CHAPTER II

ASPECTS OF SOCIAL LIFE

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2.1 Office of the Queen

The queen played a vital role in the administration of the Hoysalas. The Hoysala queens enjoyed some special powers and privileges in this period often they ruled over small towns, nadus and even kingdoms rarely they witnessed joint rule with their husbands. Occasionally they held position as exalted as that of a Mahasamantha and worked with the official hierarchy of the ministers and advisers. The favourite queens were powerful usually the chief queen had royal insignia, the white conchi, the white umbrella along with the golden rod and the Chamaras¹.

Santaladevi, the queen of Vishnuvardhana, was always associated with the king in administration and with panchapradhanas while making grants².

Achaladevi along with the crown prince Kumara Ballala witnessed the joint rule in the last days of Narasimha I ³. The queens of Ballala II were capable administrators and warriors.

The queen Padumaladevi was the ruler of Hosahadagali by 1212 A.D. During the time of Narasimha II once when Umadevi found that the two temples could not pay taxes to the govt. even from the funds allotted for the Amritapad and therefore suspended temple services, she organized the allotment withdrew all the vritties associated with the temple
and granted it to other Brahmins who could pay siddaya and 2½ panas per vritti to the temple.  

By 12th century Balla Mahadevi ruled independently over the Alupa kingdom.

On the whole, the consequent increase of the chief queens on their husbands, separate establishment to serve the queen and their paraphernalia came to be established like srikarna, perguda, mahapasayata, Antapasayata and so on. For instance pergade Naganna served as Srikarna to assist the queen Padmaladevi during the period of Ballala II. Anthapasayata was connected with the harem of the palace. Besides, the queens had other social obligations to discharge. They made a number of grants for philanthropic activities, agraharas, temples and Basadis.

Another queen Bommaladevi, wife of Ballala was also an administrator and she is described as ruling from Dvarasamudra in one of her insps. She was even entitled to the position of Mahamandalesvari. This information is provided by an insp of the time of Ballala II dated 1184 A.D.

The parents Chandayya and Mallidevi express happiness over the birth of their daughter Somavve and go to the extent of calling her ‘Kuladipike’. Such instances are rare during the
period. Even the birth of Santaladevi is, considered as a prasada from Dharmesvara that instead of cursing their fate for the birth of a daughter, her parents considered it a ‘punya’.

The women of the royalty were given education as evidenced by insps. Most of the Hoysala queens were highly educated particularly in the fields of fine arts like music dance and literature. Shantaladevi is referred to as vagadevi in education\textsuperscript{10}. Her proficiency in fine arts is well known. Many insps praise her knowledge of music and dance. Epigraphs have choicest phrase to describe the proficiency of Santala in the fields of dance and music. They are gitavadya nritya sutradhare, sakala Kalagamanune, Vivekayaka Brihaspati, Sangita Sangata Saraswathi, Vichitra Nartana Pravartana.

Ballala II’s another queen Padmaladevi was an administrator of Hosahadangile\textsuperscript{11}.

Umadevi, another queen of Ballala is perhaps the most distinguished administrator who took active part in the political affairs. The insp from Kanakatti dated 1209 A.D. gives a graphic description of the personality of Umadevi\textsuperscript{12}. She was administrator of Magare 300.
Another queen Ketaladevi is known to have taken great interest in financial matters as well as giving advice to the merchants\textsuperscript{13}.

The wives of many of the Hoysala generals and ministers were also well educated. The famous general Gangaraja’s wife Lakshmamale is described as pandite in an insp from Sravanabelagola of the time of Vishnuvardhana, dated 1121 A.D.\textsuperscript{14}.

Gangarasi wife of Mahamandalesvara Edavarideva, is referred to as an equal to Sarasvati in all arts’ (bahukala parinate Sarasvatigene).

Mandalika Ballideva’s wife is described as Sakalakala Saraswathie and gitavadya nritya pravine\textsuperscript{15}.

Mandalika had a wife Sitadevi. She was well versed in fine arts. An insp from sira describes her as sravya kavya divya gita vadya nrityadi vidyaprivine and kavi gamaki.

Vadi Vagmi Vaitalika Jana paritushte\textsuperscript{16}. Thus she was a scholar, poet, gamaki and good speaker in addition to proficiency in music dance and playing instruments.
Mahamandalesvara Ganga Permadi’s wife Bachaladevi was also an accomplished artist. Her titles include ‘pratipaksha gayakagana mana parikhandane’ 17.

From all these evidences it becomes clear that queens, princesses and daughters of high officials were given good education, with particular reference to fine-arts and literature. Unfortunately, insps of the period do not provide information regarding the education of women of the lower classes and lower communities. Perhaps they did not get a chance to educate themselves as they were busy in the services of others or helping in agriculture.

Women of the royalty spent their time and leisure in helping the kings in administer or themselves administering smaller territories and accompanying their husbands on tours visiting temples. In addition they seem to have spent a lot of time in decorating themselves with ornaments and by making coiffure. They also played with pet birds and animals during leisure time. Most of their time was spent on visiting temples and arranging for proper administer of gifts.

