CHAPTER X.

Dress, Cosmetics & Coiffures, Ornaments, Hobbies and Recreations.
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DRESS, COSMETICS AND COIFFURE, ORNAMENTS, HOBBIES
AND
RECREATIONS.

Dress can be broadly divided into two divisions—male and female dress.

MALE DRESS.

Male dress can be subdivided into a number of heads according to the status and occupation of men.

King's Dress:—When in his private apartments, the king could put on merely a plain Dhoti but in public he had to put various kinds of dresses to suit the occasion. On hunting excursions and while leading armies in the battlefields, the dress was so designed as to be tight on legs and hands so that it would not hinder the free movements of his limbs. The tight fitting short or long sleeveless coat richly embroidered on the neck and sleeves was called "Urpásaaka". The waist and legs were covered in tight fitting breeches (Plate IV Fig. 7).

Rich men's dress:—Rich people and the men of business class dressed in a Dhoti with a waist band tied over the loose upper jacket. They often wore turbans and kept an Angavastram or a small Dupattā with both its ends hanging in front. This was an additional protection or precaution against the oft-changing weather of tropical countries.

Common people's dress:—Commoners were dressed in a Dhoti and carried the Angavastram on their shoulders (Plate IV, Fig. 12).
Soldiers' dress:-

Soldiers Dhoti was tied tight on the waist and the rest of it which otherwise was allowed to hang free on legs, was also gathered and tucked high up to allow free movement to their legs (Plate IV. Fig.11). They often wore short half sleeved blouses reaching upto their chests. Sometimes they wore long coats tied tight with waist bands and long tight breeches in place of the loose Dhoti. Their hair were tied with a fillet or covered under caps or hankies tied round heads so that they remained unruffled. Some soldiers also wore tight knicker, this was perhaps worn during summer (Plate IV. Fig.10).

Hunters' dress:-

Hunters wore Dhoties tied high to reach upto knees or wore tight knickers. They tied their hair with a fillet and wore sandals to protect their feet (Plate IV. Figs. 10 & 11).

Musicians' dress:-

Musicians wore Dhoties tucked upto the knees and short blouses. Sometimes they put on queer shaped hats to amuse the people.

Gents are also shown wearing an upper garment knotted in front.

Besides the dresses described above men generally wore Yajñopavita which is just a band falling upto the waist across the right shoulder.

**FEMALE DRESS.**

Female dress consisted of two garments. The upper garment called Pravara consisted of a Karpasa or a Kauchuka i.e. a bodice.

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1. Vishnu T Kiradu.
while the lower garment was either a Chandakaka a patticoat or a Sāri (Plate IV. Figs. 1, 2, 3, 6, & 9).

Besides the Kurīpāsa or Kañchuka which was a stitched Choli having sleeves women often tied a strip of a cloth fully covering their breasts. It is said that girls before marriage used to wear the blue bodices or Choli-kā while after marriage they tied the knot Nīvi, to their garments (Plate IV Fig. 5).

Images sculptured show a woman wearing her bodice or the Kuchabandha with the knot in front or wearing her Sāri while her half naked body is clearly visible.

In sculpture a woman is shown wearing a head dress and admiring her looks reflected into the mirror. The head dress was called Sirastrapa. Peculiarly enough it has not been mentioned and might have been used rarely.

A thin Dupattā or a Chunri was also commonly worn by women with its long ends flowing behind. Just like the gents' Dupattā it could be easily wrapped round the body and was handy in the changing weather of a tropical country like India.

Babies were mostly bare bodied but for a Katisūtra tied round the waist. When a little grown up they were tight knickers or Dhoties reaching up to the knee.

COSMETICS AND COLIFURE.

A woman loves to sit in front of the mirror decorating herself. New fashions, methods of decoration and a large variety of hair...
styles were devised. In modern days fashion centres "Aids to beauty" and "Preserve your Charms" are the most crowded and most paying centres. They keep highly paid staff to help and guide the women who seek to enhance their beauty. In ancient India also women were very much beauty conscious and their highly developed aesthetic sense had led to the growth of many aids to beauty. Besides being fond of wearing elegant dresses, the application of various kinds of cosmetics greatly enhanced their charms.

