CHAPTER IX.

The Social Life
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"THE SOCIAL LIFE"

History of a people means not merely the enumeration of the past political events of their kings and queens but also their social and cultural developments during the course of centuries gone by. Without the social background, political history would be bleak and dry, a mere skeleton of history, in place of the beautiful living reality that history is otherwise. Musty old records of political events would fail to convey a vivid picture of the past. The social history embraces the wide field of every day life of the people. Their ordinary pursuits and activities, social relations, family and household life and the conditions of labour and leisure all come in the folds of social history or social life of a people. A close study of the sculptural wealth of North Indian Temples reveals the past vividly taking us back into the lives of our ancestors giving form and colour, passion and movement to them. Their customs and conventions, pursuits and pleasures pass before our eyes giving a concrete shape to the panorama of life of the days gone by. We seem to live with them and a better insight and understanding of the present is the result. As the source of this study, the early medieval temples of North India belonging to a period of Ninth to Thirteenth centuries
have been taken. Social life was based mainly on the social division of labour as well as the division of the full span of a man's life in four primary sections—called as a whole Vārṇāśrama-dharma. The four primary social orders were Brahmānas, Kṣatriyas, Vaiśyas and Śūdras, which gradually further subdivided into a number of Vārṇas or Castes on the basis of occupations; while the four divisions of the man's life were Brahmacharyāśrama, Gṛha-sthāṇa-śrama, Vānaprasa-tha and Sanyāśa-śrama. The standard of living, the dress, of the various classes of men in society, their ornaments, coiffures and cosmetics, social behaviour and customs as gleaned from the sculptures would be dealt with in detail in this chapter.

**BRAHMACHARYĀŚRAMA.**

School Scenes:—The Gurukul or the Āśrama of the Vedic times had given place to the Mathas, Vihāras, Temples and the Universities in the medieval period. These had magnificent buildings. The Universities also had hostels and huge libraries. Vikramadīśa, Odantapuri, Nālandā were the famous seats of learning of this time. The ruins of the University of Nālandā bear testimony to its grandeur and to the rich wealth of knowledge that it possessed in its libraries—the Ratnasāgar, Ratnodādi and Ratnaranjana.

No mention of the methods of primary education
is made in the earlier śr̥uti's but the later śr̥uti's mention about a new sacrament - the Vidyārāmha, Aksaravīkūṭi or Aksarābhyāsa. According to these the initiation used to take place in the boy's fifth year or before his investiture with the sacred thread i.e. the Upayana ceremony. On an auspicious day the sacred deities were worshipped and offerings were made in the sacred fire. The teacher sat facing the boy and thus started the first lesson. The curriculum consisted of a primer - Mātrīkālāhysa and Gaṇita (arithmetic). Curriculum for higher education was divided into - (1) Veda, (2) Vedāngas, (3) Philosophy or Darśana, (4) Itihāsa and (5) Upavedas. There were two kinds of students, life long students or the Naisīthika and others as the Upanāyins.

Only one school scene was found. Here a Rṣi is shown teaching nine disciples. They are all grown up and two have beards also. At the back stands a man holding a drawn sword by its handle while another man seated below has a round box with a lid kept beside him.

1. "The-Age of Imperial Kamaśūja" Vol IV, Chapter XII, P. 385-391 - (U.N. Ghoshal)
The single school scene that has been found fails to throw much light on the life of a student of the time. But the Smṛtis and various other contemporary literary and religious books enlighten us on this point.

Students still lived on alms which they begged daily. They led the strict and abstemious life of a celibate, abstaining from rich and costly food stuffs like honey and meat. Their wants were few and hence were gladly met by the society or more properly by the Gṛhasthins.

The Brahmans, Kshatriyas and the Vaisyas were taught but even a virtuous Śūdra was refused this privilege by the teachers who were forbidden to impart knowledge of the Vedas to a Śūdra.

Formerly a teacher accepted voluntary gifts from a student after the expiry of his term of study, though during the term the student offered daily service to his teacher or Guru. But during the period under review the teacher accepted fees (mālyā) even before starting the education of a boy or teaching a craft (dīlpa) to a pupil. But after once accepting the fee, a teacher was duty-bound to teach the boy failing which he could be fined an equal amount of money by the King.

The Smṛtis had denied the privilege of
the Vedic study to women long before this period. 
Social sanction to the custom of early marriage of 
girls had taken away the chances of higher education 
of women. None-the-less the intellectual growth and 
the poetical skill of women and their being adepts in 
the sciences (Sûstra) is testified to by Râjâsekharâ. 
It was during this period that Diddâ held sway on the 
throne of Kashmir; Avantisundari the wife of Râjâsekharâ 
was deeply learned in Sanskrit lore. The skill of 
princesses in fine arts, painting, music and versification 
is pointed out in a number of stories written during 
this period.

Significant scenes relating to female 
education are :-

1. A woman with a garland in her right hand 
and a book in the left.

2. Woman with a letter or a manuscript in her 
hand showing astonishment on her face as if wondering 
over the contents of the letter.