**Royal Durbar Pl.No.5**

Royal Durbar, probably of Ballala II, with the king seated on a high stool, the female figures on sided bearing chauris and then other warriors with various arms like swords, oblong
shields etc. May it represent the king in counsel on a battle field since the usual paraphernalia of a durbar scene are missing? If so, it reflects the hetcic battle–ridden times of Ballala who war busy in many fronts during this period.

### 2.2 Women Warriors

The position and status of women is considered to be an index of the level of cultural development as well. A health society is that in which more and more women take part in more and more political and cultural activities.

The Hoysala Queens were not just content with the administration of provinces, but also evinced much interest in military administration.

An interesting, but unfortunately incomplete inscription dated 1140 A.D, refers to a crown–riding school which was being maintained by Bammaladeve, the queen of Vishnu Vardhana. The purpose of the Inscription was perhaps to record a grant of donation made by one anantapalasahani, who was a trained in Bammaladevi’s crown riding school, for it abruptly ends with the words ‘Sarvabhadhapari-haravage’ or free from all troubles.

It is interesting to learn that a women was capable of looking after the administration of an institution particularly
connected with military training. It is also probable that the grant was made for some Military purpose, since its specifically mentioned that it made by a trainer employed in the crown riding school. But in the absence of any clear evidence, it is not right to draw a definite conclusion. Had this inscription been a completer one, it would have definitally given much interesting information.

The Hoysalas has well organized military administration. The king was the supreme lord of the military forces. The standing army was composed of infantry, cavalry, elephantry and chariots along with weapons such as bows, arrows, lances and swords. Horses were imported from Arabia, through merchants. For example, Chatta selti son of Mareya imported horses and elephants in ships by sea and sold them to the kings.

Umadevi accompanied her lord on his expeditions to the north and actually took part in the raids organized against mallidevarasa of Belagutti who had rebelled after the death of his father Isvaradevarasa. She governed Dorasamudra and carried on the administration while the king was out on an expedition.\(^{18}\)

Bommaladevi one of the senior queens, ruled Nirgundana in the year 1179 A.D. and waged war against Sankama.\(^{19}\)
Once Abhinava Ketaladevi ordered the gonads and Settis of kundavada to establish Wednesday fair in that village. She seems to have managed the affairs of the govt. by 1202 A.D. effectively as her lord was constantly on the movements engaged in military campaign\textsuperscript{20}.

A Hoysala sculpture which represents gallant war horse raiders has been depicted in the freezes of the outer wall of the Kedereswara temple at Halebid. The war horses depicted with large coat of mail descending well below the knees. The head of the horses was covered with plates of steel. Thus the sculpture of the period depicts the battle field in which the soldiers use any art to inflict the great damage on the enemy. Ref Pl.No.\textit{2 & 3}.

Bommaladevi queen of Ballala II was also a warrior. She is said to have plucked the hill chiefs by the root in 1177 A.D. while her husband was busily engaged in the conquest of uchchangi\textsuperscript{21}. She was the daughter of Mokhari Lakkayya who was governing Halikal in Nirgundand.

Sculptures from Chennakeshava temple at Belur clearly depicts women going to war field and fighting. Ref Pl.No.\textit{2, Pl.No.3}.
Dr. Derret has pointed out Hoysala queens not only exercised advertise authority; each with her own ministry and stewards under her, military campaigns. Pl.No.4.

2.3 Women as Manager

Women were considered competent to assume a responsible position. For instance: A record in the Kunjeswara temple at Hiriyuru contains an interesting information about the acceptance by society of a lady as the manager of a temple. She is Chandavve, the daughter of Kandanambi and Chandiyakka. Kandanambi built a temple for Siva in memory of his deceased son Kunja and appointed his daughter Chandavve as the manager (Odeyalu) of the temple for the purpose of carrying out the ceremonies. He granted her hombali by pouring water in the presence of god Kunjeswara and Rudraskti, the Rajagura of Dorasamudra, Kampancharyyya of the 120 temples, priests, countless Mahajans farmers and the two priests of Multana hosavur. What is more interesting is that all these witness not only accepted and honoured her appointment, but also joined with Mada-Jiya Bhuta-Jiya, Machchera Anantha-Jiya of the capital Arasiyakere and others in bestowing on her the Vihhutipatta (the crown of authority) and granting her the rank of Gana-Kumari which meant the daughter of Ganas who were all the hosts of followers of Siva, the Jangamas. That all the respectable persons of the capitals and also of that place
called Muttana Hosavur recognized and respected a lady as the rightful person to collect and control all the tributes due to God Kunjesvara and Manage. This temple can be taken as a proof for the respectable position given to women in the political field.

