on the top of the head.
A woman is seated on a three-legged chair with legs hanging down. Unfortunately her hands are broken but parts of both the hands are found on the seat. The left is holding something like a biscuit. She has also fan-shaped head-dress, it is ribanded to the left with four conical bosses. She wears a close fitting necklace and has prominent breasts.

There is also the broken figure of a pregnant woman. She has fully developed breasts. This figure is mutilated but has the sign of the eyebrows. Her necklace is very elaborate. There are traces of another large necklace and a girdle. It is painted green.

There is one more figure of a pregnant woman. A female figure holding in her hand a loaf of bread or some other similar object has also been found. She wears a conical boss chauk on the head and a plain loin cloth.

There are a number of figures of mother suckling their babies. A standing mother is suckling a baby. She has a common fan-like head a conical boss chauk on the head from which a riband hangs on the left side. Conical pieces are under the ears. She wears a tight necklace and a long necklace of three strings below with a discoid clasp at the centre.

Another figure of the same type is found but the lower part of her arm is missing. There is one more
There is a pottery figure with red paint. She is nursing her infant at her right breast though the figure of the infant has entirely disappeared and only portion of the legs remains. She has quite interesting features. Nose is indicated by pinching of clay and the usual round pallets serve as eyes through an indentation in the centre of each to represent pupils is a very usual feature. Originally, this figure has two footless pointed legs. But the figure could not stand on such legs and therefore, for the support, a pedestal was placed behind them. It is broken now, but the figure still stands upright. This is the first figure that has been found with such a support. She is 2.8 " high.

A 4.2 inch high legless figure of a woman is also found. She is holding a child to her left breast. She wears a fan-shaped head dress though a part of it is missing but it was evidently decorated with strips of material and medallions. She wears a short skirt and a very high collar which was perhaps made of metal rings secured at intervals by means of long vertical spacers.

These figures show that the status of women in the society of Indus Valley was very high. They had great regard for women folk. They modelled the woman in
the shape of the mother. The main function of the woman was to nurse her infants.

A female bust is wearing three flowers resembling sun flowers, in her head-dress.

There are three more figures who wear flowers in the head-dress. They also wear tight and long necklaces hanging between the breasts. One of them has a clasp in front at the centre. They are 2.5" and 3.5" in height respectively.

There is one more figure who wears only a close fitting necklace. The floral head-dress is three-petalled. She wears cones under the pannier-like side ornaments.

Two more pottery figures are found. Both wear fan-shaped head-dress and pannier at the side. Both have three flowers in the head-dress but, unfortunately one of the three flowers is missing from both the figures.

A woman 3 inches high is also found. She is carrying an object in the hollow of the left arm. There is difference of views about the object. According to Dr. Watts, the object has resemblance with an offering stand but Mackey suggests that the object is a drum. Marshall has also referred to this interesting figure and according to him it is a kind of an utensil or perhaps, a drum. She wears a necklace. However, it is a quite rough figure. Similar figures have been found at Harappa, also.
There is another bust of a female who is carrying some loaves of bread in a vessel on her head. She is 2.8 inches in height.

It is quite an interesting pottery figure because of many reasons. Firstly, her hair hangs in tresses behind the head. She wears a close fitting necklace as also a loose one of three strings terminating in a triangular clasp of unusual shape. The stool on which she is sitting has a criss-cross surface in imitation of reed work. To hold the reeds in position, there is a horizontal band across the middle of leather or string.

There is a figure with legs stretched out in front and hands on knees. From the head-dress it appears that it is a female figure.

A pregnant woman wearing loin cloth is lying on a long wooden board. It is a thick rectangular strip of baked clay.

A pottery figure, who has traces of red wash, is found. The mouth was formed by inserting a strip of clay into a wide cut and their incising a line on this strip of clay. The figure wears a tight necklace made of two bands of material from which hang three round pendants. Another pendant hangs from a double necklace below the collar. The head-dress is of an elaborate nature. It is the usual type of fan-shaped head-dress. Her height
is 3.05 inches. Another pottery with red wash is 4.3 inches high. This is a figure of unusual size and finish. But unfortunately her head and limbs are broken. From these two figures, it is proved that the short skirt was in fashion and it was ornamented along the top with a row of bosses. But we do not know of what material was it made. Similar bosses have been seen before entirely to cover a skirt. Below the bosses, there is a belt of five strips of material fastened in front by a very obvious bow. The girdle may, possibly, represent strings of beads, as traces of what appear to be dividers are seen in several places on it but because of the mutilation of the figure, the strip of clay which represented them, probably, became detached. However, the figure is well made and well ornamented.

