Chapter-6. Social and Economic Life from The Terracottas

The known Economic history of India begins with the Indus Valley civilization. The Indus civilization's economy appears to have depended significantly on trade, which was facilitated by advances in transport. Around 600 BC, the Mahajanapadas minted punch-marked silver coins. The period was marked by intensive trade activity and urban development. By 300 BC the Maurya Empire united most of the Indian subcontinent. The political unity and military security allowed for a common economic system and enhanced trade and commerce, with increased agricultural productivity.

Terracotta’s occupy an important place in the history of plastic art of Ancient India. The socio-economic conditions of the people mostly depend upon the topography, flora, fauna and natural resources of their country. Terracotta objects constitute the most prolific find discovered during excavations. Bihar is one of the important Indian states which yielded various types of terracotta figurines, ranging from the pre – Mauryan to the Pala Period. The study of plastic art, without the study of the terracotta, will therefore, remain incomplete. The artist may unconsciously, present the story of the people and their life, thought and culture, customs of the society and the economic condition from age to age through the terracotta’s. Clay is not only abundant, cheap and easily available but also soft and tractable. The discovered terracotta figurines speak of the primitive as well as sophisticated styles. Various terracotta have been found from Bihar depicting different dresses, ornaments and head dresses, which reveal the economic condition of the people and their standard of living. Thus
custom, coiffure and ornament of the period reveal that there were different classes of people in the society.

The terracotta figurines can be divided into three distinct classes on the basis of their dress. Some of them are completely nude, in some cases the upper body is nude and the lower body clothed, while some are fully clothed. These types may represent three classes of people. The people living in the forests might not have been wearing any garment. Poor people wore simply a lower garment, while a rich people in general wore both upper and lower garments. The richer classes of people might have been wearing even coat and head-dress on special occasions.

The climate of the country plays a vital role in the nature and mode of wearing costume and coiffure. A person belonging to hot climate generally wears light and thin clothes, and would like keep the body bare as far as practicable, while a person living in cold climate wears thick and heavy clothes and tried to cover major part of the body. Those who belong to hot climate take more care in arranging the hair, while those who are living in cold climate like to cover the head almost the whole year. In a country where gold is easily available, people wears ornaments of gold, likewise, where silver and gems are more available they wear ornaments made up of silver and precious gems. Thus, the climate and the natural resources are very significant, as they formulate the use of the dress and ornaments in a country. Foreigners too often influence the dress and the ornaments of the people. Numerous terracottas discovered from Kumrahar depict Scythian conical cap and other characteristic costumes. A fine representation of head-dress (Vestana) (Patna Museum, Arch No. 4438) can be seen on the head of male figure from Kumrahar\(^1\).

The use of head dress by women is noticed from the Indus valley culture. A close study has revealed various types of head dress of Indus
valley people and these can be categorized as; (i) cap style, (ii) the turban type, and (iii) a peculiar fan-shaped head-dress. Terracotta also reveals changes in art, which can be noticed first by the dress, Head-dress, hair arrangement and ornament. Some of the terracotta figurines of the Harappan period show the use of scanty skirt as lower garment, having upper part bare while majority of the figurines have been represented nude. Various types of head-dresses were worn of which fan-shaped type is of special interest. Among ornaments, only necklaces were generally used. In the pre-Mauryan period, a change in the head-dress, hair arrangement and number of ornaments is noticed. In the Mauryan period Male dress consisted either of one pieces of cloth sufficiently long or of two separate pieces. The female dress consisted of sārī and skirt. Various types of head-dresses were worn of which is bicarbonate, bowl-shaped and crescent-shaped are remarkable. Necklaces of various string and ear-rings of different shapes were being used. In the Śunga period, there appears to be a distinct change in the arrangement of the hair and the hair-dress which became elaborate and complex. Various types of ornaments were also used by both the sexes of which tiara, bangles and wristlets may particular be mentioned, as they appear for the first time in this period. In the Kuşana period foreign inspired dress and ornaments come in vogue. People started wearing long coat and trousers though dhotī was also continuing. They wore high helmets and packed caps. In the Gupta period male dress consists either of two pieces of garments or three pieces, arranged in various ways, reaching down to the ankles or to the knees. The transparency of the dress is a most remarkable feature of this period. Various types of head—dresses were worn and the hair was arranged in a more elegant manner. In the Post-Gupta period, there is, however no
remarkable change in the dress pattern and ornaments, though some distinct change is noticed in the arrangement of the hair and the head-dress.

**Pre – Mauryan Periods:**

The excavations at Harappa and Mohen-jo-daro in western Sindh have revealed a pre – historic civilization which so far as material achievements are concerned stands far above the Indo – Aryan culture. Various types of terracotta have been found in these places which reveal their society, dress and economic condition. This society flourished in the third and perhaps fourth millennium B.C. In that period the society was organized in large cities. In Mohen-jo-daro, weaving was a popular industry and both, poor and rich used to spin thread. The finding of numerous spindle whorls from the houses of Mohen-jo-daro has conclusively proved this fact. For warmer textiles wool was used and for lighter ones cotton. On the scientific examination it was found out that the cotton used resembled the coarser verities of the present day Indian cotton.

Man generally wore a long piece of cloth to cover the upper and lower parts of their bodies, but in some figurines they have also been shown wearing some short of lower garment and a narrow coat like dress. The second variety of dress might have been used by the high dignitaries. Further, from the study of narrow coat-like dress it appears that they used stitched clothes. The male figures are invariably represented nude save for their head-dress and ornaments, while the heroes and deities represented on the amulets were only a thin band round the loins. One of the statues is, however, dressed in long skirt secured round the waist by running cord. A mutilated human figure in seated posture wears a kilt the upper edge of which is indicated in front. A figure of a man on a sherd
found at Harappa might be wearing breeches or alternatively, a close-clinging dhoti\(^9\). No foot wear is shown on any of the figures discovered.

The antiquities of Harappa and Mohen-jo-daro reveal that women wore light and simple dresses. The terracotta of female figures, with the exception of jewellery is nude to the waist. The skirt or sārī terminated well above the knees\(^10\). A very similar skirt is worn by the female figures on the amulet though it appears to be considerably shorter in front than behind\(^11\). The skirt is always fastened round the waist with a girdle which in some case appears to have been made of the strings of beads, while in other place would appear as bands of woven material secured in front by a fastener or brooch \(^12\). At one place, as remarked by Mackey, a girdle of mutilated figure is fastened in front by a very elaborate bow of some woven stuff. On other figures the skirt bears bosses of unknown material. One figure is depicted wear a cloak\(^13\) which conceals the arms and shown the breasts, it does not extend below the hem of the skirt and as suggested by Mackay, it was probably worn as extra protection to the body\(^14\).

Head-dress was a common item of male attire in ancient India and is still used by people on ceremonial occasions or even when one goes out. The object to wear it was probably to protect the head from sun, air, dust, rain and cold\(^15\). The antiquities found from Harappa and Mohen-jo-daro\(^16\) reveal that both man and women generally wore a fan-like head-dress. It is not known what kind of material was employed in making the fan-shaped head-dress\(^17\). Though as Mackey suggests, it might have been stiffened cotton cloth supported on a framework\(^18\). The fan-like head-dress was sometimes decorated. A figure of boy, however, wears a conical head-dress. There is also another male figure entirely nude but for an extraordinary conical cap whose tip is brought down in front under a rolled band the forehead which may be the bottom of the cap itself\(^19\). The fan-like
arrangement of the head-dress is noticed clearly on the upper part of the cap which fits over the head and hangs loosely at the back. Thus it appears that the head-dress was a favourite item of male attire during the Indus Valley period.

