CHAPTER IX.

THE SOCIAL LIFE.
CHAPTER IX
"THE SOCIAL LIFE"

The early medieval period witnessed a characteristic rise in agricultural productivity, trade and commerce. Several big and small industries flourished under the guild system in different parts of northern India. The internal and external trade received an impetus with the development of trade routes. Indian goods were in great demand in Indo-China, Indonesia, China and Japan. Likewise the export of Indian goods to Arab, Greece and Rome grew up muslin from Dacca, metal plates, brocades and tissue from Benaras, shawls, rugs and carpets from Kashmir and silks from Assam and Benaras were greatly liked all over the Eurasian countries. Merchant ships, loaded with rich and expensive Indian articles, were often seen on the vast expanse of the Indian and Arabian Oceans. The ships returned to the country loaded with gold and silver.

The economic prosperity of people coupled with the religious upsurge of the period led to the construction of a large number of temples, monasteries and other religious edifices. Construction of these merchants and the ruling class—giving of religious endowments became a craving with the rich merchants and the ruling class.

As a consequence of this religious fervour the number of deities multiplied enormously in the Brahmanical Buddhist and Jain Pantheons. This period was also marked by a religious catholicity and spirit of toleration. People could construct temples of any deity they cherished. Thus temple building reached a climax. For the spiritual welfare of the donors and their ancestors large plots of lands and huge amounts of wealth were granted to the temples monasteries and other religious institutions. These grants had little or no secular obligations on the donees. Besides being pious acts the endowments may also have been tax free, as they are in modern times.

The Gomatri or managing committees were constituted to take care of the funds or grants given to temple. These committees included representatives of economic guilds and trusted persons from other walks of life. Hence, the donors were fully satisfied as to the proper use of their donations made to the temples. They were convinced that their money would not be misappropriated or misused.

1. B.N.S. Yadav - Society & Culture in Northern India in 12 Cent. A.D., Ch. 3, p. 367
Considerable amount of wealth was concentrated in big religious institutions. The wealth grew up with more and more donations. In big temples, money was spent on elaborate rituals, on devadāsīs and priests. The religious dance performance of devadāsīs attracted large crowds of people to the temples.

Religious processions or Yātrās were organized with great pomp and eclat. Sometimes Devadāsīs were invited from distant places to participate in processions and music festivals. This not only provided a healthy entertainment for the people but also preserved the art of music and dance. Adequate measures for security and peace were made by the rulers for the success of these Yātrās.

Besides being religious centres, temples also played the role of culture centres. They aimed at religious synthesis and catholicity of outlook. The syncretistic images of Harihara, Archanāśvara, Sūrya-Nārayāna etc. were made in large numbers in the temples of different religions. The idea behind making these images was to recognize the equality of all faiths. It is interesting to note that at several sites in the north, temples of Viṣṇu, Śiva and Durgā existed side by side with Jain and Buddhist shrines. This indicates a sense of mutual good will and toleration among the followers of different faiths. To maintain cultural unity dance dramas based on the Rāmāyāṇa, the Mahābhārata, the Purāṇas and the popular folk-dances tales were occasionally played in the temples during the period under review. The socio-religious background of the period was largely responsible for the creation of profuse material in the field of plastic art.

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, otherwise, is. Muddy 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 Varna-sramadharma.
The four primary social orders were Brahmans, Kshatriyas, Vaisyas and Sudras,
which gradually further subdivided into a number of Vargas or Castes on the
basis of occupations; while the four divisions of the man's life were Brahma-
charyasrama, Grahasthāsrama, Vansaprastha and Sanyāsāsramas. The standard of
living, the dresses of the various classes of man 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.

BRAHMACHARYĀSRAMA:
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.
Vikramasīla, 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 kno Age that it possessed in its libraries - the Ratnasāgar,
Rathodachi and Ratnaranjana.