This pottery has the traces of a dark red wash. Probably, there are remains of a stucco covering because on the head of the figure, there were patches of a white concretion which looks like the remains of a stucco covering. This white coating now only remains around the face. The eyes are very elongated and horizontally set. The nose is very prominently pinched up. The mouth is also indicated by a strip of clay to form the lips. She wears the fan-like head-dress and the pannier-like objects on each side of the head which were ornamented by pallets of clay intended, perhaps, to
represent medallions. The ends of two of these strips are brought forward on each side of the face. Probably, this is the work of a child because it is quite a rough figure.

A figure with red wash is found in the lower level. On each side of the face are signs of broken panniers. The back of the fan-shaped head-dress is left plain. Navel is indicated by a hole mark. This feature is not common in this type of figures.

A roughly made figure of 4.9 inches high is also found. It is in quite a mutilated form except the ornamented hair-dress and most of her ornaments and breasts are missing. The legs are indicated by lumps of clay, and the arms, one of which is partly attached to the left shoulder, are rudimentary.

There is a hollow pottery head and shoulders of a woman. She has very prominent breasts. The side of the fan-shaped head-dress are swathed with twisted and ornamented bands of material. These are two close-fitted collar necklaces and a long thin scarf which seems to be fastened to a girdle by a medallion just below the breasts though this figure is roughly made yet perhaps, is a representative of the rich class because it seems that she was fond of good living. She is 4.4 inches high.
This pottery has a partially thick red polish and is the best preserved figure of its kind that has been found at Mohenjodaro. The upper edge of the short skirt is secured by three bands that are fastened in front by a medallion-like clasp. Here the necklace is worth noticing. It is double and there are four pendants and a longer necklace is hanging between the breasts. In the large panniers which are suspended on either side of the head by a double band of material ornamented on one side with an incised rosette, there are black marks which look like soot. The cone is worn on the forehead. Above it, there is a broken ornament which is not identified to fasten the supports of the panniers. Thus, we can say that the head-dress is quite complicated. The limbs are merely flattened ends. The eyes, nose and mouth are represented in the usual way.

A 1.88 inch high pottery figure with traces of red slip has also been found. This figure has attracted the mind of scholars because of her curious hair dressing. A part of it is arranged in a bun at the back of the head and the rests hangs down. A pointed instrument was used here and there in modelling the hair. Her hand and legs are not well-modelled. Arms are bent and short legs are thick and bandy. It is suggested that she is in dancing attitude.
Another figure is 1.1 inches high. It is soft cream coloured pasted headless seated figure of a woman with long, pendant breasts, one of which is under the right arm. She wears a short skirt but no ornaments, nor any clothing above the loins. The right arm is bent upwards with the elbow resting on the knee. On one of the palms, there is a small hole, probably, to indicate difference between the thumb and the fingers. The modelling is very good.

Another pottery with red slip is 3.6 inches high. She wears a loin cloth. It is studded with six large cone-shaped ornaments which are probably made of hollow metal. She also wears a collar-like necklace and a loose long scarf whose ends were fastened together with a medallion-like ornament, now missing.

A figure, which is one of the finest of its kind, is also found at Mohenjodaro. It is 1.5 inches high. Her legs are broken off. The fan-like head-dress is clearly the upper part of a cap which fits over the head and hangs loosely at the back. The cap is held in position by a band passed round the forehead and is, probably, the fan-like portion of this head-dress supported by a frame inside each side of the head. Tufts of hair peep out from inside the coil.
The tight collar necklace, probably made of beads, was worn round the neck. The lowest one hangs to the level of the loin band. The beads of this string are indicated by means of small pallets stuck on the thin strip of clay which represents the cord of the necklace. The armlets are worn out but we cannot say anything about bracelets and anklets because the limbs are broken off. The girdle is of three bands and decorated with medallions in front which were probably of metal and served to fasten the belt. This figure shows that women of Mohenjodaro were very much fond of good dresses and ornaments. There is another interesting though broken figure of a female. She has bobbed and plaited hair. It is the only example of its type, as we normally find women having fan-shaped head-dress. Her height is 3.5".

Now, we come to Chalundaro. Here we see a seal which is 1.45 inches in diameter by 0.16 inch thick. The scene on its face was impressed by a square seal measuring 0.71 x 0.71 inches and because of much use its details are far from being sharp. Two nude female figures are seen on it each holding, with one hand, a standard from which spring on either side two conventional branches terminating in Pipal leaves. The free hand of each of them rests on the hip. It seems that they are in a dancing pose.
The female figures of Chahundaro are of two types:

1. Hollow female figures with swollen bodies. Every one of them with a flat open base upon which it stands.

2. Solid female figure with a fan before her containing a quern. This little model was, probably a play thing rather than a religious or votive object.