The use of head-dress by women is noticed right from the Indus Valley period. In the beginning the head-dresses were fairly simple, but gradually they became more and more elaborate and decorative. Most of the female figures found at Harappa and Mohen-jo-daro wear a very distinctive head-dress, which rises fan-like from the back of the head. There has been found pannier like addition to the figures of the Mother Goddess. The head-dress noticed on one of the terracotta figure has a striking similarity with the modern turban. Thus various types of head-dress are noticed in the Indus-Valley period and they are the cap, the turban and the peculiar fan-shaped head-dress. The caps and turbans were probably used on special occasions.

The excavations of Harappa and Mohen-jo-daro reveal numerous types of ornaments in different designs and of various metals such as copper, silver, gold, stone and ivory. Most of the terracotta figurines, though without any dress, are adorned with a number of ornaments including necklaces and bracelets. These figures are considered to have some religious significance. Thus it appears that the poor people used simple ornaments of silver, copper and brass while the rich people used precious stones and gold. There are many types of ornaments, such as necklaces, bracelets, the fore-head and waist ornament. The discovery of a number of small rings may suggest that earrings were also used. There are two types of neck ornaments unearthed from Indus Valley, namely the dog-collared or close fitting type and flowing type. In some of the terracotta both the above types are represented. Only circular types of ear rings have
been discovered from Harappa and Mohen-jo-daro. The terracotta of female figurines from Mohen-jo-daro reveals the representations of floral and ‘V’ shaped pellets on the top of the fore-head. Hairpins have also been used by women and they are in different materials. Several types of girdles are noticed in the terracotta female figurines found from Mohen-jo-daro.

There is no terracotta figurine so far discovered from different parts of the country which may be ascribed with certainly to the Vedic period and as such it is very difficult to get an idea of the social and economic life of that period. The literature of the period, however, throws considerable light on these aspects of the people. Although the terracotta of this period have not been indentified but it may be suggested that had there been such terracottas they would have revealed the same story. Thus there are many references, to the use of various types of ornaments by both men and women. All these go to show that the economic condition was good and that people maintained a high standard of living during these periods. Some of the terracottas discovered from north-eastern India ascribed to this period testify that similar dresses and ornaments might have been used by the people of this area during the post-Indus and the pre-Mauryan period.

**Maurya Period:**

The terracotta figurine belonging to the Mauryan period have found in many ancient sites of Bihar. In this period we get a visual record of costume, coiffure and ornaments worn by men and women of north – eastern India. The figure of this period can be divided into three distinct classes on the basis of their dress. Some terracotta’s are completely nude, in some cases the upper body is nude and lower body is clothed, while some are fully clothed.
The archaeological materials are so scanty that it is very difficult to give an exact idea of the dress in the Mauryan period. The Arthasastra of Kautilya described in detail only the material of dress and does not mention anything about the types of dress in his time. The account of Megasthenes and Arian, however, make it more clear that fine dresses were worn by the people during the Maurya Period.

A large number of terracotta female figurines ascribed to the Mauryan period have been found from different sites of Bihar. In this period two types of dresses are noticed for the lower part of the body and they are (i) the skirt and (ii) the sārī, it appears that the skirt was probably used by young girls as well as dancers as revealed by the terracotta, while lion cloth or sārī was worn by the ladies. Generally upper part of the body was left bare but in some cases the bodice and the uttariya are also noticed. These garments were worn by both rich and poor. A standing terracotta female figure, however, has been shown wearing the skirt to cover the lower part of the body and probably separate piece of cloth covers the upper part. The Yaksha and Yakshi have been shown wearing only lower garment and upper part of their body are bare. There is no evidence of use of petticoat, ghāghrā and knickers.

It is from Mauryan period onwards that we start getting various types of head-dress which were worn by both men and women. In this connection, reference may made be two-cornered turban, bowl-shaped, crescent shaped, and triangular shaped turbans as well as close fitting caps and helmets. The terracotta’s of Mauryan period from many ancient sites of Bihar reveal that there were many types of head-dress worn by male. It was used by the rich class not the poor. The terracotta figurines of a smiling boy has been shown wearing a bichronate head-dress or two cornered turban looking like two balls on the two sides by separate piece of cloth,
the two ends of which appears to be tied at the back. There is an interesting variety of head–dress represented on the terracotta figure of a smiling girl from Bulandibagh. It is of a bichronate type. The hair was also arranged in various types of both the sexes. The most common was the ball-shaped arrangement. One Mauryan terracotta could very well be matched with the figure with the Yakshi from Didarganja holding a flywhisk, now preserved in the Patna Museum (Patna Museum, Arch No.134). Another terracotta style of arranging the hair has been indicated between double head chains. Besides these some of the terracotta female figurines from Bulandibagh and Patna reveal that the hair was neatly brushed.

Many types of terracotta have been found from the Mauryan period which revealed different types of ornaments on the neck, the ears, the head and the waist. The earliest stone sculptures found from Pātaliputra also reveal the use of ornament. Most terracottas have been found wearing neck ornaments. Two Yaksha figures from Patna have been shown wearing neck ornaments consisting of several strings, they wear a double ring round the hands and also been shown wearing waist ornaments which looks like ropes. Various types of ear-rings are represented in the terracotta figurines of the Mauryan period. The circular shapes ear-rings are very common though sometimes conical shapes are also noticed.

A large number of terracottas from Bihar reveal the actual representations of ornaments worn by women. The stone figure of Yakshi from Didarganj wears both the types of necklaces, but terracotta figurine generally shows the use of only one string. These necklaces were made of beads of different shapes and metals. Various types of necklaces are represented in the terracottas from north-eastern India. Many terracotta female figurines have been shown wearing cup-shaped and ring-shaped ear ornaments. There is an interesting terracotta female figurine from
Bulandibagh which shows an ear plug in the right ear and a round plaque in the left. Some of the female figurines from Buxar, however, wear head-strings round the fore-head. Anklets were also worn by women during the period. The figure of a woman from Lauriya Nandangarh also shows the use of anklets.

From the widespread use of ornaments represented on the terracotta it may be inferred that economic condition of the people during the Mauryan period was fairly satisfactory. Even common people wore some kind of ornaments as is evident from the terracotta representing common people.

Śunga Period:

The Śunga period, which immediately follows the Mauryan Period, shows clearly a contrast in attitude from the Mauryan. Bodh-Gayā and Sanchi bas-reliefs do not follow the Mauryan court art. But still we do get almost the same fashions of dress and ornament in north-eastern India which were prevalent in the Mauryan period. Generally, two garments were worn by male person to cover the upper and the lower parts. The lion-cloth or dhoti is the chief article of male costume. It consists of a piece of cloth worn round the waist and then gathered in front, passed between the legs, trucked behind. Tunics (kurta) were also occasionally worn in this period. The tunic as usual is held round the waist by Kamarband.

In the Śunga period various types of female terracotta figurine have been found in different dresses. The upper garment consisted of uttariya or dupattā, while the lower garments were the skirt, the ghāgharā and the sārī. The upper garment is noticed only in a few cases. The skirt was probably the dress of dancers, while the ghāgharā was used by grown up girls. The sārī was a popular dress and it was probably used by the rich and the poor
alike. There is yet another female figurine from Kumrahar\textsuperscript{48} who wears a ghāgharā like lower garment. The terracotta female figurine\textsuperscript{49} reveals a few more interesting type of upper and lower garments. Sometimes, the terracotta female figurines are shown wearing long panels of skirt beneath the right hand together with a folded diaphanous drapery. Some of the terracotta and the stone sculptures show transparent garments. The two figurines of Mithuna couples from Patna City\textsuperscript{50} are unique as they do not seem to wear any garment except a girdle round the waist suggesting transparent dress.