No mention of the methods of primary education is made in the earlier
sāstras but the later sāstras mention about a new sacrament - the Vidyārambha,
Aksharasvākṛti or Akṣharākhyanas. According to these the initiation used to take
place in the boy's fifth year or before his investiture with the sacred deities
thread i.e. the Upasanyana 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\(^1\) consisted of a primer-
Mitrakanya and Ganita (arithmetic). Curriculum for higher education was divided
into - (1) Veda, (2) Vedanga (3) Philosophy or Darsana (9) Itihasa and (5) Upave-
das. There were two kinds of students, life long students or the Naishthika and
others the Upkurvana.

Only one school scene\(^2\) was found. Here a Rashi 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.

The single school scene that has been found fails to throw much light on
the life of a student of the time. But the Smrta 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 Ghasthins.

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

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 (mula) even before starting the education of a boy or teaching
a craft (Silpa) 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.

---
\(^1\) The Socio religious condition of North India - Vasudeva Upadhyaya,
    Chapter, III, P.115-118.
\(^2\) Calcutta Museum.
The Śaṁtis 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 intellectual growth and the poetical skill of woman and their being adepts in the sciences (Śāstra) is testified to by Rājaśekhara. It was during this period that Diddā held sway on the throne of Kashmir; Avantisundari the wife of Rājaśekhara 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:
A woman with a garland¹ in her right hand and book in the left.
Women with a letter² or a manuscript in her hand showing astonishment on her face as if wondering over the contents of the letter.
Woman writing a letter³ with the Bhājapata in left hand and pen in the right.
With her head turned up this woman paints on the wall (Fig.157).

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

Completion of study was followed by the ceremony of Samavartana. Herein the student was conferred the title of a Śaṁtaka and was permitted to enter the life of a Gṛhaṇa or remain a Brahmacārī as he chose.

Gṛhaṇa:
A Śaṁtaka entered the life of Gṛhaṇa by marrying. Broadly speaking marriage

Broadly speaking marriage was of three types—Savarga, Anuloma and Pratiloma.

Savarga marriage was the marriage in the same caste; Anuloma 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 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. Outside Vishnu T Gr 2 Kadwa
2. At out Sm Vishnu T Gr 4 Kadwa (2 Scenes).
3. Sm T on it of Devi T Osi; Roof panel Bimal Shah T Mt. Abu;
   (with her head covered with the Sari) outside Tejapal T Girnar.
4. Outside Vishnu T Gr 2 Kadwa; Back out Padmanabha T Chandrabhaga Patan.
1. Śrāvaṇa marriage where the girl's father received a cow or a bull from the bridegroom.

2. Prajñāpatya 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 Svayaṃvara pr天 during this period.

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

8. Rākṣasa 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-Pradēśa ceremony followed when the father gave
away the daughter in marriage, (6) Consequently Pāṇi-grahaṇa 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) havan 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 Vaiṣṇava images of Śiva and Pārvatī.
Pārvatī, the coy bride stands on the right with her hand in that of her
husband Śiva. While she symbolizes Modesty, Love, and Devotion, he is Courage, Strength and Protection itself. Below burns the sacred fire in the Havane-kunda, Brahmā 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 they 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.
Furis 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 hands\(^1\) (Figs. 158); they are embracing each other\(^2\) (Figs. 159 and 160) or looking fondly at each other and holding the woman's head as if about to kiss her\(^3\); with his right arm enwreled round the waist of the woman the man bends her head gently as if to kiss her\(^4\).

Standing under a tree the man is shown holding woman's head while she stands in the Atibhangas with her head near his chest\(^5\). 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 definitely looking at him\(^6\).

A couple is shown with a broken musical instrument in hands\(^7\); the woman, apparently annoyed, stands with her back towards her husband who is shown holding her left hand as if to appease her\(^8\). 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

\(^1\) 2, 3, 4. First gate outside Telu T Gwalior Fort.