3. Woman writing a letter with the paper in left 
hand and pencil in the right.

1. Outside Visshnu T Gr 2 Kadwâhâ.
2. Exit out Sm Visshnu T Gr 4 Kadwâhâ (2 scenes). 
3. Sm T on lt of Devi T Osian; Roof panel Bimal 
Shah T Mt Abu; (with her head covered with the 
Sâri) Outside Tejapâl T Girnar.
With her head turned up this woman paints on the wall Fig. 136.

The primary aim of education was the development of character and the true personality of a man. Hence good moral training formed the backbone of education.

Completion of study was followed by the ceremony of Samvartana. Herein the student was conferred the title of a Snātaka and was permitted to enter the life of a Gṛihastha or remain a Brahmachārī as he chose.

Gṛihasthārama.

A Snātaka entered the life of a Gṛihasthā by marrying. Broadly speaking marriage was of three types - Savarpa, Amiloma and Pratiloma.

Savarpa marriage was the marriage in the same caste; Amiloma marriage meant an upper caste male marrying a female of lower caste. Children from such a marriage were treated as Dvija or the Twice born. Pratiloma marriage was the marriage of a low caste male.

1. Outside Vishnu T or 2 Kadvānī; Back out Badmanābha T Chandranbha Patan.
with a female of high caste. Children from such a marriage were treated as a low caste.

Further there were eight different forms of marriage:

1. Arsha marriage where the girl's father received a cow or a bull from the bridegroom.

2. Prajāpatya marriage where the couple was entrusted with the performance of social duties by the father.

3. Asura marriage when the bridegroom paid a lot of wealth for the bride.

4. Brāhma marriage when the girl was decked with ornaments and given in marriage by the father.

5. Similarly in the Daiva marriage, the girl was given jewels and then given away in marriage.

6. Voluntary marriage of the maiden with her lover known as Gandharva marriage had developed into the Svayamvara prathā during this period.

7. Forced abduction ending in a marriage with the girl known as Paśācha marriage.

8. Rākṣasā marriage when after fighting with the relatives, the girl was carried away and married by the boy.
There were various stages in marriage. First of all (1) the bridegroom and his family went to the bride's house, (2) Sacrifice was performed by the bridegroom with the permission of the bride's father, (3) Then the high priest offered sacrifice and married women danced, (4) The bridegroom brought gifts of garments, mirror and unguents to the bride, (5) The Kanyā Pradānah ceremony followed when the father gave away the daughter in marriage, (6) Consequently Pāpi-graha or the bridegroom's taking the right hand of the bride in his own, took place, signifying that he takes the responsibility of looking after her needs and happiness, (7) The bride promised her steadfast devotion to the bridegroom by performing the significant ceremony of treading on a stone, (8) The two, then went round the fire together, (9) Havana was performed and grain was put in fire. The ceremony ended with the (10) Saptapadi or the seven steps taken by the couple together to symbolize life-long concord. After this the bride left for her husband's house.

The only light that the sculptures throw on the institution of marriage is supplied by the few Vaivāhika images of Śiva and Pārvatī. Pārvatī, the coy bride stands on the right with her hand in that of her
husband Siva. While she is Modesty, Love and Devotion symbolized, he is Courage, Strength and Protection itself. Below burns the sacred fire in the Havana-kunda, Brahmin himself plays the part of the family priest and the gods bless the Holy Couple from their heavenly abode.

After marriage the bride left for her husband's place. Now man and wife lived together as members of the large family. Joint family system prevailed and the girl found enough work to do and enough persons to converse with during the long hours of the day. Purdah system did not prevail and the young couples were allowed to go out freely and enjoy each other's company. A large number of scenes testify to the good deal of freedom enjoyed by women in society, throwing light at the same time to the close relations of man and woman after marriage.

Man and woman are shown holding each other's hands¹ (Figs. 158 and 159); they are embracing each other² (Figs. 160 and 161) or looking fondly at each other and holding the woman's head as if about to kiss her³; with his right arm encircled round the waist of the woman the man bends her head gently as if about to kiss her⁴.

1, 2, 3, 4. First gate outside Teli T Gwalior Fort. No.3-Rt out Ambika T Jagat; Second gate back outside Teli T Gwalior Fort, Lingaraj T Bhuvanesvara, Sun T Kiradu, Gwalior Museum, Rajarani T Bhuvanesvara.
Standing under a tree the man is shown holding woman's head while she stands in the Atibhanga with her head near his chest. The man here seems to be making efforts to please his angry wife who stands with her right hand on her cheek. He is attempting to keep her hand pressed to his chest while his other hand is kept on her shoulder. The woman's left hand is kept on her waist and she seems to be defiantly looking at him.