As a part of their toilet, before bathing women would anoint their bodies with various pastes called Amulepana and Angarāga. These were perfumed ointments which not only dispelled the bad odour of perspiration, but also gave the desirable softness and smoothness to the skin. The pastes were prepared from the roots of Usira grass or with fine sandal wood. Oils producing plants like Kālayaka and Kālāguru as well as the Harīchandana (a yellow pigment) were also used in pastes. Oils were prepared from Ingudi fruits, Manahāṭṭal, Harītāla, and the Tilakarpika. After bath the hair was dried up with the fragrant incense of black Aguru, Lodhra dust, Dhūpa and other substances and the body was further perfumed with musk. A paste prepared by mixing Harītāla and Manahāṭṭal was used for applying the Tilak mark on the forehead by men while ladies put the Bindi on their foreheads with the Chandana or Kumkum. Anjana, antimony or Collyrium was applied to the eyes with a Salīlkī or a pencil. Suklaguru and Gorochana paste was used for painting cheeks and waist. Saffron and Sandal wood paste was applied to the breasts in decorative patterns not only to beauty
them but also to keep them cool. Lac dye of Āltaka was applied to the lips and then Lodhra dust was besmeared over them to give them a yellowish red colour. The lip dye thus prepared was wax solvent which protected the lips against chaffing. The lac dye or Āltaka was applied to the sole of women’s feet to beautify them.

A mirror is a necessary accessory to toilet and glass being unknown, polished metallic mirrors were made and the industry is not yet extinct in India.

The Prasādhak and Prasādhikā employed in rich men’s houses were male and female servants well versed in the art of toilet. Reference is made even to “Prasādhikā” a toilet case containing the various articles needed for toilet.

Sculptures show women with Darpa (Fig. 186), looking at their reflection and admiring it. One woman stands under a threepiece while looking into the mirror.

Woman is putting vermilion in the middle parting of her hair while holding the mirror in her left hand (Fig. 187); putting the Bindi on the forehead or putting Āltaka on feet was another custom on them of depiction on the temple walls.

The scene here depicts a woman dipping her finger in the bowl of Āltaka. Her right foot is kept ready to allow her to put Āltaka on it (Fig. 188).

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2. Outside the Sa T at the back of two Ts on the road Oswan;
   Sa T near Salika Mata Chittor; Lt out Padaanabha
   T Chandrabhaga Patañj Calcutta Museum.
3. Lt out Rajaram T Bhuvaneswar.
4. Lt out Rajaram T Bhuvanesvar.
5. 4th Pillar Handap Chauvarya
   T Umy Sc walath Museum; Lt out Sa T facing Sun T Konark; Lt out
   Lingaraj T Bhuvanesvar; Back out puri T.
7. Outside Sa T on the rt of Devi T Oswan; Lt out Vrshma T Kiradu.
Coiffure or Hair styles I—

The dark long tresses of Indian women tidily kept and tied in a knot or plaited are quite striking as they are. But the unrivalled large variety of Coiffures often decorated with flowers and beads found depicted in the temples of early medieval period, have evinced admiration from the most modern hair style designers. A close study of the Ajanta paintings and the temples would reveal that coiffures also underwent a drastic change in due course of time. While in the ancient period hair tied into one, two, (on either side above the ears), three knots (one on top of the head and two on either side) were held in fashion, in the early medieval period tying the hair in one knot or plaiting them over was the fashion of the day.

But there were at least six different types of knots or chignon. The most common was of course the knot tied at the back and decorated with beads or flowers¹ (Plate V. Figs.1,2,3 and 10 Fig.189). The knots at the back of the neck were sometimes conical (Plate V Fig.10) (Plate V fig.10). Three types of chignon were tied on top of the head; one like a circular disc and sometimes like a circular disc (Plate V. Fig.5) on top of the head; the other tied from ear to ear in a semicircle (Plate V Figs.6 & 8) and the third was a style meant for very long and thick hair when the rolled hair are tied in a triple coil one upon the other (Plate V. Fig.9).

The sculptures show woman with immensely long flowing plait (Fig.190) adjusting it by seeing into the mirror².

Some are shown rolling their long tresses to make the Jutti or the knot as they desire³ (Fig.191) Plate V. Figs.4,7,12).

1. Outside Ambika T Jagat.
2. At out Rajvrat T Schagpur; Jomark Museum; Outside Meera T Eklingaji.
3. 2nd Pillar in Mandap Chauvarya T Un; Sun T Modhera;
   At out Ambika T Jagat; Gwalior Museum.
Adjusting her chignon, the woman looks into the mirror to see whether it is properly done or not. In another scene the woman is adjusting her conical Jūdā.