5-6. Second gate back out Telu T Gwalior Fort.
665. Third gate outside Telu T Gwalior Fort.
7. Fourth gate outside Telu T Gwalior Fort.
towards her (Fig. 161), 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 she is in trouble. Beside her stands her husband 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 his wife; the woman is also shown pouring out wine for her husband (Fig. 162); 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 drinks; this scene shows a man standing with two women on the left of him (Fig. 163). Another scene shows a man seated with two women each sitting 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 and the woman holds a

1. Entrance gate outside Teli T Gwalior Fort.
2. The couple is seated here on a Lotus seat. Outside Ambika T Jagat.
3. Entrance gate outside Teli T Gwalior Fort; No. 2, Lt out Lingaraj T Bhuvaneshwara.
4. At the back of 2 temples on roadside, Osian.
5. Terrace Kota Museum.
6. 3 Room Bhuvaneshvara Museum; outside Ambika T Jagat.
7. 2 Room Bhuvaneshvara Museum.
8. Outside Milakanthesvar T Un.
11. Sa T ahead of Sati Stones Osian.
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 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 Gyan pose and the left is kept on knee like her husband. Man holds a staff and is 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. 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. 164).

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 here where a small baby is shown along with its parents. Here the mother looks abashed at her angry or excited husband, the baby is lying near the feet of the man. This scene the small family complete.

Mother and Child:

The life of a Grahasta comprised of multifarious duties:

Yajna or sacrificial worship; Abhyayana or study and Dāna or liberality.
The Grihasta had to repay three debts in his life; 

(1) Debt to the gods was to be repaid by Yajna, (2) Debt to the 
Rahi had to be redeemed by making contributions to learning, and 
(3) The Debt to the Pity was to be repaid by his sons. Thus the primary 
object of entering into the Grihasthaarjama 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, a 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 mewing and squealing. 

A large number of sculptures depict mother with the Child. 

Mother is shown standing with the baby in her left 
(fig.165) 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. 

1. 4th Pillar Chauvarya T Unj; Lt outside 2nd Chauvarya T Unj; 
   Rt out Shutesvara T Kadwaha; Outside Ambika T Jagat. 
2. Chauvarya T Unj; Rt out Majv-irat T Sogapur; Sm T beside Devi 
   T Osian; 3rd T Beside Devi T Osian; Terrace Kota Museum; 
   Outside Tejpal T Girnar; Bhuri Singh Museum, Chamba. 
3. Rt Out Rajavirat T Schagpur. 
4. Sm Vishnu T Gr 4 Kadwaha. 
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 it 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— the child is a little grown up and the mother tries to play with him with a bunch of mangoes; or the mother holds a letter in her hands, which the child is trying to snatch 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 holds in her hands.

Some mothers are shown with two children. One held in arms while the elder one stands below. Again with two children, the mother she 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.

1. Rt out Sa T facing Sun T Knark.
2. Lt out Rajarama T Bhuvanesvara\n3. Lt out Linghama T Bhuvanesvara.
6. 7. First Ton the Lt of Mawabir T Osian.
8. Sa T beside Devi T Osian.
10. Room 2 Kota Museum.
The Queen is shown sitting on a Sīhāsana feeding the child who sits on her left folded leg\(^1\).

The birth of a prince is depicted, showing the mother lying on a cot with the baby. The King on Elephant is coming to have a look at the baby\(^2\). (This can be the scene relating to the birth of Mahāvīra 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.

A man is going somewhere on foot while on his shoulder sits a child, who was perhaps going along with him but who is too tired to walk now\(^3\). 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\(^4\). 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\(^5\).

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\(^6\). A seated couple shows the baby sitting on

---

1. Above plinth rt cut Sm T Sun T Konark (nursing the child)
   Back cut Purti T.
2. First Sm T in the campus of Mahabir T Osian.
5. Baroda Museum. 6. 3rd Pillar in Mandap Chauvarya T Un.
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 raised hand.

On six 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. 166).