A couple is shown with a broken musical instrument in hands. The woman, apparently annoyed, stands with her back towards her husband who is shown holding her left hand as if to appease her. A man is shown with his right hand on his knee, beside him stands his astonished wife with the first finger pressed between her teeth in astonishment. The woman stands in a dance pose and the man stands with his back towards her (Fig. 185). A man stands explaining something with his right hand held high as if touching the roof. His wife stands listening to him. The man here puts his chin on his left hand which is placed on the back of the woman who also has put her right hand on the chin of the man. The woman's hands are crossed at her breasts as if in trouble. Beside her stands her husband.

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143 Second gate back out Telī T Gwalior Fort.
384. Third gate outside Telī T Gwalior Fort.
4. Fourth gate outside Telī T Gwalior Fort.
5. Entrance gate outside Telī T Gwalior Fort.
* (The couple is seated here on a Lotus seat) Outside Ambika T Jagat.
supporting her elbow. The man is trying to turn the face of his wife towards his own as if to explain something serious to her. He is shown holding her chin.

A very enlightening scene depicts a couple sharing some drink from a bowl between them with their hands on each other's shoulders; a man is offering water to drink to his wife; the woman is also shown pouring out wine for her husband (Fig. 186). A couple is shown offering flowers with their left hands while the right hand of the woman is kept on an earthen pitcher which evidently contains some drink; this scene shows a man standing with two women on the left of him (Fig. 187). Another scene shows a man seated with two women, one on either side of him. He holds a bowl in his hands and the woman on his right is about to pour some drink in the bowl from a pot which she holds in her hands; a couple is shown seated together hand in hand, with the woman holding a flower; one couple is shown seated on a cushion as if performing some Puja as the man's right hand is in Abhaya pose and

1, 2. Entrance gate outside Teli T Gwalior Fort; No. 2. It out Lingaraj T Bhuvanesvara.
3. T at the back of 2 temples on roadside, Osian.
4. Terrace Kota Museum.
5. 3 Room Bhuvanesvara Museum; outside Ambika T Jagat.
6. 2 Room Bhuvanesvara Museum.
7. Outside Milakanthesvar T Un. 5; Rt out Ambika T Jagat.
9. Sm T ahead of Sati Stones Osian.
10. Mahadeva T Osian.
The left has a flower or a fruit. The woman sits on the right of man. Another couple similarly seated shows a pot in the right hand of the man with his left hand kept on his knee. The woman's right hand is in Gyāna pose and the left is kept on knee like her husband. The man holds a staff sitting beside his wife, who has a book and seems to be discussing something with her husband. The man armed with bow and arrow seems to be going on some expedition while his wife stands bidding farewell to him.

The angry husband is shown as if about to give a blow to his wife with a baton like thing in his hand, held high over his head ready to strike, the woman is bending to protect herself from the blow. In another such scene the wife has caught her husband's left hand and also holds something in her right hand in self protection (Fig. 188).

A husband is shown carrying his half-dressed wife on his shoulders. She seems to be either ill or very tired.

The second stage of married life is shown

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123. Top frieze Big T near Vishnu T Osian.
4. Rt out, Rajvirat T, Mahadeva T Osian; Rt out, Ekalinga T, Sohagpur.
5. Rt out, Puri T.
here when a small baby is shown witnessing the scene along with its parents. Here the mother looks askance at her angry or excited husband. The baby is lying near the feet of the man. This scene makes the small family complete.

**Mother and Child**

The life of a Grihastha comprised of multifarious duties - Yajña or sacrificial worship; Adhyayana or study and Dāna or liberality. The Grihastha had to repay three debts in his life,

1. Debt to the gods was to be repaid by Yajña,
2. Debt to the Rshi had to be redeemed by making contributions to learning and
3. The Debt to the Pitrī was to be repaid by his sons.

Thus the primary object of entering into the Grihasthārama was to beget sons. The birth of a daughter though not resented was not a matter of great joy; but a son was hailed in the family by great rejoicings. To the mother son or a daughter did not make much difference. If the birth of a son was the matter of pride for her, the daughter softened her heart and squeezed her love through her mewling and squealing.

A large number of sculptures depict mother with the Child.

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1. Mahadeva T Osian.
Mother is shown standing with the baby in her left (Fig. 189) or right lap. A mother is fondly kissing her baby who is held in her arms. A child is trying to climb in her mother's lap through her legs. A mother is picking up the child in her arms. The mother is trying to distract her child's attention by pointing towards the sky. Two scenes depict the mother standing under a tree with the child in arms. The child, perhaps a little more grown up has affectionately put its small hands on her mother's bosom. A mother is fondly playing with her child, holding him high near her shoulders. A rich lady is resting her foot on a lotus while a small child sits in her lap.

A few interesting scenes depict that with the child a little grown up, the mother tries to play with a bunch of mangoes; or a letter which the mother holds in her hands, and the child is trying to snatch it away from her; the mother stands with a pitcher while the child looks temptingly at it; and the mother gestures the baby boy to come ahead and catch the ball that she has in her hands.