**Men's hair styles:**

Men wore long hair, falling on both the shoulders or below them in long tresses (Plate VI, Fig. 3) and to keep them in place they either tied them with a fillet or wore a coronet on the head.

Hair longer than the ones described above were often tied in a knot at the back of the neck, very much like the lady's Jūdā but they were not decorated with flowers or ornaments like the former.

Still longer hair were tied on top of the head like the Sāchus or ascetic's Jatū making an oval shaped knot first and then tying the remaining hair around it (Plate VI, Figs. 1, 2, 9, 11, 12 and 14). Hair thus tied were kept in place by further tying a string of beads or a fillet tightly across.

Long hair were also tied in triple rounds each smaller than the first and then decorated with beads (Plate VI, Fig. 8).

Ascetics often tied their Jatū in triple knots - two on either side just above the ears and one on top and then tied them with a band or a fillet (Plate VI, Fig. 15).

1. Sm T at the back of two Ts on the road Ṣian.
2. Chauvarya T Ṣn.
Beards and Moustaches

It would not be out of place to mention something about men's beards and moustaches. While some of the gents preferred short cut hair or close cropped hair with a clean shave (Plate VI. Fig. 17), others maintained a beard and a whisker (Plate VI. Figs. 3 and 16). Long beards were knotted at the end (Plate VI. Fig. 1). Sometimes they were rolled as the Sikhs do these days (Plate VI. Figs. 3 & 16).

Often the whiskers were shaved and only a small goatee was kept (Plate VI. Figs. 11 & 14).

Some of the gents liked big twirled up moustaches (Plate VI. Figs. 3, 7 and 13) while others bent them downwards as in (Plate VI. Fig. 16).

ORNAMENTS.

Right from the ancient period down up to the medieval period India was a land of plenty and prosperity. Consequently people were a large number of ornaments. It would not be wrong to say that the habit of wearing scarce clothes was compensated to a large extent by their fondness for rich, gaudy and ample jewellery. The body was covered by various ornaments worn from head to toe, both by men and women.

Sudalas and Karnaphulasi

The Karnaphulasi and Kuñdalas were worn in the ears. While the former Karnaphulasi were like modern tops (Plate VII. Figs. 1, 6, and 23, Plate VIII. Fig. 6), the Kuñdalas were like the round rings or Bāli worn
ORNAMENTS for women

1. Earring
2. Necklace
3. Pendant
4. Armlet
5. Details of kepabhané
6. Armlet
7. 
8. Earring
9. Armlet
10. Earring
11. 
12. Armlet
13. 
14. Ear Pendant
15. Kangana
16. 
17. Kangana
18. Necklace
19. Armlet ladies
20. 

PLATE 17
in the ears these days (Plate VII(10)) There were various designs for Kundalas- the most famous are the Sarpa Kundala and the Makwara Kundala worn by Siva and Pārvatī; and Chakra Kundala worn by gods and men alike.

The Karpabhulas too were of various designs—some had divergent petals like a flower (Plate VIII Fig. 23); others were shaped like the letter "d" (Plate VIII Fig. 1) with a row of buds attached to it from top to bottom, and the third consisted of three concentric circles having two or three petals only on top (Plate VII Fig. 5).

Neck ornaments:

Neck ornaments were mainly two— the necklace and the Ḥāra worn both by men and women. Necklace was a thick metallic (either gold or silver) band just encircling the neck in front having a chain to support it at the back. The thick metal band in front was often studded with precious stones arranged in beautiful flowery designs (Plate VII Fig. 2). Sometimes the gold necklace consisted of a leafy pattern (Plate VII Fig. 22), rectangular pieces tapering towards the top, having a long chain with a pendant reaching down to the naivel (Plates VII Figs. 18 and 20 and VIII. fig. 10) or of bud shaped small trinkets all connected by a chain (Plates VII Fig. 11 and VIII Figs. 9 and 10).

Besides the necklace a small chain (Plate VII Fig. 20) or pearls in single (Plate VIII Fig. 3) or double strings (Plate VII Fig. 16) were also worn by rich or fashionable women who were fond of lots of jewellery.