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 Śrāpaka (or the bath-man who assisted in bathing), the Praśādak and Praśādhikā (or male and female toilet assistant) and the Saśrīndhrī (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.

---
1. 2nd gate Lt of Teli T Gwailor Fort.  
2. Room 2 Kota Museum.  
3. 3rd gate back outside Teli T Gwailor Fort.  
4. 4th gate on rt outside Teli T G-wailor Fort.  
5. At out Ambika T Jagat.  
6. 2nd gate to the lt of Teli T Gwailor Fort.
headgears and ample jewellery. Scenes depicting the rich women of those days show a lady seated on a Takhāṭ (wooden bed), with the fingers of her hands entwined above her head. She seems to have awakened from sleep\(^1\) 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\(^2\), while she stands under the shade of a tree in a garden. In one scene she beautifully holds the branches of the tree with one of her hands showing fully the delicate curves of her body\(^3\) (Fig. 167). With the lotus flower in one hand this lady holds her second hand in Śūchihasta pose\(^4\), ladies played with a bunch of mangoes\(^5\) or with the petals of a flower\(^6\). One Tapasvīni or Śahikānyā is also shown with a flower in one hand while the other rests on floor\(^7\). Her plain dress and absence of ornaments indicate that she is a Tapasvīni or a Śahikānyā.

A Śālabhāṅjikā is shown standing in Atīdhanga pose (triple bends in the body) under a tree\(^8\).

Even while going out on a stroll the rich laḍḍās were accompanied by attendants. A woman here stands under a tree while a little below stands her female attendant\(^9\) the Sairandhi.

\(^1\) Back out Sm T facing Sun T Konark.
\(^2\) Rt out Nuktesvara T Bhuvanesvara (no tree here) Back out Puri T; Terrace Kota Museum.
\(^3\) Rt out Raja Ram T Bhuvanesvara.
\(^4\) Asutosh Museum Calcutta.
\(^5\) Lt out Sm T facing Sun T Konark and Lt out Ambika T facing Sun T Konark.
\(^6\) 3rd Room Bhuvanesvara Museum.
\(^7\) Bhoga Mandap Puri T.
\(^8\) Lt out Raja Ram T Bhuvanesvara.
In another scene an attendant stands supporting the folded leg of her mistress\(^1\) (Fig. 168).

The lady here expresses wonder at something which, her female attendant standing behind her, also watches quietly\(^2\).

The lady here:
When the women belonging to the richer class of society are shown with the female attendants, the 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 tody in villages where pipe line does not run through every house. Woman is carrying a pitcher on her left shoulder; her posture suggests that it is full of water, or holding two pots on either side of the waist, while the male companion playfully keeps himself busy with a flower\(^3\); the woman here carries a small water pot on the palm of her right hand\(^4\).

This woman here is most probably going to fetch water as she holds

---

1. Back out Raja Rand. T Bhuvaneswar; Sa T on the rt of Devi T Osian.
2. Lt out Lingaraj T Bhuvanesvar.
3. Outside Nilakanthesvara T Unj (Pitcher over her head) Back out a Sa T behind the two temple on the road, Osian; (The water pot is shaped like a Kamandal) 1st Sa T near Mahabir T Osian; (The water pot has a pout) 1st Sa T near Mahabir T Osian.
4. Sanctum gate of T at the back of the two Ts on road side Osian.
5. Lt out Sa T facing Sun T Konark.
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 is 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 village (Fig. 169).

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 Deepdharini carries the earthen or metal lamp on her head and in her hands to lighten the enveloping darkness in her mistress' house (Fig. 170); the Maladhari with her husband brings two garlands of flowers (Fig. 171) to decorate the person of her mistress or

1. Terrace Kota Museum.
2. Lt out Sm T facing Sun T Konark.
3. Lt out plinth Sun T Konark.
4. Indore Museum.
6. (She is alone bringing two garlands in both her hands) 1st Sm T in campus of Mahabir T Osian; Gwalior Museum.
to decorate her house; Chamariakā 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. 172); Female attendants with the fly whisk (Chamara) and the censer pot (Uphapadma); with fly whisk and lotus flower with fly whisk and ball, with garland and censer pot, and with censer pot on her left palm all are shown.