1. 6th pillar Chauvarya T Unj Lt outside 2nd Chauvarya T Unj Rt out Bhuvanesvara T Kadwaha; Outside Ambika T Jagat.
2. Chauvarya T Unj Rt out Rajvirat T Schagpur; Sm T beside Devi T Osian; 3rd T beside Devi T Osian; Terrace Kota Museum; Outside Tejpal T Girnai; Bhuri Singh Museum, Chamba.
7. Lt out Sm T facing Sun T Konark.
8. Lt out Rajvram T Bhuvanesvara; Lt out Puri T.
Some mothers are shown with two children. One held in arms while the elder one stands below. Again with two children, the mother is shown holding one in arms while the other stands with a bag on shoulders and Darpana in hand.

Here the mother is shown bathing her elder child while she holds the younger one in her arms. She is pouring water on the back of the elder child.

The Queen is shown sitting on a Siddhasana feeding the child who sits on her left folded leg.

The birth of a prince is depicted, showing the mother lying on a cot with the baby. The King on Elephant is coming to look at the baby. (This can be the scene relating to the birth of Mahāprabhu as it is in a Jain temple).

Some scenes also depict the father with the child, though such scenes are fewer in number. This shows that the responsibility of rearing up a child was shared equally by the father along with the mother.

1. Sm T beside Devi T Osian.
2. Third T beside Devi T Osian.
3. Room 2 Kota Museum.
4. Above plinth rt out Sm T Sun T Konark; (nursing the child) Back out Puri T.
5. First Sm T in the campus of Mahabir T Osian.
A man is going somewhere on foot while on his shoulder sits a child who was going along with him but who is too tired to walk now. A bare bodied man is shown holding a pitcher in his left hand while a boy sits on his right shoulder. The man is fondly looking at the child. The third scene depicts the man pouring water from an earthen jar into the bowl held by a small child who is sitting on a stool.

Some more scenes depict both the parents with the child.

One couple is shown moving ahead with the child sitting on the shoulder of his father. A seated couple shows the baby sitting on a mother’s lap, the man fondly holds the head of his wife in his hands. Playing on the flute, the man entertains his wife and the child who is sitting in the laps of his mother. While the couple stands together, the baby who pops in between is being offered something by the mother. The child who is in the mother’s arms is offering his right hand to his father who has fondly put his other arm on the shoulder of his wife. She holds something in her

1. Somnath Museum. 2. Lt cut Raja Rani T Bhuvaneshvar. 3. Baroda Museum. 4. 3rd Pillar in Mandap Chauvarya T Un. 5. 2nd gate Lt of Teli T Gwalior Fort. 6. Room 2 Kota Museum. 7. 3rd gate back outside Teli T Gwalior Fort.
Fig. 166 - Begging pardon.

Fig. 167 - Lady under a tree.

Fig. 168 - Putting aside.
On the left knee of the mother sits the baby. She has her right hand in Abhaya pose while to her right sits the man in Anjali pose as if seeking forgiveness for some of his faults (Fig. 190).

This couple has two small babies to look after. The fond mother holds the right arm of her younger child while her left hand is placed on the head of the elder child whom she seems to be blessing. Beside her stands the man supporting her hand which she has held out to her younger baby.

**Women Rich and Poor**

Broadly speaking the society was divided into two main classes - the rich class and the poor class of men. The rich lived in luxury with male and female servants called Snāpaka (or the bath-man who assisted in bathing), the Prasādhak and Prasādhikā (or male and female toilette assistant) and the Sairandhri (the maid-in waiting) to attend to them and help them in their various engagements and duties. They were fine plain and printed or embroidered dresses, elaborate head-gears and ample jewellery. Scenes depicting the rich women of those days show a lady seated on a Takhat (wooden bed), the fingers of her hands entwined above...
her head. She seems to have awakened from sleep and is yawning and twisting her body to drive away her slumber.

Some more scenes depict a woman dangling the lotus flower playfully in her hands, while she stands under the shade of a tree in a garden. In one scene she beautifully holds the branches of the tree with her second hand, showing fully the delicate curves of her body. With the lotus flower in one hand this lady has put her other hand on her waist or holds it in Suchihasta pose. Ladies played with a bunch of mangoes or with the petals of a flower. One Tapasvinī or Ṛṣikanyā is also shown with a flower in one hand while the other rests on floor. Her plain dress and absence of ornaments indicate that she is a Tapasvinī or a Ṛṣikanyā.

A Śalabhanjikā is shown standing in Atibhanga pose (triple bends in the body) under a tree.

Even while going out on a stroll the rich ladies were accompanied by attendants. A woman here stands under a tree while a little below stands her

1. Back out Sm T facing Sun T Konark.
2. Rt out Maktesvara T Bhuvanesvara; (No tree here) Back out Puri T; Terrace Kota Museum.
3. Rt out Raja Rani T Bhuvanesvara.
5. 6. Asutosh Museum Calcutta.
6. Lt out Sm T facing Sun T Konark and Lt out Ambika T Jagat.
7. Rt out Sm: T facing Sun T
8. 9. Srd Room Bhuvanesvara Museum, Bhoga Mandap Puri T
female attendant— the Sairandhi.