Third was the big Ḥāra which was long single or double string of pearls. It reached well near the naivel partly covering the
breasts and beautifully decorating the elegant bare bodies of women (Plates VII, Fig. 20, plate VIII Fig. 4). Sometimes the Hāra had a pendant hanging at its end (Plate VII, Fig. 3).

Poorer people wore plain and thick jewellery. Their Hāra was plain metal wire worn in double or triple rows. The necklace was thick metal band or a thick metal bar bent into a circle and rounded at both ends (Plate VII, Fig. 7).

Armlets or Keyūra:

Like the ornaments so far described, Keyūra was also popular amongst men and women both. In fact it formed that essential part of jewellery, which was invariably worn by people. These too had various designs varying from plain circular band specially designed for the poor people, to the intricately designed armlets having leafy pattern variegated by miniature metal pillars with a circular cupola or a crowning symbol (Plate VII, Fig. 6). Others are plain gold beads or big pearls with leaf-shaped (Plates VII & VIII, Figs. 9 & 7) on both) diamond shaped (Plate VII Fig. 12) or bud shaped (Plate VIII Fig. 11), hanging pendants. But on the arm they are tied upside down to keep the pendants on top and row of beads below. One armlet has a broad metal band with a decorated rim having a triangular design on top (Plate VII, Fig. 9 and Plate VIII, Figs. 1 & 2), while the other has a cross-cross design on the metal band with four circles gradually decreasing in size to meet at a point. One top is the decorative five leaved pattern (Plate VII Fig. 19, Plate VIII, Fig. 8). The other armlet consists of big beads with cross design having a bud shaped pendant in the centre (Plate VIII, Fig. 12).
Kankana:--

Kankana were also a common piece of jewellery worn by men and women both. But the designs of ladies' and gents' Kankana differed. While the women's Kankana were knobbed thick bangles (Plate VII Fig. 15); triangular bars rounded up to encircle the wrist; had straight lines with grooves or hand pointed conical knobs over them; those of the gents were generally plain square or circular bars of metal rounded up but left open on one side, with a knob on either end to beautify it. The knobs had flowery design, tiger or dragon face or the mouth and head of a Snake.

Women also wore a large number of bangles, besides the Kankana, which gents did not wear.

Hastachūla:--

This ornaments consisted of four rings for all the fingers. These rings were connected to a loop by thin delicate chains. The loop was itself connected to the Kankana by two chains (Plate VIII Fig. 16). It was rarely used by women only and is common amongst the rich laides even to this day.

Rings:--

Rings were worn by men and women alike. They consisted of either plain metal rings or had diamond shaped rhomboids attached to them on the finger side.

Kati Sūtra:--

The waist band or the Kati Sūtra worn by men and women both, was a elaborately designed ornament tied below the waist but
hanging down almost to the knees. Having a broad waist band of double or triple rows of chains (Plate VII Fig. 5, Plate VIII Figs. 14 & 15), it had small hanging pendants, generally having leaf or ball shapes. In front used to be a flower shaped, square or rectangular big clasp made tight with a screw or a big hook. The band had three leafy or square pendants, hanging down the long chains attached to the equidistant hooks. One hook was attached to the central clasp and two, to the two more trefoil pendants placed on each thigh. Similarly one trefoil pendant was there on each buttock. From the pendants on the thighs long loosely hanging chains were attached to the pendants at the back. (Plate IV on Dresses Fig. 1) A variety of designs was introduced in this ornament by varying the patterns of hanging pendants. Some were merely plain bands having a number of beads put in strings.

Fayal:-

Another commonly worn ornament was the Fayal, it had a chain with bell shaped or diamond shaped trinkets attached all over. Lady’s Fayal also had round trinkets which made sweet jingling sound (Plate VIII Figs. 5 & 13).

Toe rings:-

The last item of jewellery was toe ring, also worn by people of both the sexes. But this seems to have been not much in vogue. The toe rings were plain and were worn on the first three toes.

Head ornaments:-

Head ornaments worn by ladies were called Kesabandha, Alakṣ and Dhamilla, while these worn by gents were called Kirita or
Karanda Mukuta, Chudai and Fattō (Plate VI, Fig. 8).

The lady's head ornaments were like small crowns or diadems having various designs with knobs, clasps of leafy patterns or circlets with rhomboid clasps to attach them with one another (Plate V, Fig. 10).