Various types of head dresses were worn in the Śunga period by both male and female but the arrangement of the hair was not as simple as noticed on the Bharhut, Bodhgaya and Sanchi reliefs. Terracottas of the Śunga period found from various parts of North-eastern India also reveal some more types of head-dresses worn by male persons during the period\textsuperscript{51}. It appears that the children were very fond of head-dress as most of the terracotta figures of the boys have been represented as wearing some sort of head-dressed\textsuperscript{52}.

A terracotta figure from Kumrahar has, however, been shown wearing a heavy turban with a knob with left side, while in another figure from the same place there is a horn like hump on the right side besides like the knot on the left side. The arrangement of hair of both sexes was not so simple. It was with parting line in the middle and the mass of hair gathered together at the back and plated into one or two long rolls hanging down as low as waist or twisted or tied into a large knot at the back. Many types of head-dress are noticed in the female terracotta figurine also. One of the figure has been shown wearing a cloak shaped odhni, while another one has been represented with a conical shape tied in four twists. Fan-shaped
arrangement is also noticed either on the top of the head or at the back. Turban, close-fitting cap, tasseled cap and sirastrana were also used.

Among these the terracotta of Buxar are of special interest as they show various types of head-dress. The most interesting is the honey combed type, which looks like a basket over the head. Another figurine has been shown wearing a peaked head-dress, having rosette and leaf designs on it.

Terracotta figurines reveal that various types of ornaments were also used by both the sexes. In this period, the dog collared and the following types continued. Both the types are represented a large number of terracotta male figures and stone sculptures found from north-eastern India. The necklace worn by the figure of Surya from Bodh-Gaya consists of several strings. The necklace represented in the terracotta male figures are generally simple and are made of beads. In this period the heavy type of ear-drops or ear-rings have been found. The terracotta from north eastern India ascribed to this period add two more types, namely the funnel – shaped and the double spiral shaped ear-rings. The use of head ornaments by the male persons is also noticed along with head and waist ornaments. Three types of waist ornaments are represented in the terracotta male figurines. These are beaded hip-chain, double thin hip-chain and triple hip-chain.

In the female figurines some have been shown wearing one necklace, while some other wearing two necklaces, one close to the neck and other falling over the breast region. The neck ornament represented in the female figures of Bodh-Gayā is different form that on the Bharhut and Sanchi female figures. Terracotta figurines show the use of various types of necklaces such as chain. Various types of ear-ornaments were also worn by women, such as cup-shaped with lotus or wheel design, concave shaped,
funnel-shaped, double spiral-shaped, flower-shaped, circular ear-plaques overlain by foliage-like devices, elliptical wheel and whorl devices, with a slit motif interposed, and large cup shaped\textsuperscript{62}. These types of ear-ornaments are represented in the terracotta female figurines found from Bihar. Hand and leg ornaments and girdle were shown wearing heavy girdle made of beads\textsuperscript{63}. A terracotta female figurine from Bulandibagh has also been shown wearing anklets\textsuperscript{64}. The finger ring and nose rings have also been found.

\textbf{Kuṇāna Period:}

Various types of terracotta figurines of the Kuṇāna period also reveal the social and economic life of the people in this period. There were some changes found in variety of dress and ornaments. From this period we get a clear picture of the use of cut and sewn garments. Various types of dresses and ornaments are noticed in the Gandhara and the Mathura sculpture and probably they affected the society of the north-eastern India.

A large number of terracotta found from Bihar is much similar to the Mathura and the Gandhara sculptures in respect of their features, dresses and ornaments. The terracotta female figurines from Patna have been shown wearing sārī-like lower garments in a peculiar fashion depicting a number of folds. This shows that the fabric and the texture of the garment were thin and transparent\textsuperscript{65}. The people of higher class appear to have used a dupattā together with Sārī\textsuperscript{66}. Goddess Tara\textsuperscript{67} has been also shown wearing a Ghāgharā and full sleeved\textsuperscript{68} tunic which may indicate that it was also the dress of the royal personages.

In this period, we come across different types of hair arrangement, because this period marks the beginning of new element in the domain of Indian art. Various types of head-dress were also worn by both men and
women in this period. Two terracotta head from Kumrahar are also interesting, one wears a fillet like head dress\textsuperscript{69}, while another high and smooth conical cap\textsuperscript{70}. The terracotta female figurines from Kumrahar also reveal the use of various types of head-dresses by women.

There are numerous archaeological example for the use of various types of ornaments by the male and female. Some of the stone sculptures\textsuperscript{71} have been shown wearing neck ornaments similar to the type noticed in the figures of Bharhut, Bodh-Gaya, and Sanchi. A terracotta male figure from Patna\textsuperscript{72} has been shown wearing tasseled ear-rings (\textit{Patna Museum, Arch No 8708}). There is no remarkable change in the ornament during this period. Various types of ear ornaments\textsuperscript{73} are noticed in the female terracotta, such as cup-shaped, ring-shaped and funnel shaped.

\textbf{Gupta Period:}

The Gupta periods marks a landmark in respect of artistic activities. A large number of terracotta has been found in the Gupta period which shows a remarkable development in every aspect. The nature of costume, coiffure and ornament also reveal many changes and developments. The contemporary literature works also throw considerable light on the various types of garments used by men and women. Men generally wore two pieces of cloths to cover the upper and the lower parts of their body, while three pieces were worn by women. The third piece was something like \textit{odhani} or a shawl. The transparency of the dress is of special interest. The lower garment was worn in various ways. Something a scarf was also worn over the lower garment. The wedding dress comprises a bodice and a silken garment. Sārī was worn by both rich and poor, as is found in terracotta and it was arranged in various ways. The use of ghāgharā is noticed in case of a terracotta headless female figurine from Kumrahar\textsuperscript{74}. The upper part of the
female body was either covered by well tailored garment like bodice\textsuperscript{75} and frock or was left bare\textsuperscript{76}. The people belonging to the poor class, however, wore a single piece of cloth by which they covered only the lower part of their body, the upper part being left bare. Besides embroidery, printing and dyeing works were also known to them corroborated by the archaeological as well as literary evidences.

Various types of head dress were wore by men as is evident from the archaeological finds. The head dress was rare among women though some terracotta reveal the use of head-dress by them also. The veil was popular among women against the other types of head-dresses for some occasions. A terracotta figure of a boy from Rajagriha\textsuperscript{77}, however, wears a piece of cloth over his head which resembles very much with the veil worn by women. The head dress of Nagadeva\textsuperscript{78} has been shown wearing a turban like head gear. Sometimes a band is also noticed wrapped round the head, probably to keep the hair tight\textsuperscript{79}. The head of a boy from Kosam\textsuperscript{80}, however, wear a square shaped turban. Thus the terracotta heads\textsuperscript{81} show different types of head dresses. Some female head-dresses\textsuperscript{82} are also noticed. The use of veil is quite distinct over the head of a terracotta female figurine from Rajghat\textsuperscript{83}.