In another, an attendant stands supporting the folded leg of her mistress (Fig. 182).

The lady here expresses wonder at something which, her female attendant standing behind her, also watches quietly.

When the women belong to the richer class of society are shown with the female attendants, poor and middle class women are shown busy with the daily chores of life.

Bringing water from the nearby well or the river was the most important daily duty of a woman in those days, as it is today in villages where pipe line does not run through every house. Woman is on her left shoulder, her posture suggests that it is carrying a pitcher, evidently full of water, on her left shoulder; or two pots on either side of the waist, while the male companion playfully keeps himself busy with a flower. The woman here carries a small water pot on the palm of her right hand.

1. Lt out Raja Rani T Bhubanesvara.
2. Back out Raja Rani T Bhubanesvara; Sm T on the rt of Devi T Osian.
3. Lt out Lingaraj T Bhubanesvara.
4. Outside Nilakanthesvara T Uń (Pitcher over her head) Back out a Sm T behind the two temple on the road, Osian; (The water pot is shaped like a Kamandal) Rt out Mahabir T Osian; (The water pot has a pout) lst Sm T near Mahabir T Osian.
5. Sandum gate of T at the back of the two Ts on road side Osian.
6. Rt out Sm T facing Sun T Konark.
Fig. 193 - Churning butter.

Fig. 194 - Deependhārīṇi.

Fig. 195 - Mālādhārī.
This woman here is most probably going to fetch water as she holds the empty pitcher by its neck. A delicate woman is shown lifting the pitcher full of water to place it on her waist. The sculpture vividly depicts her having lifted it from the ground with a jerk and placed it on her left knee. Another jerk and the pitcher would be on her waist and with her straight and imposing gait, the woman would be on her homeward route. The woman shown carrying something in a basket balancing it over-head, might most probably be carrying fruits or vegetables fresh from the garden.

Churning butter was also a daily chore for women in the villages (Fig. 193).

Poor women also had to take up some part-time job in rich men's houses to provide the necessities to their children or to afford better living conditions for themselves.

The Deepdhrtrip carries the earthen or metal lamp on her head and in her hands to lighten the enveloping darkness around in her mistress' house (Fig. 194).

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1. Terrace Kota Museum.
2. Lt out Sm T facing Sun T Konark.
3. Lt out plinth SunT Konark. 4. Indore Museum.
5. Vidisa Museum; Gwalior Museum.
Fig. 196 - Chowri bearer.

Fig. 197 - Holding Chowri & Kamal

Fig. 198 - Carrying a man on Bahangi pole.
the Mālādhārīṇī with her husband brings two garlands of flowers (Fig. 196) to decorate the person of her mistress or to decorate her house (Fig. 194); Chāmara or the bearer of the fly whisk stands at the beck and call of her master to drive away flies which disturb him in his work (Fig. 195); Female attendant with the fly whisk (Chāmara) and the censer pot, (Dhārapīṇa); Female attendants with the fly whisk and lotus flower (Fig. 197); with fly whisk and bell, with garland and censer pot, and with censer pot on her left palm, all were there.

Three attendants are carrying something together on their shoulders. It seems to be very heavy as they are supporting it with other hands placed on their thighs.

One female attendant is shown sitting on horse back with the fly whisk and lotus in her hands.

Attending or nursing the sick was also one of the occupations of both men and women.

A sick person is being carried to some far off place, perhaps to some famous physician, by five attendants. Two attendants carry the pole, on which

1. (She is alone bringing two garlands in both her hands) 1st Sm T in campus of Mahabir T Osian; Gwalior Museum.
2. Room 2 Kota Museum; T at the back corner of the T in road side Sm T at of Devi T Osian; Roof Bhama
   Shah T Mt Abu; Ajmer Museum.
3. Back out Puri T; Roof Bimal Shah T Mt Abu.
4. Outside in Campus Chauvari Museum Rajpur; Bimal Shah's T Roof Mt Abu. 5. Roof Bimal Shah T Mt Abu.
5. 3rd pillar Chauvariya T Mandap Un. 6. Roof panel.
is tied some cloth to make it like a hammock, in this lies the sick man. One attendant or family member, perhaps, is leading ahead while two reliever attendants walk beside him (Fig. 173).

Another sick man is shown lying on a cot while around him sit three attendants who may also be his relatives, in a sad mood.

A man lies covered under a mosquito net spread around a cot.

A man is shown shampooing the back of a sick old man.

A sick woman with her emaciated body is shown seated on a stool. Her frail limbs and loose breasts speak of her long and serious illness.

Three female attendants are shown bathing a man. He may be either sick or a very rich man. One woman pours water on his head, the second rubs his head and the third rubs his outstretched leg.

A woman is seated on a cushion while another woman stands behind her, shampooing her back.