In Abu temples we find a large variety of crowns worn by ladies. They had flowery patterns to decorate them, sometimes varied by cylindrical or spiral designs.

Like the various designs in lady's coronets or diadems, we find a pretty large variety in gent's Kirita and Chudai also.

Vishnu generally wears flat topped rectangular Kirita gradually tapering towards the top. It is beautified by jewels studded in various designs, forming flowery patterns and squares or rhombus designs. Sometimes the Kirita has leaf shaped hanging pendants to add to its beauty further.

Surya also wears gaudy Kirita like Vishnu while Brahma and other minor gods wear Karanda Mukuta.

The Jatō of Siva is decorated with strings of beads and other jewels so placed as to form a definite beautiful pattern and enhance the beauty of the god.

Images sculptured are shown wearing different pieces of jewellery.

With one of her hands holding the Kundala and with the other holding the ear-lobes, this woman is shown trying to wear the
Another woman is all dressed up and is looking at herself in the mirror. She is asking for the Harā which an attendant is shown holding ready to offer her.

A number of women are shown putting on the Fāyal. One lady is shown seated on a Takhta while her hands are busy putting on the Fāyal.

HOBBIES AND RECREATIONS.

A very popular pastime and hobby of women in the medieval period seems to have been taming of birds and animals. Birds that were tamed were Peacock (Mayūra), Parrot (Sūka) and the Indian Mainī (Sāriki). Peacock was valued for its beautiful plumes, sweet call and the habit of dancing when clouds gather and thunder in the rainy season. The Sūka and Sāriki can be trained to talk like human beings and love lorn ladies often made the birds fly to their lovers and repeat of words of the maiden as taught to them. Besides it is very interesting to teach and train these birds gradually as they grow. The other pet animal was the monkey. Who would not be attracted by the child-like behaviour and simple pranks of small monkeys? Hence it seems monkeys were also women's favourites.

A woman is shown with the peacock sitting to her right, holding a bunch of mangoes to feed the bird.

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1. Outside Tejpal T Girnar.
2. Lt out Lingraj T Bhubanesvara.
3. Lt out Rajendra T Schagpur; Lt out Vishnu T Kedaria; Terrace Kotla Museum; Back out Purī T; Lt out Jaktesvara T and Lt out Lingaraj T Bhubanesvara.
4. Lt out Sa T facing Sun T Konark.
5. Outside Vishnu T Gr 2 Kedva. 
Woman with the bird sitting on her left\(^1\) or right\(^2\) hand (Fig. 192), holding the bunch of mangoes in the other hand to offer it to the bird.

Some women show their extreme fondness to the bird by holding it near the breast which the bird is touching fondly with her beak\(^3\) (Fig. 193).

The lady is leaning on a wall and a bird is sitting on the palm of her hand\(^4\).

Here the lady seems to be a flute-player too as she holds the flute in her right hand and on her elbow sits a bird. In her left hand the lady has a bunch of mangoes which she is holding over the head of the bird\(^5\).

The pet monkey is depicted climbing down the left leg of his mistress\(^6\).

This lady stands under a mango tree in a thoughtful mood while the monkey is trying to climb into her arms through her legs\(^7\).

**Playing with the Ball:**

Playing with the ball or Kanduka Kriṣṇa was a fashion amongst

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1. Rt out Rajavirat T Schagpur; (no mango bunch) Second Sm T near Vishnu T Kiradu.
2. Rt out Aktesvara T Bhuvanesvara; outside Ambika T Jagat.
3. Konark Museum; Sm T near Vishnu T Kiradu.
4, 5. Rt out Aktesvara T Bhuvanesvara.
6. Rt out ŚivaT Gr 3 Kadwahe.
high born girls. Thus Kanduka Aridda was not only a pastime but a fashion too. Beautiful maidens are shown engaged in this pastime.

One woman is shown merely playing with the ball.

Sometimes two women were engaged in this pastime

(Fig. 194).

The other lady who seems to be a greater adept in it is playing with two balls at a time. She holds one below her breasts while the other is rolling down the elbow of her arm folded above her head. She catches one ball in hand while the other rolls down.

Playing with a ring was also a pastime though it was not so common as playing with ball.

Swinging:

Swinging in the spring season is popular to this day amongst the country folk. In early medieval period kings, queens, rich and poor all alike were fond of it.

In this scene a king or a very rich person is depicted swinging with maids and attendants to assist him and to keep him company.