Three attendants are carrying something together on their shoulders. It seems to be very heavy as they are supporting it with their second 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 is tied some cloth to make it like a hammock; in this

1. Room 2 Kota Museum; T at the back corner of the 2 Ts on road side Sm T rt of Jewi T Osian; Roof Shama Shah T Mt Abu; Ajmer Ajmer Museum.
2. Back out Purki T; Roof Bimal Shah T Mt Abu.
3. Outside in Campus Chasidas Museum Raipur; Bimal Shah’s T Roof Mt Abu.
4, 5, 6. Roof Bimal Shah T Mt Abu.
7. 3rd Pillar Chauvarya T Mandap Un.
8. Roof Panel Bimal Shah T Mt Abu.
lies the sick man. One attendant or perhaps a family member is leading ahead while two reliever attendants walk beside him\(^1\)(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\(^2\).

A man lies covered under a mosquito net spread around a cot\(^3\).

A man lies covered under.

A man is shown shampooing the back of a sick old man\(^4\).

A sick woman with her emaciated body is shown seated on a stool\(^5\). 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\(^6\).

A woman is seated on a cushion while another woman stands behind her, shampooing her back\(^7\).

**Armed Woman:**

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 men's service.

---

1. Outside frieze Vishnu T Kiradu.
2. & 3. Sm T near Vishnu T Kiradu.
4. Ekalinga T.
5. Terrace Kota Museum.
6. Outside frieze Vishnu T Kiradu.
7. "t out Vishnu T Kiradu.
Thus women are shown carrying bow and arrow\(^1\); Sword and shield\(^2\); staff and Vajra\(^3\); Gada\(^4\) and Knife\(^5\).

One woman is shown actually shooting at a Lion with bow pulling its string, to release the arrow\(^6\).

Riding on a horse\(^7\) and holding the reins in left hand, the woman here carries Sakti in her right hand. A boar is trying to escape.

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\(^8\).

In another scene a woman is aiming at a man with her spear.

Likewise the man is also shown attacking her\(^9\).

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 living and help their husbands in carrying on

1. Back outside the T at the Back of Two Ts on the road Osian; Inside Nahabir T Osain; Roof Bimal Shah T Mt Abu.
2. Sm T near Nahabir T Osain; Et out Parsvanath T Mt Abu and back out Parswanath T Mt Abu; (Sword alone) Lt out Sm T facing Sun T Konark.
3\&4. Sm T near Nahabir T Osian.
5. Bimal Shah T Mt Abu.
6. 4th Sanctum Lt out Parswanath T Mt Abu.
7. Indore Museum.
8\&9. Ekalinga T.
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 Aṅjali pose as if seeking forgiveness. Apparently he is either a thief or a miscreant(Fig.174).

Women could often had to undergo certain minor surgical operations such as pulling out of a thorn with pincers,\(^3\) or allowing the physician to assist her in this or some similar work.\(^4\) The physician has a leather bag of tools hanging on his shoulder.\(^5\)

**Hathayogini** -

Sculptured scene of a Yogini or Tapaswini standing only on her right leg (left being folded) throws much light on the position

---

1. Lt out Rajavirat T Sohagpur.
2. Lt out Vishnu T Kirasu.
3. Outside Vishnu T Gr.2 Kadwaah; (Man only supporting her) Lt out Rajavirat T Sohagpur.
4. Mandap Mice Sas Bahu T Gwalior Fort; Lt out Rajavirat T Sohagpur; Sa T of Devi T Ulan; Lt out Padanabha T Chandrabhaga Patan.
5. Lt out Ambika T Jagat.
6. Lt out Sa T facing Sun T Konark.
of women during these centuries. The woman here is practising 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.