1. Outside frieze Vishnu T Kiradu.
2. Sm T near Vishnu T Kiradu.
3. Ekalinga T
4. Terrace Kota Museum.
5. Outside frieze Vishnu T Kiradu.
6. Outside frieze Vishnu T Kiradu.
7. Lt out Vishnu T Kiradu.
Fig. 178 - Lady Riding Horse. Fig. 206 - Lady punishing a man.

Fig. 201 - Sati Stone.
Armed Women:

Scenes regarding women carrying arms show that military education was given to women either for self defence or to qualify them for King's or rich man's service.

Thus women are shown carrying bow and arrow, sword and shield, staff and Vajra, Gada and knife.

One woman is shown actually shooting at a lion with bow pulling its string to release the arrow.

Riding on a horse and holding the reins in left hand, the woman here carries Sakti in her right hand.

A bear is trying to escape (Fig. 100).

Women carried arms in self defence too.

With a pointed dagger in her right hand the woman is shown killing a man. She has put her right leg around the man's neck to grip him tight.

Likewise the scene of a man with another woman is aiming her spear at a man.

The man is also shown attacking her, likewise.

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1. Back outside the T at the back of two Ts on the road Osian; Inside Mahabir T Osian; Roof Bimal Shah T Mt Abu.
2. Sm T near Mahabir T Osian; Rt out Parsvanath T Mt Abu and back out Parsvanath T Mt Abu; (Sword alone) Lt out Sm T facing Sun T Konark.
3. Sm T near Mahabir T Osian; Bimal Shah T Mt Abu.
4. 4th Sanctum Lt out Parsvanath T Mt Abu.
5. Indore Museum.
6. Ekalinga T.
The economic condition of the country as a whole was good but the above given description makes it clear that a large number of women had to work to earn a living and help their husbands in carrying on the burden of the family which was not too large, as the sculptures do not show couples with more than two children. Any way it would not be wise to draw our conclusions entirely from the sculptures and root out the possibilities of a family having three or four children.

But we should not think that all men in society were honestly earning their livelihood. Two scenes are enough to disillusion us from such a belief.

The first scene shows a man attempting to run away with a bag apparently full of coins or valuables while the woman in hot pursuit of him, does not allow him to decamp.¹

The other scene shows a woman seated on a cushion holding a man by his hair.² The man sits kneeling in Anjali pose as if seeking forgiveness. Apparently he is either a thief or a miscreant (Fig.88b).

¹. Lit out Rajavirat T Schagpur.
². Lit out Vishnu T Kiradu.
Women could stand certain minor surgical operations such as pulling out a thorn with pincers or allowing the physician to assist her in this or some similar work. The physician has a leather bag of tools hanging on his shoulder.

Hathavosini:

Sculptured scene of a Yogini or Tapasvini standing only on her right leg (left being folded) throws much light on the position of women during these centuries. The woman here is practicing Hatha-yoga. This shows that Yogic training or education was not entirely refused to women and their freedom in the field of education was still preserved to a great extent.

Practice of Sati:

A large number of Sati Stones have been found mostly in the Rajasthan and Saurashtra areas. These bear witness to the fact that women performed Sati after the death of their life partners. As said by most of the indigenous and foreign historians, the custom prevailed widely amongst the Rajputs whose popular homeland was the Rajasthan and Saurashtra area.

1. Outside Vishnu T Cr. 2 Kadwa, (Man only supporting her) Rt out Rajavirat T Sohagpur.
2. Mandap niche Sas Bahu T Gwalior Fort; Rt out Rajavirat T Sohagpur; Sm T lt of Devi T Osian; Lt out Padmanabha T Chandrabhaga Patan.
3. Rt out Ambika T Jagat.
4. Rt out Sm T facing Sun T Konark.
The Sati Stones have Sun and Moon and a woman's folded arm\(^1\) to signify the wife's faithfulness to the husband till the Sun and the Moon would last, in other words till the Earth exists (Fig. 261). To throw light on the personal life of the Sati, scenes depicting a cavalier armed with sword and shield\(^2\) shows that the woman performed Sati after her warrior husband died; a couple is shown in Anjali pose\(^3\) a mother stands with a boy in arms while her hands are folded in Anjali.\(^4\)

Here the mother of the boy performed Sati.

One stone slab shows three women standing in a line with hands folded in Anjali.\(^5\) In front of them all stands a cavalier. This may be referring to the three wives of the cavalier performing Sati after his death.

Two male and one female are shown in Anjali pose - signifying perhaps the death of both the elder and younger brothers. Down the steps leading to the Devi Temple at Osian one comes across sixty-four Sati stones. Twelve of these show only married couples; Two of them have babies in arms; two are worshipping the

\(^{1}\) Badnawar; (Cavalier unarmed) Sammihesvara T Chitter
\(^{2}\) Badnawar; Indore; near Sammihesvara T Chitter;\(^{3}\) Ambika T Jagat.
\(^{4}\) Badnawar.
\(^{5}\) Nagpur; Museum.
\(^{6}\) Devi T Osian; Gwalior Museum(Uma Maheda).
While one has Uma Maheda Alingana murti on it (Fig. 202). One shows the woman standing under a tree; another has the lady with her arms on her waist.