Painting:

Painting or Chitrakar was a highly popular pastime and hobby of women. It was not only a pastime but it also helped women to decorate

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1. The age of Imperial Kama: R. C. Majumdar, Chapt. XII P. 385-391
2. Outside Sn T on the rt of Devi T 'sain,
3. Outside Ambika T Jagat, 4. Ekalinga T.
their houses and make them more attractive (see Fig. 157).

Women are generally shown painting on the wall with the colour pot in their left hands. Their left hands cleverly made artistic designs in colour without drawing them out first.

Music and Dance:

If not impossible, it would be very difficult, to find persons who do not like good music. Every age—past, present and future, and every country is fond of music. In early medieval period, both men and women joined together in musical concerts, which were often accompanied with mixed dance by people of both sexes. The music and dance parties presented a spectacular scene and were commonly known as Charahari. Such concerts were often arranged in the gardens (Udyana Yatra) with drinking excursions (Panayatra) and water sports (Jalavatara). Such parties not only provided amusement for all, but also gave opportunities to the young pleasure-seekers to meet their mistresses at night in well lighted, scented houses amid amorous assemblies to the accompaniment of sweet music. But people often played on musical instruments all alone in the solitude of their houses.

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1. Outside Vishnu T Gr 2 Kedwah, Back out Padmanabha T Chandrabhaga Patan.


3. Referred to in Ratirahasya and quoted by Shri Ghoshal. See 1-FOOT NOTE.
Women are shown playing on the flute¹ (Plate IX Fig.9, Figs.195 and 196). Beside this woman stands a boy listening, with his hand folded².

The other popular instrument liked by women was the Veenā —(a stringed instrument) and they are shown playing on it³ (Fig. 197) while standing under a tree⁴.

Women and men⁵ also liked to play on Mrdanga (Plate IX, Figs. 4, 5, & 6) or Dholak (Plate IX Fig.15) and these women were called Mrdangika⁶ (Fig.198).

Women playing on small cymbals called Manjeera⁷ (Plate IX, Fig.3), big cymbals⁸ (Plate IX, Fig.27), Clarionet⁹ (Plate IX Fig.3) and Tambourine¹⁰ (Phapa), the Harp (Plate IX Fig.11) and the men playing on the gong (Plate IX, Figs.1, 2 and 14) have been found.

Flute was liked by men too and they are also shown playing on it¹¹.

Sometimes two women played together on two instruments.

One of the instruments was often meant to keep the rhythm.

1. 4th Pillar in Mandap Chauvarya T Un; Sm T near Kalikamata Chittor; Samvidhesvara T Chittor; (She is sitting on a cushion) Lt out Sm T facing Sun T Konark; Jain T Chittor.
2. At out Rajavirat T Schagpur.
3. Lt out Rajavirat T Schagpur; Ajmer Museum; Lt and back out Sm T facing Sun T Konark; Out Ambika T Jagat; outside Bhogamandap Puri.
4. At out Muktesvara T Bhuvanesvara; Allahabad Museum.
5. Mandap Big T Badnawar.
6. Lt out Sm T facing Sun T Konark.
7, 8, 9 & 10. Lt out and back outside Sm T facing Sun T Konark.
11. Sm Vishnu T or 4 Kadwa; At out Parsvanath T Mt Abu; Sm T on rt of Mahadeva T Osian.
Musical Instruments

PLATE No. IX
Sometimes two women played together on two instruments.

While a woman played on Flute the other played on Manjeera.

Here her partner is a man. She plays on Veenī and he, on Manjeera.

Man plays on Flute and the woman on Veenī (Fig. 199) or the instruments are interchanged i.e. he plays on Veenī and she on Flute.

Man plays on Manjeera and the woman on a Clarinet.

Both men and women joined together while an orchestra was being played. In an orchestra stringed instruments like Veenī or harp, flute, clarinet, drum or śingāra and manjeera were all played together and such orchestra players are also depicted in large numbers (Figs. 200, 201).

Sometimes orchestras were arranged by women only.