The women belonging to rich class appear to have generally given up the use of head-dress though it appears to have been occasionally used by common people. Most probably their wig-like head-dress is of Roman origin. Most of the figure of Buddha belonging to this period have been represented with curly hair coil which is knotted on the top of head, while the figurines of Hindu gods are usually shown wearing various types of crowns over their heads. Terracotta and stone sculptures of this period reveal that the poor people wore very little ornaments. The figure of Kārttikeya\textsuperscript{84} has been shown wearing necklace, girdle and ear-ring. The use
of head ornament is noticed in the figure of Nāgadeva. Terracotta female figurine generally wore necklaces, ear-rings of various shapes and designs, bangles, wristlets, armlets, finger-rings, girdles, anklets, crest, tiaras and nets of pearl. Thus we find a remarkable change, in the fashion of costume, coiffure and ornament during this period.

The variety and abundance of sophisticated ornaments and coiffure in the Gupta period suggest that the economic condition was good and the standard of people was high. The people lived elegantly and cheerfully. The wealth of the middle classes peeps through their dresses and ornaments. This is corroborated by the Junagadh inscription of Skandagupta where as depicted in the terracotta and sculptures it is said that the people were very happy and wealthy. Industries were highly developed. Fa-hien also confirms that the people were prosperous and happy. Thus the economic condition of people was good.

Amusement:

We have practically no evidence of the terracotta human figurines in the pre-historic period particularly in the early Stone Age and in the middle Stone Age people during that period were almost in the hunting food gathering stage. The evidence of their existence is furnished by a number of crude stone implements which served as weapons for hunting wild animals and could also be used as hammer or for purpose of cutting and boring stones and wood.

From these evidence or records left behind by the earliest known inhabitants of India we can form only a very vague idea of their lives and habit specially about their pastime activates or amusements. They had practically no idea of agriculture or metal and they depended by and large on the flesh of animals. In such as uncertain lives they had hardly any time to devote on amusement but it is the nature of men that he cannot do one
type of work at one stretch for a long time and as such to break the
monotony he should have some diversion. The people of the period under
review after doing hard work for the whole day might have assembled
together to narrate their own experiences gathered in course of hunting and
food gathering. Such stories may have been the source of their amusements
and it may be regarded as pastime activities. Although there is no terracotta
of the period to confirm this fact yet it appears to be quite convincing and
reasonable as evidences of the pastime activities of these people are noticed
in the form of rock painting in Jogimara Cave in Madhya Pradesh and in
some of the pre-historic caves discovered in the district of Mirzapur in
Uttar Pradesh and later caves of Rohtas, Nawada and Jamui district of
Bihar. These people further developed their aesthetic sense for the joy and
beauty in life in the middle stone age. As a matter of fact we do not have
any terracotta figurine of the period, but there are ample evidences to show
that people began to use some refined form of stone tools which may
indicate their developed aesthetic sense. It is just possible that by this time
besides narrating story of day to day experiences in hunting and food
gathering they might have resorted to singing and dancing as well as
playing with animals and bird. This is also testified by some of the rock
painting of the period under review.

The people went on progressing day by day on account of new
experiments and more experiences. By the late Stone Age they introduced
various types of implements and brought refinement in the technique of
their manufacture. This is amply proved by the remains of the Neolithic
period found at Burzohm in Kashmir, Bellary, Piklihal, Utnoor, Takalkota
in Andhra Pradesh, Bramhagiri in Mysore and Chirand in Bihar. These
people had a good knowledge of agriculture but they also depended on
flesh of animals as is evident from the bulk of refused bones discovered
from the excavations. Chirand has yielded terracottas figurines of Bull, bird, etc. these objects were prepared by them in spare times to serve as toys for the children.

A very interesting aspect of the discoveries made in the Indus cities is the large number of toys and objects used in games which have been unearthed at all the sites excavated. The most popular toy seems to have been little pottery carts\(^{86}\) to judge from the number of specimens, which have been found, through, usually in a damage condition. These toy-carts\(^{87}\) have been discovered almost all the excavated sites.

Children in those days seem to have enjoyed modelling in clay as much as the modern child, for numerous animals\(^{88}\) and figurines have been found which are so poorly made and baked that they were most certainly of childish workmanship. Small models of bulls have been discovered, some of them with the model carts, a fact which suggests that this animal was used for draught purposes even in those early times, while the small seated clay figures unearthed from time to time were probably used in the ever-popular game of ‘Houses’.

No dolls have been recovered probably but some animal toys have been found. But the figures of women have been recovered in great numbers from all the sites which probably represented the cult of mother goddess and were not play objects. But as Mackey describes, we find a figure of a women lying in bed nursing a child and this is obviously a toy. The figure of women, however, wears a kilt which is rather longer than those worn by the cult figures and also she wears a very big cap whose top hangs down the side of the head.

It is evident from the archaeological remains available that various types of games were played in the Indus cities by the people during their leisure hours. Dices of both cubical and tubular form have been found
indicating their use in several common games. The cubical dices were more common and were made of terracotta or stone. Marshall found several specimens of dice and marbles during his excavation at Mohen-jo-daro.

At Mohen-jo-daro, a brick has been found with incised rectangles in three rows of four which was very probably a game-board or perhaps only part of one, as it seems to have come from pavement.

Dance and music were important part of social life of the Indus valley people. This is proved by the discovery of famous pieces of sculpture, torso of a dancing male in stone and figurines of a dancing girl in bronze both from Mohen-jo-daro. On two amulets men are depicted shooting with bow and arrows a large antelope and a wild goat. A large number of copper arrows-heads have been discovered. Another source of amusement might be cock-fighting. Thus it seems that they had a life of ease and luxury with a few of recreations like music, dance and game.

No sculpture or terracotta of the early later Vedic and Epic period has been found so far from the excavation conducted at many ancient sites, though the literature of the period under review gives us information regarding the amusements and pastimes activities. Thus we find that the amusements and pasting activities mentioned in the literature are not represented in art.

We do not have terracotta which could definitely be assigned to the early Buddhist period. Some scholars however tried to study some of the pre-Mauryan terracotta in this period, but it is very much controversial. Therefore we shall have to depend for the study of amusement and pastime of Buddhist period on the literary evidences of the period. It is almost a known fact that the people of the Buddhist period had come to possess refined tests and aesthetic and that they strove for joy and beauty in life. Occasional festive celebrations were a remarkable feature of the social life.
during the period. The festivals were marked by feasting, dancing, singing and the like⁹¹. The festive gathering has been described by term Samajja in the Palli canons⁹². But the term nakkhta has been used in the Jatakas to mark festivals⁹³. Some of the festive gathering were organised in the courtyard of the royal palace where the assemblage were amused by the archery, horse races, parade of elephants and dramatic representation⁹⁴. There is a distinct reference to Nata-koni which most probably means dramatic performances, as distinguished from pure dancing and acting⁹⁵. The Jatakas also refer to jugglers, rope dancers, jumpers over javelins, snake charmer, drummers etc⁹⁶. The Jatakas also mention about the drinking festivals and one of them describes it as being celebrated at Rajagriha⁹⁷. Some terracotta from Rajagriha⁹⁸ has been found but none of them represents this type of scene. The terracotta of the Maurya period shows that the people were fond of various kinds of amusements. They represent scenes of dance, music, humour, wrestling etc. Numerous terracotta female figurines from Bulandibagh and Kumrahar corroborate the popularity of dancing and music as means of entertainments in the Maurya period.