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. 175).
To throw light on the personal life of the Sati, scene 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 Añjali pose\(^3\);
a mother stands with a boy in arms while her hands are folded in Añjali.\(^4\)
Here the woman performed Sati with her child.

Two male and one female are shown in Añjali 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

1\&2 Badnawar; (Cavalier unarmed)Sammidhesvara T Chittor.
3. Badnawar; Indore; near Sammidhesvara T Chittor; Dhubela M.
   Ambika T Jagat.
babies in arms; two are worshipping the Lingam; while one has Uma Akasha Lilagana murti on it (Fig. 176). One shows the woman standing under a tree; another has the lady with her arms on her waist.

A Sati stone also shows the Kamaheenu 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 Paramitra dynasty. The origin of this dynasty relating to the Kajna performed by Vasishta to rescue the cow Kamaheenu from Visvamitra seems to have been illustrated here (Fig. 177).

VANAPRASTHARAMA:

In Vanaprasthara man had to live the austere life of a Bhikshu. As such he had to give up hoarding and take to Anichiaya or non-collection; self denial or Udhevareta, live at one place during rains; beg alas after the people had finished their meal so that he gets only the left over 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.

1. Devi T Osian, Gwalior Museum (Uma Mahesha).
2, 3, 5, 6. Devi T Osian, Gwalior Museum (Uma Mahesha).
7. Entrance Gwalior Museum, Fort.
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 insculating 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 Vānaprasthā, a
man prepared himself for the stricter austerities of a Sanyāsā.

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

SANYĀSĀGRAMA:

Life of a Sanyāsā was more austere and abstemious. A
Sanyāsā was called a Parivṛtajaka or a Vaikūhana. 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. Sanyāsās 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 Sanyāsās have
been found in the sculptured friezes of the temples.
A Rishi or Shakti is shown seated with knees folded and hands in Anjali pose (Fig. 176).

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; Rishi is reading from a Pustak while he holds 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; Rishi is seated in Padmaśana 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.

1. Dhubela Museum; Terrace Kota Museum.
2. Outside Tejpal T Girnar.
3. Lt back and rt outside Mt T facing Sun T Koonark.
4. Lt out Parwanath T Mt Abu.
5. Lt out Talip T Gwalior Fort.
6. On a Tower gate Chitter Fort.
8. Lt out Talip T Gwalior Fort.
9. Outside Mt T facing Sun T Koonark.
10. Lt out Vishnu T Kiradu.
Two Digambar Jain Rashis are doing Namaskāra to each other¹; Rashis are holding discussion²; two Rashis are here engaged in discussion with a folding table kept in between them³; while five persons in Anjali pose show their respects to them.

Seated on either side of a folding table two aged emaciated Rashis are engaged in some discussion⁴; while a bald headed Rishi seated on a Sīhāsaṇais giving sermon, two attendants standing at the back and three Rashis sitting in front, listen to him⁵.

Rashis, besides being busy in Śādhyāya were engaged in two things—teaching and performing Fūja.

The Rishi seated on a stool is here teaching a small boy standing in front⁶; seated on a cushion here, the Rishi acknowledges the Namaskāra and the bowing down of three of his disciples⁷(Fig.179). Seated in a Vvākhyāna pose, the Rishi seems to be explaining something. He holds a Dhvaja in his left hand⁸; The bearded Rishi here is seated on a chair with a folding table kept in front, two men

1. Maladevi T Gyaraspur;Rt out Mahabir T Osian.
2. Konark Museum;Back out Rajvirat T Schāpur;Room 2 and Terrace Kota Museum.
3. Outside Sm T facing Sun T Knoark; 1st Sm T near Mahabir T Osian.
4. Rt out Hāktesvāra T Shuvanesvāra;Rt out Ambika T Jagat; (They hold manuscripts)Rt out Rajvirat T Schagpur; Rt out Ambika T Jagat.
5. Back out Lingarāj T Shuvanesvāra.
7. 3rd T beside Devi T Osian (Only one is shown here) outside Ambikaw T Jagat.
8. Rt out Vishnu T Kirda.
kneeling and two seated on a cushion are listening to him attentively. With one hand near the chest and the other in Bhūmisparsa or Earth touching Mudrā, the Šehi is here explaining something.