Music was often accompanied by dance. There used to be expert dancers to teach it to young damsels. A scene confirming this fact shows, the teacher playing on a Veenī while his female disciple is about to start her performance. Before starting her dance the disciple

1. Roof Shama Shah T at Abu.
2. First gate to the Lt Teli T Gwalior Fort.
3. Rt out Ambika T Jagat; Cheuvarya T Un.
4&5. Somnath Museum.
6. Upper frieze Kasaria Kunwar T Osain; Inside frieze Mahabir T Osian; Jodhpur Museum; Lucknow Museum; Rt out Ambika T Jagat; Around Mandap Vastupal T Girnar; Sun T 4&hersa; Sun T Mt. Abu; Kiradu.
7. Shama Shah T Mt Abu.
8. Rt out Ambika T Jagat.
Invariably had to pay her respects to the Guru (teacher) by doing Namaskāra to him and also paying respects to the Mother Earth.

Dance 1:

Intricate dance poses in Atibhangā or triple bents in the body\(^1\)(Fig. 202) are shown. Even while engaged in the pastime of fondling with the lotus, playing ball or some other pastime, women seem to be dancing with their dainty, delicate figures bending in tune\(^2\)(Fig. 203). But Indian dance was an intricate and difficult art as it is today.

In Indian dance each muscle, what to say of a limb, moves in tune with the music, as if it is separate from the rest of the body.

Dance poses are depicted twisting the body so much that in spite of the fact that the woman stands with her back to the audience, she allows full view of her face and breasts or the body above the waist\(^3\)(Fig. 209). The dance did not consist of merely difficult poses, but it also conveyed a meaning. At times the whole tale was related through various dance poses\(^4\)(Fig. 205).

Pose with hands intertwined at the back\(^5\) as if yawning or in Angadāni pose; dancing with a dagger in left hand pointing heavenwards\(^6\).

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1. Outside Kalika T Chittor.
2. Udaipur Museum.
3. 3rd T Beside Devi T Osian.
5. Ghasi Dam Museum Rajpur; Out Mahabir T Osian; Jodhpur Museum; Konark Museum; Sm T facing Sun T Konark; Back out Rajaram and At out Lingaraj T Bhuvanesvaraj; Ashika T Jagat; Mandep Pillar Chauvarya T Un; Outside Vishnu T Gr 2 Kadhwa; At out Rajavirat T Chagpur.
Dancing is with double edged sword\(^1\) - the dexterity lies in moving it fast, this way and that, keeping the tune and the rhythm but never be miscalculating your pose, otherwise it could not only the injurious but even fatal.

A Guru is shown blessing his disciple before she starts the Dagger Dance\(^2\). The maid here expresses extreme surprise\(^3\); another is dancing with garland in hand\(^4\); or a couple is dancing with the Manjeera\(^5\) or Veena\(^5\), playing on it at the same time\(^6\); men and women are dancing with sticks\(^7\) with flowers in hands\(^8\) or with Chamsara or flywhisk\(^9\).

A man is shown dancing\(^10\) alone holding his Angavastram.

Men and women also used to dance together and thus a number of dancing couples are shown\(^11\)(\textit{fig. 206}).

1. Second Chauvarya T Un;\(^{\text{male dances with sword and shield}}\) Somnath Museum.
2. Lt out Sm T facing Sun T Konark.
3. Lt out entrance gate Teli T Gwalior Fort.
4. Sm T on thirt of Mahadeva T\(^{\text{Osian}}\).
5. 4th Sanctum rt out Parasvanath T\(^{\text{Pattu}}\).
6. Room 2\(^{\text{Kota Museum}}\).
7. Chausikha Mandap Vastupal T\(^{\text{Girnar}}\).
8. Lt out Sm T facing Sun T Konark.
9. Lt out Teli T Gwalior fort.
10. Padmanabha \(^{\text{& Chandrabhaga Patan}}\).
11. Lt and Lt out entrance gate Teli T Gwalior Fort; Sun and Vishnu T\(^{\text{Kiradu}}\) Kota Museum; Ganessa T Ataroo.
Literary hobbies:

In the medieval period when education was quite popular, learned men and women also arranged Kavya-Ghoshti or competitions of posts for reciting the verses already composed or to compose fresh verses then and there on the spot. In such competitions both men and women took part together.

Women Hunting:

Hunting was of course a most popular pastime with gents, but ladies did not always keep away from it. This is corroborated by the scene showing the woman armed with bow and arrow, pulling out the string to release an arrow and shoot the lion or the dragon in front. Women holding sword, ready at hand was as well as the shield and another lady hunting a boar with sword and a shield from horse back may also be counted as taking part in hunting excursions.