The terracotta of the Mauryan period shows that the people were fond of various kinds of amusements. They represent scenes of dance, music, humor, wrestling etc. Numerous terracotta female figurines from Bulandibagh and Kumrahar corroborate the popularity of dancing and music as means of entertainments in the Mauryan period. One of the terracotta male figurines from Bulandibagh, whose legs and right arms are missing, appears to represent the figure of a dancer. He wears a dhoti-like lower garment which is fastened by a wrist-belt. The upper part of the body is without any cover. The figure is also wearing a dog-collared necklace and the arrangement of the hair is such that a high ball appears to be at the
top to the left side of the head. He is also shown wearing ear-rings. The face is similar as if he is in the act of performing dance\textsuperscript{99}. There are numerous terracotta figurines of this type with slight variations and in all probability they all represent the figures of dancers. It may, therefore, be suggested here that dancing was also performed by male persons as it is done today and that dancing must have been a very popular form of entertainment.

It appears from the terracotta female figurines from Bulandibagh and Patna that dancing was popular among the women. One of the terracotta female figurines from Bulandibagh holding a drum like objects in the right hand gives us a very clear picture as to how dances were performed during Mauryan period. She is represented in standing posture. She wears a skirt like lower garment which bulges laterally to the right side and appears to be supported by a framework which is seen underneath standing across the thigh. It clings to the thigh and flutters away above the knee, giving to the whole of this upper skirt a wide curve. The under-skirt reaches to the right ankle and clings to the right leg\textsuperscript{100}. The upper part of the body is uncovered. She wears one bangle in each of her hands, a dog-collared necklace round the neck and some kind of ear-ring in the ears. The right hand is raised to the shoulders height and a drum is shown in it. The left arm with an object in the hand is shown in the front of the chest which may be some kind of musical instrument. The hair is neatly combed and arranged in a very artistic style. This is a unique figure of a musician-cum-dancing girl. It is clear that dancing was very popular in this period and it was accompanied by musical instruments.

In another terracotta figurine from Bulandibagh\textsuperscript{101} (Patna Museum, Arch No.4177) the skirt flutters on both the sides. The figurine has been represented in standing posture. She wears a skirt to cover the lower part of
the body and probably separate piece of cloth covers the upper part. The skirt is held by a band on sides and bulges below the hips with two lateral hoops supported horizontally by some device. Their plated panels and on either side of the legs are almost to ankles length. In the middle she wears a round apron-like objects reaching down to the knees. She has been shown also wearing a dog-collared necklace, three or four bangles in each hand and two different types of ear-rings. In the right ear she wears an ear-plug whiles the left round ear-ring. The head-dress rises in two lateral cones, affixes to which are horned-like pointed-shaped or petal like things completely the curve and showing a linear movement laterally and hanging on either side of the face. It seems that women of this period, particularly dancers and girls used to wear a rich bi-cornet head-dress of almost manifold elements. The very appearance, the similar face, the head-dress, the skirt and the position of hand suggest that it represents in all probability the figure of a female dancer of the Mauryan period.

There are many terracotta female figurines from Bulandibagh with almost similar posture, dress and ornaments which show that different types of dances were performed during the Mauryan period. Even some of the terracotta female figurines discovered from Pataliputra excavations represent various kind of dances performed by female folk. The difference in nature and mode of wearing dress, head-dress and ornament probably reveals the types of dances that were performed during the period under review.

The terracotta female figurines discovered from Sonpur in the district of Gaya also appear to belong to the above class. The female figurine is represented in standing posture with thin waist, she also wears a skirt-like lower garment which bulges laterally to the right side and appears to be supported by a frame work which is seen underneath standing across the
thigh. The skirt cling to the left thigh and flutters away above the knee, giving to the whole of this upper skirt a wide curve. The under skirt comes down to the ankles and clings to the legs. The skirt is fastened by a chain like girdle (this reminds us of Manipur dance). This is very much similar to the terracotta female figurines found from Bulandibagh\textsuperscript{107} and Patliputra excavations\textsuperscript{108}, but the head-dress of the above figure is of particular interest. It looks like a conical cap and the cones of the cap are represented on both sides of the head. Further the cone to the right side of the head is curved at the top. Such a cap is still used by men and women while performing dances. The Jokers are also seen sometimes wearing such a cap. The figure also wear an upper garments, a dogcollared necklace and earrings. The hands are missing but the fingers in the left hand are seen near the left thigh and that give us an idea of the position of the hand. The position of hand shows that she is in the act of performing some kind of dance.

A terracotta female figurine discovered from Pataliputra\textsuperscript{109} excavation is also remarkable for the study of amusements in the Mauryan period. The left arm of the figure is damaged and also its left leg is broken at the thigh but other parts of the body are preserved. What is of interest in this figure is that it has raised its right arm up and has brought it near the cheek, with the thumb and index finger touching each other and forming a circle in such a way that is suggestive of a mudra- probably a dancing pose. The figure is standing on its right leg and left leg is thrown away in such a manner that it looks like the figure of a dancer. Thus the position of both the hands and legs suggest it to be the figure of a dancer.

Besides the above terracotta figures, the two famous terracotta heads from Bulandibagh also throw considerable light on the social life of the
Mauryan people. The one is that of a laughing boy\textsuperscript{110} and the other is of a smiling girl\textsuperscript{111}. These two have their own significance.

The stone discs from Murtaziganj also afford some useful information regarding the amusements. Some of these discs bear the figures of dancers. The exact use of these discs is not known but it has been suggested by some scholars that either they had some religious purpose or they were used for embossing. From the 1971 excavations at Chirand Dr. B.P. Sinha has reported a terracotta mask which is double faced\textsuperscript{112} female and male. This must have been used at some pantomines. This find is of great importance as it gives ‘an insight into the social amusements of the period’ assigned to the 4\textsuperscript{th}-3\textsuperscript{rd} century B. C. According to Dr. Sinha, “The earliest reference to something like mask may be traced in the Mahābhāshya (3/1/26) where ‘the actor in drama representing Kamsa uses mukharaga and the same actor puts different mukharaga for playing the role of Rām. (From Nevasa a big pot looking like a mask has been reported but it is to be placed in 1\textsuperscript{st} or 2\textsuperscript{nd} century A.D.) Bharat’s Nātyaśāstra refer to Pratisirsha which may be equated with mask. But there is no reference to terracotta mask”\textsuperscript{113}.

The excavation at Bulandibagh, Pātaliputra, Mahabirghat have brought to light a large number of terracotta animal figurines which include horses, rams, dogs, elephants etc\textsuperscript{114}. There is also evidence of toy-carts or ram-carts. Such toys of animal figurines were most probably prepared for the recreation of the children. Even now in Banaras, Mathura, Patna, Delhi and Bengal such type of terracotta animal figurines as well as human figurines are prepared for the recreation of children and they are sold on festive occasions. As a matter of fact there is a great demand of such terracotta objects. The availability of such terracotta figurines from different ancient sites may suggest that there was a great demand of these
objects even in Mauryan period. Further, a large number of terracotta heads of boys and girls depicting various types of head-dress and hair-arrangement show that the people of the Mauryan period had a very developed aesthetic sense.

One of such reliefs represents the figure of a young lady whose upper part is bare but the linear rhythm can be clearly marked. The style and treatments suggest it to be a dancing figure of a girl. According to Nihar Ranjan Roy most of the terracotta figurines are art-toys. Some of them are unique piece of art toy having a timeless significance. Such toy objects were prepared not only in terracottas but also in ivory which is evidenced from the female figure found from Champā in Bhagalpur.