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

Another similar scene shows Šehi with two disciples and five attendants, one of whom is a female. They all seem to be applauding (Fig. 180).

One scene shows the Šehi teaching a female disciple.

A very enlightening scene is of a female Šehi seated on a Simhasana with five female disciples and one male disciple sitting in front listening to her (Fig. 181).

Šehis doing Puja, Kajna or Havana are also shown.

One holds the ladle to pour Ghee in Homa.

Šehis are shown worshipping a Sivalinga or doing Japa with the Japaśāla.

1. 2nd Sm T near Vishnu T Kiradu.
2. Entrance gate Ekalinga T.
3. Lt out Lingaraj T Bhuvanesvara.
4. Sm frieze Kalika T Chittor.
5. Lt out Puri T.
7 & 8. Third T beside Devi T Osian; Rt out Vishnu T Kiradu.
Seated in Padmāsana on a folding table the Ṛshi worships a god. Two Ṛshis seated on the left of a folding table are worshipping the image of a Ṛshi or god kept on the table. Three male and female disciples stand in attendance.

Two Ṛshis hold out their hands in blessings to the four men who sit holding a big bowl. A man holding a Chhatta stands watching them. Two men seated on a platform are also watching with their hands in Ājāli pose.

Four Ṛshis 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 Ṛshis 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 Ājāli pose.

A Saiva ascetic with bowl in right and Khātvāṅga in left hands, is acknowledging the Prapāṇa of a man kneeling in front.

1. Nārāyaṇa T near Kalika Mata Chittor.
2. Near Jain T Chittor.
3.4. Rātīnath T Kiradu.
5. Inside Ambika T Jagat.
6. Ambika T Jagat.
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.\(^1\)

The Rishi is seated in Padmasana with two worshippers on either side of him, standing with water pots in their hands (Fig. 182).

A Hathayogi is shown standing with his hand uplifted\(^2\).

Two scenes depict Rishis dancing in ecstasy. One is a Digambara Jain ascetic\(^3\). While the Rishi dances, his disciples are playing upon the Dholak\(^4\). A singular scene shows a Rishi holding the left hand of a woman who seems to have been taken by surprise which is clearly depicted on her face. She suddenly turns back, keeping her right hand finger on her chin\(^5\). It seems that the woman has been caught red handed playing some mischief.

Rishis also helped in maintaining good moral standard by punishing the miscreants. Here a Rishi is holding a man by his hair and

---

1. Near Jain T Chittor.
2. Near Jain T Chittor; Outside Mahabir T Osian.
4. Outside Sm T facing Sun T Konark.
5. Rt out Muktesvara T Bhuvesvara.
is about to give him a blow to his right hand, for the man was behaving in an indecent manner.  

The Jain Munis are shown standing alone or with four attendants standing under a canopy. Three Jain ascetics are standing in Kayotsarga pose (Fig. 183). Here Rishis are playing on clarionet 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 Ghatam.

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 inroads, 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 his homage or to seek his advice. Nine of the kings followers are shown carrying l-shattarva and bearing arms for his safety. One small figure is doing Pranama to the Rishi. A couple embracing each other is also shown (Fig. 184).

1. Rath out Rajavirat T. Soagpur.
2. Hastakala Jabalpur; Rath out Parsvanath T. Mt Abu; Roof Bimal Shah T. Mt Abu.
3. Hastakala Jabalpur.
4. Sm T near Vishnu T. Kirti; Ekali-naga T.
5. 3rd Sanctum Back out Parsvanath T. Mt Abu.