The figurines of the first type are found in a large number though some of them are quite mutilated. The swollen bodies of these figurines are the same as those of the figurines found at Harappa and Mohenjodaro. The only difference is that these figures are standing upon flat bases. There are also the representations of Mother Goddess which are found at Harappa and Mohenjodaro. These figures were household deities kept on a shelf or in a little niches in the wall. Some of the figures found at Mohenjodaro were left unfinished at the back, particularly their jewellery, which was shown only in the front suggesting that the back was not intended to be seen. But some of the figures from Chahundaro are as well finished in the back as in the front. This shows that they were taken out on certain occasions and placed in a position where they could be viewed from all sides.
Of the second type, the legs of the figures are missing but once they were seated figures. This type of figures are also fairly common. They are quite roughly made and might be the work of children.

In one plate, a woman is seated before a pottery pan in which is a quern. The arms are missing. It is so roughly modelled that the legs have been completely omitted. The household women grinding grains must have been familiar. It is not surprising that the children copied them in the little models that they made. In the female figures with arms preserved the left arm is held across the lower part of the body while the right is brought up between the breasts or almost touches the mouth. A different position is shown in one of the figures where the left arm is held in almost the same position as is the right, the latter touching the mouth. The pose of another woman was perhaps the same, but her left arm is missing leaving its impression behind.

Some figures are peculiar because of their features and scholars have paid special attention to them. Some of the types found at Mohenjodaro and Harappa are given below.

The eyes of these figurines are represented by little flat pallets of clay which are generally slightly oval in shape but sometimes very elongated like an almond.
But the method of representing the eyes of clay figurines was not very common in the ancient world. Therefore, we do not find the incised pupil of the eye even in better made figures. But, as we know that some of the figures were originally painted, it might be possible that the pupil was made by paint. There is only one example where we find incised pupil and that too, in a certain type of head, found only in the lower levels, which was made with the end of a mould and normally the outlines of the eyes were incised.

The nose seems never to have been an addition. It was formed by pinching the clay up leaving the shallow depressions made on either side by the finger and the thumb to give character to the face and provide a suitable setting for the eyes. But the nostriles are rarely represented by holes.

In the Mohenjodaro figurines, the mouth is portrayed by an elongated pallet incised with a horizontal line to make its upper and lower strips simulate lips. But the mouth is a rough incision of clay. The effect produced is, undoubtedly, very realistic.

Only in one case are the ears represented. It is a standing female figure with what appears to be distended ears, pierced for the reception of rings. Her height is 5 inches. Its modelling is quite rough
and, possibly, the work of a child. We find another female figure without ornaments. She wears a plain fan-like coil and loin cloth, her height is 3.5 inches.

In some cases the navel is represented by a shallow hole. The well finished figure has the navel represented by a pallet of clay incised in the middle.

It is very seldom that we find the arms or legs of a figurines intact. They are mostly broke off. The feet are practically always set fairly close together and the arms hang down at the sides, save when holding an infant or engaged in some task. Even in well-modelled figures no attempt was made to represent the fingers and toes.

There is only one figure on which we find the indication of eye brows. She is 3.9 inches high and is a bust figure. She wears a necklace, broken fan-like head-dress, and the panniers. The panniers are also broken. She has oblong arching eye-brows which are rarely represented. The eye-brows are indicated by strips of clay while there are other strips above them with vertical and horizontal lines incised over their bodies which is clearly an attempt to represent the 'V' shaped fillet. Above the fillet are either other fillets or bands of material fastening the head-dress in position. The latter is now missing but a fragment
that remains suggests that it was of the usual fan-like shape.

All the figurines are made either of light red or straw-coloured were usually well-baked. Marks of red paint on some of them suggests that they were once entirely covered with this colour. The majority shows no trace of paint but even then we have the evidence of colouring. The great majority of the figurines are of solid material throughout. In many countries, the red colour is regarded as distasteful to evil spirits. This colour would, therefore, be appropriate to sacred images. Red is also a sign of fertility and therefore, is applied to the female figurines — which are the representation of earth-goddess or Mother Goddess as the source of creation and provider of all the things.

There is evidence which proves that besides the red-colour other colours were also used. Four figures were found in 1927 on which a stucco was applied over the usual red wash. In the first two and the last of these, it is still to be seen adhering white to a part of the face and the bands of the head-dress.

In case of the remaining figurines, there are traces of deep olive green on parts of the necklaces.

The haematite and yellow Ochre is used for the red colour and green earth for the green.
Generally, the human figurines described were made of paste that was burned either light or dark pink in the kiln, according to the degree of heat that they underwent.