The terracotta also corroborate that the people of the Śunga period under review were found of various kinds of amusements. They represent scenes of dance, music, humor wrestling etc. One of the terracotta female figurines from Bulandibagh appears to be the figure of a dancer from her posture and mode of wearing garments. She has a round face. Her left hand is placed on the hip and the right is lowered. She is wearing a head-dress consisting of a piece of cloth with a round rim against the high forehead and supported by a framework. The loose part of the cloth extends with deep folds around beyond the frame and towards the back. The skirt is fluttering on either side without indicating any fold. The lower part of the skirt clings to the body and is tucked in triangular, pieces at the waist. The surface of the apparel, however, is made rough by lines impressed on the panels of the skirt and the breast-cloth and by comma like honey-combed or punctured impressions else-where. The face of the figure does not look outward but it has inward appearance. As a matter of fact there are several plaques of the Śunga period from Bulandibagh representing female figurines in various dancing poses.
A terracotta torso of a female figure from Patna is also very interesting as she appears to be ready for some dance performance. She is wearing a large number of ornaments. There is another female figurine from the same site looking like a dancer but the mode of wearing the dress is different. A male figurine also appears to be that of a dancer.

Some of the terracotta female figurines from Kumrahar also depict dancers. They have been shown wearing peculiar types of head-dress, suitable for dance performance.

In one of the plaques from Buxar two figures, one male and the other female are shown. The hands of the female are raised to the shoulders while the male holds a harp (Vina) in his left hand and a short stick in the right. They seem to be in the act of performing some drama. The female appears to be exhibiting dance and male is playing on musical instrument. Another female figurine from Buxar is wearing such a peculiar head-dress that it cannot be the dress of ordinary people. It looks like a basket. The very appearance of the figure compels us to suggest that it represents the figure of a dancer.

Vaiśālī has also yielded a large number of terracotta male and female figurines which look like the figures of dancers. One of the female figurines is shown standing with crossed legs. Her right hand is placed on the hip while the left is raised. She is wearing heavy head-dress and jewellery, long folded loin cloth and tassel-like drapery on hips. Such a head-dress, dress and ornament are befitting to a dancer. The bust of a figurine with flowing veil, large ear-plaque and broad torque covering shoulder also probably represents the figure of a dancer. There is also the bust of a winged female figurine with flat bow-like head-dress, showing a different mode of wearing garment by dancers, while another standing winged-figure with a long and slim body holding lotuses suggests an act
of dramatic performance. In another plaque\textsuperscript{128} from Vaiśālī lower part of two slim figures are shown. The body in front view is standing on the right foot and left knee is bent. They are wearing heavy girdles, anklets, long and transparent loin cloth. The costumes indicate that they are in act of performing dance. Further one of the plaque\textsuperscript{129} showing a female figurine with left hand \textit{pendent}, right elbow pointing outwards and the hand resting on the hip, left knee bent sideways and hand diagonally on abdomen double ornamented rows on thighs also indicate a dancing posture. There are several such terracotta plaque\textsuperscript{130} which in all probability represent the figures of dancers and indicate that dancing was very popular among female folk. It is interesting to note in this connection that dancing was also popular among male persons. One such figure has a well built body and the right hand is raised to shoulder with some object and the left is pendent also holding some object in the act of performing some kind of dance\textsuperscript{131}.

The terracotta from Kauśāmbī also depict that dancing was a very popular form of amusement in the Śunga period particularly among female-folk and it must have been witnessed by a large number of people. One of the female figurines appears to be holding an object in her arms. She sits on a stool and a band seems to be affixed below the veil. The thighs are shown as pad-like triangular stumps, bulging hoop of skirt on left which surrounds thighs in flat curves. She is probably wearing double necklace of twisted gold wires and the head-dress consists of a single piece of cloth affixed underneath knob on apex. The back of the figurine makes a triangular prism and a long chain is shown fluttering between the thighs\textsuperscript{132}. These are the features of a dancer. Even now dancers wear dress and ornaments in this fashion. These are several such figurines with different arrangement of dress and ornament and in various poses\textsuperscript{133}. One of the standing female figurine\textsuperscript{134} has been shown with hands joined in front and left knee bent,
she is wearing a head wear with high top knot on left. In another figurine of a similar type the right hand is raised with some object and the left one is placed on the hip in act of either performing dance or a dramatic scene. Further, a female figurine shows wearing most elaborate and very high head-dress consisting of seven radiating twisted conical shapes. This may represent some kind of dance or drama. Another standing female figurine with very thin waist and very broad hips, with right hand pendent and left hand on the hip is also a very good example of a female dancer. The transparent drapery on either side and on body the thighs shows sex ostensibly visible. The arrangement of the folds of the drapery indicate three vertical streaks in centre. It passes over the navel and from the central axis the folds are distributed symmetrically on the right and left of the body. She is also wearing hip chain with bells, waist girdle and a long garland above it and on abdomen.

The three terracotta plaques recently discovered from Kauśāmbī illustrate the tensest part of the Vasavadatta-Udayana legend, the flight of the lovers from Ujjaini on the back of an elephant in the company of their court-jester Vasantaka. This scene resembles very much with the scene of Vasavadatta and Udayana depicted in the Ganesh-Gumpha Cave in Orissa. However, in the terracotta plaque Udayana is shown seated on the elephant and holds the lute Ghoshavati in his right hand while in the Ganesh Gumpha he is shown shooting at the soldiers. It may be suggested on the basis of terracotta plaque that the story telling and dramatic performance were forms of pastime. Further it was accompanied by music, dance and mimicry.

Some of the terracotta from Mathura with fluttering skirt or skirt, clinging to legs, different types of hair arrangement, head dress and ornaments also represent the figure of dancers. One of the female
figurines\textsuperscript{140} with \textit{waist} belt in three quarter profile, right leg bent, the toes touching and ground as if walking triple mekhala, loin cloth with folds streaked and a long sweep of folded material from the waist in between and blow the knees shows the figure of a dancer. There are certain male figures as well which may be placed in this category\textsuperscript{141}. Besides these, there are three very interesting terracotta plaques\textsuperscript{142} representing scene of music and dance. In one of these plaques there is scene and music and dancing is shown underneath two trees. A turbaned male figure with harp in his left hand and right hand held against the chest is being embraced by a female figure with her right arm. She is holding a staff-like object in the left hand. Both the figures are down seated in easy posture on wickerwork seat. The dancer on the right seems to act as \textit{sparsadohada}, touching the tree with her bent right foot and left arm, while the right arm is shown raised high. The second plaque contains the bust of a male and a female figure with heads slightly turned towards the middle in dancing attitude. The third plaque depicts a male person wearing a turban. His left hand is raised to the turban and right hand is raised above the shoulder. He is holding some object in the right hand. There are numerous such terracotta in the Mathura museum as well as in the Allahabad Museum, Allahabad.

The terracotta found from different parts of India also represents pot-bellied persons in peculiar postures indicating humorous scenes\textsuperscript{143}. Further there is evidence of wrestling\textsuperscript{144}, hunting, chariot riding\textsuperscript{145} and elephant riding\textsuperscript{146}. They were probably different forms of amusements and pastime. Moreover, large number of tricycle toys\textsuperscript{147} has been found which probably served the purpose of amusement and recreation for children. The tricycle includes ram tricycles, horse-tricycles and bird-tricycles. In one of the terracotta\textsuperscript{148} plaque a ram is held by a demon.
The terracotta of Kuṣana period was very important for the study of amusements and pastimes. Dancing was a popular form of entertainment even during the Kuṣana period as revealed by the terracotta figurines from Bulandibagh, Patna, Kumrahar, Kauśāmbī and Mathura. The terracotta plaque from Patna representing the torso of a male figure with left arm akimbo and right hand pendent holding some object also appears to be in dancing attitude. He wears a short lion cloth breast chain and a scarf which is shown on arms. The upper part of the body is however, bare\textsuperscript{149}. The two terracotta female figurines from Kumrahar\textsuperscript{150} also probably represent the figures of dancers. One of them is standing with bunched coiffure with some device in its centre and crescent mark on the fore-head. She is putting on a veil and her right hand is shown raised while the left hand is pendent. She wears a bead girdle across his hips and a simple bead necklace. The other female figure is represented in tribhanga attitude with right hand raised in abhayamudra and left hand pendent.