A Sati stone also shows the Kāmadhenu Cow and calf signifying that the desire of the couple was fulfilled in their reunion in heaven.

One Sati stone depicts two warriors fighting and a Gandharva couple with garlands on top. One warrior has sword and shield while the other has a bow and an arrow. A small cow is shown between the two. This might be referring to the man belonging to the Paramēra dynasty. The origin of this dynasty relating to the Yajña performed by Vasishtha to rescue the cow Kāmadhenu from Viśvāmitra seems to have been illustrated here (Fig. 202).

VĀNAPRASTHĀDRAMA.

In Vānaprasthādrama man had to live the austere life of a Bhikshu. As such he had to give up hoarding and take to Anichaya or non-collection;

1, 2, 3, 4. Devi T Osian, Gwalior Museum (Uma Maheda).
5. Sāmmidhesvara T Chittor.
self denial or Ūrdhvareta, live at one place during rains; beg alms after the people had finished their meal so that he gets only the left overs which the people are ready to part with. Thus such men did not become a burden on society. They had to wear scanty clothes, observe non-injury to plant life abstaining even from plucking fruits for eating it themselves, remaining constantly on the move so that their burden may not fall on one village and also because this would help them in insulating the habit of detachment. They had to live entirely on the cooked food that they procured by begging. They were neither to prepare their own meals nor seek satisfaction for their taste in any other way.

Thus carefully practising the rules of a Vānaprasthī, a man prepared himself for the stricter austerities of a Sanyāśī.

Sculptures throw practically no light on the third Āśrama of life. Perhaps the Vānaprasthī and Sanyāśī being very similar in appearance could not be distinguished from each other in sculpture.

SANYĀŚĀGRAMA.

Life of a Sanyāśī was more austere and abstemious. A Sanyāśī was called a Parivrājaka or
a Vaikhānasa. He had to renounce the world, go to the forests and live on uncooked food. He subsisted upon the fruits and roots found in abundance in the forests. He was not allowed to enter into a village or live on ploughed land. He should also not store things for himself and had to wear bark or animal skin garments. His life was completely devoted to the Ātman or for search of Truth. Sanyāsīs were generally men over seventy years of age who could peacefully leave their charge with their sons and had no ties of the family life. A number of scenes depicting Sanyāsīs have been found in the sculptured friezes of the temples.

A Rishi or Bhakta is shown seated with knees folded and hands in Anjali pose\(^1\) (Fig. 304).

Rishis engaged in self-study are shown holding a manuscript in hand while the eyes are fixed on it; reading from a book placed on a folding table;\(^2\) Rishi is reading from a Pustak while he holds a fly whisk to drive away flies. To gain self control and conquer their senses the Rishis engaged themselves in Tapasu—one is shown seated in Veerāsana with a bandage tied round both the knees together. He is also holding a Chhatra and a fruit in his hands or the right hand is in Abhaya pose and left holds a Ghata; \(^3\) Rishi is seated

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1. Dumbela Museum; Terrace Kota Museum; Nagpur Museum.
2. Outside Tejpal T Girnar.
3. Lt back and rt outside Sm T facing Sun T Komark.
4. Lt out Parsvanath T Mt Abu.
5. Lt out Teli T Gwalior Fort.
6. On a Tower gate Chittor Fort.
Fig. 206. Religious discourse.

Fig. 207. Rishi and Disciple.

Fig. 208. Rishi and Disciple.
in Padmasana with hands folded in Anjali; Rishi is standing on one leg with right hand in Abhaya pose, left one is holding a Ghata. A thin skeleton like Rishi is seated with a pitcher resting on his legs which he is holding with his left hand; another Rishi is lying on a bed of arrows. He is apparently a Hathayogi.

Exchange of ideas very often helps men to improve their knowledge. Hence very often Rishis are shown busy in discussions to gain knowledge as well as to impart it.

Two Digambar Jain Rishis are doing Namaskara to each other; Rishis are holding discussion; two Rishis are here engaged in discussion with a folding table kept in between them; while five persons in Anjali pose show their respects to them (Fig. 205).

Seated on either side of a folding table two aged emaciated Rishis are engaged in some discussion; while a bald headed Rishi seated on a Simhasana is giving
sermon, two attendants standing at the back and three Rishis sitting in front, listen to him.

Rishis, besides being busy in Svādhyāya were engaged in two things — teaching and performing Pūjā.

The Rishi seated on a stool is here teaching to a small boy standing in front; seated on a cushion here, the Rishi acknowledges the Namaskāra and the bowing down of three of his disciples (Fig. 206).

Seated in a Vyākhyāna pose, the Rishi seems to be explaining something. He holds a Dhvajā in his left hand; The bearded Rishi here is seated on a chair chair with a folding table kept in front, two men kneeling and two seated on a cushion are listening to him attentively. With one hand near the chest and the other in Bhūmisparsha or Earth touching Mudrā, the Rishi is here explaining something.