We see that either lime or mica or both were mixed with clay of which the images were made. We have not found any figure which is made of stone. It is because the people of the Indus Valley, thought that earth should be the material used for an Earth-figure or Mother Goddess.

The female figurines in clay are much more impressive. They are heavily adorned with ornaments. There is a fan-like projection on the head as the mark of a beautiful woman. It is secured at its base by a flat band or fillet with a pendant loop near the right ear. The braided locks and the ear pendants are also indicated. In some other cases, the ears have a conical cup-pannier on each side. The most elaborate ornament is worn round the throat in the form of a tight necklaces. Form of the necklaces have elongated bead pendants and the fifth which touches the girdle below and is the largest, is stamped with rosettes making it look like a lotus garland either real or imitation in gold. The wide triple-girdle mokhala with a buckle device to secure it on the front emphasises the feminine character of the figure.
We find that the top of the females is always nude while the lower portion is covered with loin cloth. The female figures are mostly the representation of the Mother Goddess. Therefore, to show the sign of fertility, the sculpturist left the upper portion uncovered.

Though the main source of our study is the Indus Valley civilization, yet there are other sources, too, including rock paintings and engravings.

First of all, we will take the Mirzapur area where some paintings and engravings were found on the walls of the caves. We see glimpses of the home life of these people.

A man, having laid aside his bow, arrows and axe, plays to three women and a child upon a harp. The women sit around pounding roots and grinding grains. Two women work with a distaff and a child sits in a hut from whose roof hangs a bag, a quiver of arrows and a board while in the back ground are four jars and in the front, two low benches. Men and women dance in groups and in pairs, men play drums and a double pipe and entertain themselves by performing monkey play and a dancing bear.

Many strange happenings are recorded in these paintings. A warrior seizes the arm of a reluctant girl while three women raise their arms in horror. Three
women are shown balancing jars on their heads while the leading one grasps a horse by its tail. A large ape like creature handles what appears to be a ribboned flute.

A female figure, probably Mother Goddess is found from Lothal. It is a crude hand made short figure with applique breasts pinched at nose and ears shown by pressing down the clay. The bare breasts and other features of the figure suggest it to be a mother goddess. It has resemblance to the Zhob figures. There are two more female busts with prominently indicated bare breasts.

A specimen of the terracotta female figure from Kalibangan may also be taken for this investigation. It is a crude hand made depiction of a female which can be recognized by its undeveloped applique breasts, hands and legs. Its other features are broken.

Three more female figurines were obtained from the latest excavations. They are also crude and plain.

There are other rock paintings which are done with a kind of soft red stone. They are known to the local people as rakt-kī-putrivān.

They are found in the Mahadeo hills around Pachmarhi in Madhya Pradesh. These figures are in the red and cream colours. They show square-shaped bodies with triangular heads, the bust being filled by zigzag or ivory lines.
Another source is the Raigarh paintings of Singhanpur and Kabra-Pahar 10 miles south east of Raigarh City in Madhya Pradesh. They are in the grey or cream colours. These figures are crude but naturalistic. The figures have elongated necks and wavy hair. There must be some female figures in them.

Some figures are found in the Valley of the Kainur Range — Mirzapur Area.

We mostly find figures of warriors and hunters in Manikpur in Banda District. The home life of the people is also depicted.

Recently a large group of thirty rock-shelters in village Mon District Mondsor M.P. has been discovered showing the ceiling and walls of the Shelters decorated with painting in red ochre depicting dancing human figures and animals.

The figures of the Kulli culture are of a very great interest. They all terminate at the waist in a slightly splayed flat-bottomed pedestal and their arms are resting on the hips; only once raised above the breasts.

Their faces are made by pinching of the clay. The breasts are shown on several figurines but there is no exaggeration to suggest stress on the maternal
aspect and in many cases there is no indication of breasts at all. Only one figure is represented as holding two infants in its arms.

The faces of these figures are very sketchily presented. Great emphasis is given on their hair dressing and ornaments. Their hair is dressed to a high pile of curls in front and held back by a fillet above the forehead. The greater part is however, looped into a thick, heavy tress which rests on the nape of the neck. This was the common hair style of that culture but two figures show the hair brought down in two long braids or plaits on to the shoulders in front. They wear conical ornaments in the ears and also necklaces of beads. These begin with a "Chokers" of large beads beneath the chin, and are followed by three rows of necklaces of smaller beads, the lowest having a series of oval pendants hanging from it which seem to be shells. Below this again, hang long strings of beads reaching the waist each with a central pendant. The Kulli figures also wear bangles. There is no indirect or direct evidence of clothing. These figures look like toys or rather than votive offerings.

Thus, we can say that the status of woman in the society of the Indus Valley was very good, and respectable. They were very fond of ornaments and good dresses.