A terracotta plaque depicting a figure from Kauśāmbī\textsuperscript{151} also represents a dancing scene. She is seated with legs pendent. The right arm is raised in abhayamudrā above shoulder height and the left hand rests with some object on the left thigh. Another female figurine\textsuperscript{152} from the same site shows arms on hips, right leg bent, heavy face with folded cloth on head. She wears a torque breast chain and three heavy rings as anklets. The fold of the loin cloth is shown on the hips. The face is slightly bent to the left in dancing attitude. Female figures\textsuperscript{153} in tribhanga attitude representing dance are also noticed at Kauśāmbī. She wears a veil which is visible to better side of the figure. One of the plaques from this site, however, shows a standing tall figure with right hand raised to shoulder and left hand on hip. She wears heavy nupura and many wristlets\textsuperscript{154}. Further the bust of a terracotta male figurine from Mathura with a high bent bamboo window-
shaped head-dress with a central small ball and face slightly bent to left appears to be in the act of performing dance.\textsuperscript{155}

The terracotta also throws light on other diversions of the people of the Kuṣana period. Mimicry was probably a very popular form of an amusement as is evident from the terracotta figurines of demons, dwarfs, pot-bellied persons discovered from Bulandibagh, Patna, Kumrahar, Buxar, Kauśāmbī and Mathura. They are very interesting and delightful. A terracotta figurine from Bulandibagh with demons head’s, has heavy brows and very large ears.\textsuperscript{156} Another figurine has very broad and flat head with animal like ears.\textsuperscript{157} Further there is a pot-bellied figure with knees bent and held wide apart. The hands rest on the knees.\textsuperscript{158} Such pot-bellied figures have also been found from Patna, Kumrahar and Mathura.\textsuperscript{159} A terracotta figurine from Patna has a Lion-like face and animal ears and a male body with a large abdomen. He is wearing a lion cloth reaching to the ankles. The pose is swaying with arms akimbo and the palms along the abdomen laterally pushing it forth.\textsuperscript{160} One of the demons has a flat head with curls, high ears and drooping whiskers,\textsuperscript{161} while another demon from Kumrahar has been shown with hair pitted up in three knots and the locks falling on the shoulder. The right hand is raised with some objects.\textsuperscript{162} Besides these, there are three terracotta figurines, one from Kumrahar, the other from Kauśāmbī and the third from Mathura representing the drinking scene. All of them hold a cup-like object in the left hand and the right hand is either in abhayamudra or it rests on the thing. It may be suggested here that the terracotta of the period also conform that dancing, mimicry and drinking were popular form of entertainment during the period.

The terracotta of the Gupta period figurines of male and female found from Bulandibagh, Patna, Kumrahar, Buxar, Kauśāmbī and Mathura also reveal the social life by the popularity of dance of amusement and
pastime in the Gupta period. The terracotta female figurine from Bulandibagh with long faces and prominent features has been shown wearing a veil. The arrangement of veil and hair suggest that it represents a dancer. The terracotta female figure from Kumrah with left arm akimbo also belongs to this category. There are several female figurines of this type. Even male figures are also represented in the style. Therefore it may be inferred that dancing was popular among both males and females. In this connection reference should also be made to a terracotta plaque showing a standing female with straight skirt, right arm pendent and left akimbo. She is standing gracefully in the dancing attitude. Further the bust of a male figure with arms akimbo and wearing a wig is also remarkable. As a matter of fact there are many terracotta figurines from different sites representing dancing scenes.

Swinging as a form of amusement is represented in one of the terracotta from Rajghat. It shows a lady gracefully seated on a swing suspended from an Asoka tree. The breeze in the garden is wafting her flowing garment and is gently shaking the foliage of the tree. The swinging lady is very similar to the figure of the lady grande in the Ajanta paintings.

The representation of different kinds of animals and birds in the painting, sculptures and terracotta probably indicates that hunting was also very popular. This is proved by the literary accounts of Kālidāsa.

Story telling was also a popular form of amusement during the period. This is proved not only by the works of Kālidāsa but also by sculptures, terracottas and paintings. Sometimes people used to gather together in the evening around the village and elders well versed in narrarting romantic tales and listen to the interesting stories. Such stories were also narrated through dramatic performances. Further these stories
were narrated through the medium of sculptures, terracottas and paintings. The face of the plinth of the Deogadh temple was adorned by a large number of sculptural panels suitably framed by short pilasters so that the visitor while going round the temple on the ground floor could be made aquatinted with a number of mythological stories, pertaining to the Hindu religion. It was like Buddhist temple embellished with the Jataka stories carved on their railing pillars. Terracotta panels depict stories from the Rāmāyana and the Mahābhārata. The scenes from Rāmāyana include visit of Rāma, Lakṣamana and Sita to the hermitage of sage Agastya, Lakṣamana mutilating Suparnakha in presence of Rama, resurrection of Ahalya by Rāma, Rama and Lakshamana practising archery, Rama, Lakshamana and Sita on their way to the forest and crossing the river by boat, Rama and Lakshamana garlanding Sugriva, fight between Bali and Sugriva with Hanumāna as witness, monkeys collecting stones for constructing the bridge across the scene. Hanumāna carrying a mountain across the sky while the scenes from the Mahabharata include birth of Kṛṣṇa, Naṅda and Yasodā, Kṛṣṇa kicking at the milk cart and Kṛṣṇa with Sudāmā. Some of the terracotta figurine are also represented with cups or cu-like objects. They probably indicate that drinking was popular among ordinary class people also.

Mimicry was also very popular in the Gupta period. It may have been a part of dramatic performance. The squatting pot-bellied figure from Shahabad and Kauśāmbī probably represent a delightful scene. Several terracotta figurines are also represented pot-bellied. It is just possible that all of them are jesters. A terracotta plaque found from the bed of the river Yamuna in 1938, now preserved in the Mathura Museum represented a scene showing a woman pulling a scarf drawn round the neck of a male figure who on the basis of his quaint cap may be identified as jesters. It was
one of the palace amusements in which the inmates of the harens took part together with such male attendant as the jesters, old chamberlain and the dwarf etc.¹⁷⁴

Thus we find that there were various forms of amusements which show the special life during the Gupta period. This shows that the people of this period had a more developed aesthetic sense and love for joy and beauty. They began to realize that recreation is an essential part of social life. Thus we can say that the economic condition of the people in ancient times was very good and the people were very happy.

**Domestication of Animals:**

The terracotta provided ample material for the study of domestication of animals or cattle rearing in different period of Indian history. They have found in large numbers from many ancient sites of this country which may indicate that such animals were domesticated in these areas. Pātaliputra, being rich in terracotta furnishes more information regarding socio-economic life of the people.