Female Jugglers:

Jugglery was another pastime in which both men and women took part. The tanashā of the Nata and Natini or the male and female jugglers is very much liked even today. But these days we generally see them in a circus performing tricks.

Two women are beating drums while one is showing physical feats.

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1. 4th Sanctum at out Parsvanath T Mt Abu.
2. 2nd Sanctum at out Parsvanath T Mt Abu.
4. Sm T near Vishnu K Kiradu.
A female juggler is shown walking on her hands while her body is held high, upside down\(^1\) (Fig. 207).

With her legs astride, this woman is resting both her hands on the earth. Her body is twisted in a circle. She seems to be ready to jump\(^2\).

**Animal combat**

Besides the above pastimes in which both men and women took part together, there were a few pastimes exclusively reserved for men or were more popular with them, though there was no taboo on women for taking part in them. In this category fall scenes depicting a man’s fight with animals like elephant or a horse. Elephants and horses were not only trained for taking part in hunting excursions and war, but also for fighting with their trainers. Thus both the trainer and the trainee showed their skilled bouts and entertained the audience. The Vishnu Temple at Kiradu shows in its frieze all round the temple, a few such scenes.

A horse with two men\(^3\); man on horse back\(^4\); and one on the back of an elephant\(^5\) are shown exhibiting their skill.

Two elephants are fighting\(^6\). Their trunks are entangled and the drivers are also seated on their backs (Fig. 208).

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1. Ekalinga T.
2. Room 3 Shuvaneswara Museum.
3. Front rt Sm T Badnawar.
5. Back out Sm T facing Sun T Konark.
6. Outside Kalika T Chittor.
Wrestling:

Wrestling also, like combating, was a pastime more popular with men. A number of such wrestling scenes are shown on pillar tops and in the small friezes of the temples (Fig. 209).

One interesting scene shows two wrestlers absorbed in wrestling. A chariot passes by and the bowman in the chariot is preparing to shoot arrows at them, but none is aware of his presence.

Exercise:

Body building through hard exercises such as weight lifting, breathing or Prānāyāma was also practised and this too formed one of the popular pastimes with young men (Fig. 210).

Hunting:

As shown above hunting was liked by some bold women in society but with men it was a popular pastime. Right from the King and the Courtiers down to rich and poor classes of men, all indulged in this game. Besides being a pastime it was a profession for a few, and a good number of scenes relating to hunting have been found.

Horseman is in hot pursuit of a boar, a hunter is aiming at a deer with bow and arrow or is killing a boar also with a bow and an arrow while one of his companions accompanies him with sword and another

1. Somnath Museum; Rt out Naulakha T Ghuali; Sm frieze outside Sm T facing Sum T Kodhera; Rt out Sm T facing Sun T Konark.
2. Somnath Museum; Rt out Visha T Kiradu.
3. Big Chauvarya T Unj; Somnath Museum; Rt out Naulakha T Ghuali; Rt out Sm T facing Sun T Konark.
4. 1st Sm T in the Campus of Mahabir T Osian.
stands by, a lady is also watching the scene\(^1\); A man is shown carrying the
dead boar on his shoulder holding its hind legs. It seems that the
boar is not stone dead as the man has lifted his right hand to strike
at it\(^2\).

Hunting the Lion must have been the crowning act of a hunter
to add to his fame. A scene depicts a Lion attacking a man, who
had come to hunt it. A riderless elephant and a horse are also shown
in the scene, behind these come a few men in a procession apparently
to protect the first man, who is being attacked by the Lion\(^3\).

An armed man passing through the jungle is being attacked
unawares by a lion. But he seems to be prepared for such an exigency\(^4\)
(Fig. 211).

SWORD FIGHT:

Chivalrous men often performed interesting feats with swords.
It was more interesting to watch two swordsmen showing their skill, each
surprised the other by new feats and thus entertained the audience.
Scenes depicting this are –

Two men are fighting\(^5\). A bird is also depicted.

An unruffled opponent is shown lying on the ground, facing
the swordsman who stands with his sword\(^6\).

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1. Pillar base Mandap facing Sun T Modhara.
2. Lt out Sm T facing Sun T Konark.
4. Lt out Sm T facing Sun T Konark.
5. Sanctum roof Totesvara T Gr 1 Radwaha; outside
   Vishnu T Gr 2 Wadhwa.