Seated on a Takhta with a cushion kept behind his back, the Rishi is giving a discourse to four disciples who stand in front in Anjali pose as well as to a fifth one who is seated.

1. Back out Lingaraj T Bhuvallesvara.
3. 3rd T beside Devi T Osian; (Only one is shown here) Outside Ambika T Jagat.
4. Rt out Vishnu T Kiradu.
5. 2nd Sm T near Vishnu T Kiradu.
6. Entrance gate Ekalinga T.
7. Rt out Lingaraj T Bhuvallesvara.
Another similar scene shows Rishi with two disciples and five attendants, one of whom is a female. They all seem to be applauding (Fig. 207).

One scene shows the Rishi teaching a female disciple. A very enlightening scene is of a female Rishi seated on a Simhasana with five female disciples and one male disciple sitting in front listening to her.

Rishis doing Puja, Yajna or Havana are also shown.

One holds the ladle to pour Ghee in Homa.

Rishis are shown worshipping a Sivalinga or doing Japa with the JapaMala.

Seated in Padmasana on a folding table the Rishi worships a god. Two Rishis seated on the left of a folding table are worshipping the image of a Rishi or god kept on the table. Three male and female disciples stand in attendance.

1. Sm frieze Kalika T Chittor.
2. Lt out Puri T.
3. Lt out Lingaraj T Bhuvanesvara.
4. Third T beside Devi T Osian.
5. Third T beside Devi T Osian; Rt out Vishnu T Kiradu.
Two Rishis hold out their hands in blessings to the four men who sit holding a big bowl. A man holding a Chhattra stands watching them. Two men seated on a platform are also watching with their hands in Anjali pose.

Four Rishis seated in pairs of two, with right hand of one in Gyān Mudrā, hold on their folded knees a rectangular board which they are all touching. Their left hands are raised above as in evocation.

Famous Rishis were not only held in high esteem but were also visited by persons having faith in them and seeking Deekshā from them.

Three ascetics are shown seated in a line, in front stands a man in Anjali pose.

A Śaiva ascetic with bowl in right and Khatvāṅga in left hands is acknowledging the Prapūm of a man kneeling in front.

Two Rishis standing on either side of the table are shown blessing a young man who is sitting on the folding table. This seems to be the act of initiation.

1. 2. Rit out Vishnu T Kiradu.  
5. Near Jain T Chittor.
The Rishi is seated in Padmasana with two worshippers on either side of him, standing with water pots in their hands (Fig. 206).

A Hathayogi is shown standing with his hands uplifted. Two scenes depict Rshis dancing in ecstasy. One is a Digambara Jain ascetic. While the Rshi dances, his disciples are playing upon the Dholak.

A singular scene shows a Rshi holding the left hand of a woman who seems to have been taken by surprise which is clearly depicted on her face which she suddenly turns back, keeping her right hand finger on her chin. It seems that the woman has been caught red handed playing some mischief.

Rshis also helped in maintaining good moral standard by punishing the miscreants. Here a Rshi is holding a man by his hair and is about to give him a blow with his right hand, for the man was behaving in an indecent manner.

1. Near Jain T Chittor; Outside Mahabir T Chiani.
2. Scannath Museum.
3. Outside Sm T facing Sun T Konark.
4. Rt cut Muktesvara T Bhuvanesvara.
5. Back out Lingaraj T Bhuvanesvara.
6. Rt cut Rajavirat T Sohagpur.
The Jain Minis are shown standing alone or seated with four attendants standing under a canopy. Three Jain ascetics are standing in Kayotsarga pose (Fig. 299). Rishis are playing on clarinet and Karatala.

A Rishi is seated in Padmasana while nine worshippers sit around him, two of whom are blowing musical instruments. Rishis are shown in Gyan pose and carrying Ghata.

Scenes depicting Jain and Brahmanical ascetics have been found, but the Buddhist monks are conspicuous by their absence. The fact is corroborated historically as, due to Muslim invasions, they were fast disappearing from the land of Buddha's birth.

Rishis were held so high in esteem and were so wise that even kings had to consult them sometimes. In this scene a Rishi is shown seated on a chair. A king is advancing on horseback to pay him homage or to seek his advice. Nine of the kings followers are shown carrying Chabatra and bearing arms for his safety. One small figure is doing Prapaama to the Rishi. A couple embracing each other is also shown (Fig. 300).

1. Hastakala Jabalpur: Rt out Parsvanath T Mt Abu; Roof Bimal Shah T Mt Abu.
2. Hastakala Jabalpur.
3. Sm T near Vishnu T Kiradu; Ekalinga T.
4. 3rd Sanctuary Back out Parsvanath T Mt Abu.
5. Out Nemidhesvara T Chittor.
6. Around Kaumukha Vastupal T Girnar.
7. Mandap frieze Kalika T Chittor.