We learn from the history of India that there is a long tradition of animals. In the pre historic period, the Indians had an unsettled life. The agriculture was not known to them and as such they depended by and large on the flesh of animals which were available in the nearly forest area, of course vegetable and fruits (that grew in wild jungle) were also used by them. In course of time when they gained wide experiences, they realized that they should domesticate animals for such occasions when the animal could not be available to them for some reasons or the other. Probably with this view in mind they began to domesticate baby animals and nurse them to maturity. Gradually it became a source of wealth for the primitive people. It created entirely new social relationship. These animals proved
very useful to them as they not only procure milk, milk-products and meat in greater abundance but also skins, wool, goat’s hair and the spun and the woven fabrics. Cattle assumed the function of money and served as money in very early times. In the very beginning these animals were the common property of tribe and the chief was in charge of these but gradually it was converted into the properties of the individual heads of the families.

The archaeological evidences bear testimony to the fact that the primitive people gradually switched over to agriculture which ultimately became the basis of Indian economic. In agriculture animals like bulls, buffaloes etc. might have been used for tilling the land, and as such they would have been compelled to domesticate various types of animals in large quantity.

We do not have terracotta of the Vedic and the Epic periods but there are ample literary evidence of the domestication of different kinds of animals in these periods for procuring meat and milk. There are references in the Regveda to the use of the wooden plough drawn by bulls\textsuperscript{175}. The Mahabharata informs us that there were two kinds of animals – wild animals and domestic animals. The wild animals included lion, tiger, buffalo, elephant, bear and ape while the domesticated animals comprised cow, goat, sheep, horse, mule and ass\textsuperscript{176}. Some terracotta figurines of these animals have been found at Hastinapur, the probably site of the Mahabharata. The literature of Buddhist period revealed that various types of animals were domesticated in India but we do not have any terracotta animal figurines which could definitely be assigned to this period. However, the terracotta animal figurines of the traditional type which are placed in the pre-Mauryan period conform that various kinds of animals were now begins domesticated. The artists represented these as these were very popular among the people of the period.
Megasthenes and Kautilya\textsuperscript{177} throw considerable light on the domestication of animals in the Mauryan period. Megasthenes clearly mentions that elephant and horse were royal monopoly\textsuperscript{178}, but cows, sheep, goats, camels, asses, dogs etc. were also domesticated. The literature of the Śunga and Kuśana period also mentioned that different kinds of animals were domesticated in these periods. Further it literary account of the Gupta periods also shows many kinds of animals were domesticated. The foreign accounts of these periods also furnish useful information regarding cattle rearing.

From the Mauryan period onwards we have numerous terracotta animal figurines that have been discovered from different ancient sites of Bihar and other places. This terracotta confirms the literary evidences that the social and economic factors were greatly responsible for the domestication of animals, in different periods of Indian history. An artist generally represents such subject matters that the frequently witnesses in the society. Since domestication of animals would have been very common in the society. They have been present them through the medium of terracotta. Therefore, the terracotta animal figurines of different periods that have been discovered from Bulandibagh, Patna, Buxar, Vaiśālī, Belwa, Sonpur, Chirand, Champā, Ahichhatra, Tamluk and other ancient sites are of great value for the reconstruction of the history of the domestication of the animals or cattle.

The terracotta animal figurines discovered from the archaeological sites of Patna, Bulandibagh and Kumrahar includes humped bull\textsuperscript{179}, horse\textsuperscript{180}, elephants\textsuperscript{181}, dogs\textsuperscript{182}, ram\textsuperscript{183}, nilgai\textsuperscript{184} and many bird figurines\textsuperscript{185}. Of these humped bull, elephants and horses appeared to be very common as they are noticed in almost all periods and at most of the ancient sites.
Thus the discovered terracotta objects of Bihar indirectly provide ample evidence and valuable information for the study of socio-economic life in different periods of Indian history.

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3. Sahay, S.N., Indian Costume, Coiffure and Ornament, P.1, Fig. 1-2. Pl. II, Fig. 2.
5. Sahay, S.N., Indian Costume, Coiffure and Ornament, P.1, Fig. 9
7. Mackey, Indus Valley Civilization, p.103.
10. Motichandra, Costumes, Textiles, Cosmetics and Coiffure, p. 4, Fig. 2.
11. Mackey, Indus Valley Civilization, p.100.
12. Sahay, S.N., Indian Costume, Coiffure and Ornament, P.31, Fig. 6. Pl. I. Fig. 4.
15. Indian Culture, I, 202.

17. Motichandra, *Costumes, Textiles, Cosmetics and Coiffure*, p. 4, Fig. 2. Pl. III, Fig. 4.


22. Sahay, S.N., *Indian Costume, Coiffure and Ornament*, P.74, Fig. 5, 6, 13, 14. Pl. I, Fig. 1, 3, 4; Pl. II, Fig.3.


24. Mackey, op.cit. 34 and 340.

25. Das Gupta, C.C., Origin and Evolution of Indian Clay, Sculptures, Figs. 34 &35. Pl. II, Fig. 1.

26. *Ibid*, Figs. 35 & 37. Pl. II, Fig. 1.


30. Mackey, op.cit. I, 538-41, 653, (Copper or Bronze hair pins).

32. Shamasantry, K.A., p.89, Fig. 6-12.

33. Schoff, *The Periplus of the Erythean Sea*, p.46. The author has compared the patrona variety of cloth with the Dacca Malmal.

34. Sahay, S.N., *Indian Costume, Coiffure, and ornaments*, p.33, Fig. 26.

35. *Patna Museum*, Arch Nos. 4226 (bi-cronate head dress), 4227 (cow head dress), 2274 (spatulate head dress), 9569 (Steaked filled), 6694 (turban), 9592 (leaf like design).


39. Sahay, S.N., *Indian Costume, Coiffure, and ornaments*, p.102, Fig. 48.

40. *Ibid*, Fig. 35.


42. Patna Museum, Arch Nos. 4177,4181,8707,4344.

43. *Ibid*, Arch Nos. 9473 4344 (Heavy Necklace), 6607 (Beaded necklace), 6599 (Necklace with pendent), 6307 (Necklace heavy ornamented).

44. *Ibid*, Arch nos. 8707, 9443 (cup-shaped ear ring), 6599 (Necklace with pendent), 4183 (Ring-shaped ear-ring), 6297 (Cup shaped).

45. Sahay, S. N., op. cit. p. 147 fig. 26 Pl. V Fig. 3

46. Patna Museum, Arch Nos. 6695, 6603 (pearl string on the top of head), 6605, 6607 (Bead string around the forehead).

47. Kramrisch, S. *Indian Sculpture*, Pl. II, p. 11

49. *Patna Museum*, Arch Nos. 8510 (skirt), 4200 (heavy waist belt), 9473 (Thin garment with an ornamental waist belt), 4202, 6662 (transparent drapery), 5212 (Interesting arrangement of the lower garment), 8859 (Shoulder covered by an upper garment), 9557 (Hand below the breast), 6075 (Dupattā), 7996 (twisted cloth).


51. *Ibid*. Arch Nos. 4238 (Large top knot of the turban), 8540 (Horizontal folds), 4356 (heavy turban) 4358 (horn-like lump), 6590 (striped and oval impression on the turban), 6589 (Broad streaked-head dress), 6602 (Broad band), 6600 (flat band), 6518 (decorated band), 6692 (oblique band), 6518 (narrow band), 6291 (loop of the turban on the top), 6298 (ornamental band).

52. Sahay, S.N., op. cit. p. 61, Fig. 49,52,68,70. Pl. XXII, Fig. 1, Pl. XIX, Fig. 3.

53. Sahay, S.N., op.cit.p.80, Fig. 81, 53,55,61,62,63,65,67.

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67. *P.M.C.*, I, Pl. XVII, 133

68. *ASI-AR*, 1915-16, Pl. IXVI


71. *ASI-AR*, 1913-14, p.74 (Figurine of Bodhisattava).


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