2.4 Women as Fighters

Women too fought for justice, who approached the king with their grievances or demands, for instance: An Epigraph of 1147 A.D\textsuperscript{23} speaks about a lady who fought for justice. She was the great Kanakavve, the daughter of heggade Chaudamayya and Chandramati. Her young brother was called Mallideva, Kava-raja was her son. The grant formerly given to the temple of Kalideva erected by one Rayana dandanatha was taken away during the reign of the Hoysala Narasimhadeva. Then Kanakkvve made it a public issue, spoke for justice and succeeded in restoring the grant. She also appealed to king Narasimha and made him grant the ur Adigere for offerings to Kalideva. \textbf{P1.No.2}.

2.5 Women as Queen Regent

Ketaladevi, queen of Ballala II, was acting as the regent during the absence of the king. She was also participating in court activities.
Somaladevi was highly esteemed efficient person in maintaining law and order and discipline.

Demiyakka, wife of a merchant chamunda was well read. Lakshmi Mathi, wife of Dannayaka Gangaraja was famous for the gift of learning.

**Pl. No. 5**: Darbar scene of Ballala II with his queen.

**Pl. No. 6**: Darbar scene of Vishnuvardhana with is queen Shantaladevi.
References

1. E.C. V Cn 254
2. Ibid V Cn 162
3. Ibid V AK 124
4. Ibid, 58
5. Ibid V my 219
7. E.C.V AK 40
8. Ibid XI Dg 105
9. Ibid II Sr 128
10. Ibid VII Cn 39
11. Ibid XII CK 14
12. Ibid VII Sh 97
14. E.C IX Cp No 20
15. E.C. V AK 124
16. Coehho Nillian, the Hoysala Vamsha p 254
17. Karnataka Kannada Vishwakosha 179 p 968
18. E.C VII H1 No 28
19. E.C. XII TP No 35
20. E.C VI Kd No 127
21. MAR 1926 No 6
23. E.C. V AK Viraganga Poysala 1140 No. 58
2.6 Marriage

After education the girls used to be married as arranged by their parents. While selecting the bride or the bride-groom, the status of the family weighed more than others. There are epigraphical references to the marriage of Hoysala prince and princess. Invariably the marriages took place between two royal dynasties. This might have been done for political and diplomatic considerations also because matrimonial alliance provided help in times of war by enemies. Narasimha II gave his daughter in marriage to Chola Rajaraja III, in the absence of contemporary ruling families, the next best for matrimonial alliance was samantas, Mahamandalikas and Ministers. This can be illustrated with some examples.

Santaladevi belonged to a family of heggades on her father’s side and belonged to another equally faithful and sincere subordinate’s family. Naturally Vishnuvardhana’s parents selected this prestigious family. Likewise Vishnuvardhana’s daughter Hariyaladevi was married, to Mahasamanta Singadeva¹.

Bommaladevi, one of the queens of Ballala II, was the daughter of Mokhari Lakkayya who was a Mahapasyita and administrator of Hulikal².
Another queen Umadevi was the daughter of Kesavayya who was a Heggade and Rajadhyaksha under Battala³.

The girls were married quite early Kanyadana was a popular marriage. Early marriage was in existence.

It is also interesting that both the parties of the marriage had to pay these taxes.

Polygamy was the most common practice during the period, particularly among the royalty. It is surprising to see that some of the Hoysala kings had ten wives. The following is the list of Hoysala queens.

<table>
<thead>
<tr>
<th>Ereyanga</th>
<th>1. Echaladevi</th>
<th>2. Mahadevi</th>
</tr>
</thead>
</table>
5. Ketaladevi
6. Abhinava Ketaladevi
7. Madhukalambike
8. Baichaladevi
9. Bhagaladevi
10. Tuluvala Mahadevi

Polygamy was not confined to Hoysala kings alone: even the Hoysala Generals and ministers also married more than one women.

Mariyane Dandanayaka had two wives Dekavve and Chamavve⁴.

The famous general Gangaraja had two wives⁵ Lakshmimati and Nagaladevi. Another officer by name Kannayanaka, had three wives Javanavve, Unmave and Kallavve⁶. His son Singayanayaka also had three wives Kettavve, Nachavve and Honnavve⁷. It is gratifying to note that all these women had the honorific titles like Dandanayakiti or Nayakiti, attached to their names so as to suggest their status as wives of Dandanayaka of Nayakas.

A beautiful sculptural puramic scene of kaiyidhara and Panigrahana of Lakshmi and Vishnu is depicted in outer wall of Halebid temple see photograph Pl.No.7.
A beautiful sculpture of the epic scene of Arjuna shooting at fish in Draupadi Swayamvaravara is depicted in the outer wall of the Halebidu temple Pl.No.8.

The queens shouldered the responsibility of promoting the prosperity of the kingdom by enlisting the services of able chieftains to the royal house and strengthened it by marriage alliance with the royal family itself.

Keleyabbarasi or Keleyadevi, the queen of Vinayaditya brought up Mariyane Dandanayaka as though he was younger brother, got him married to Dellavve and conferred on him the lordship of sindagere in Asandinad. Pl. No. 9: Sita Kalyana
Pl. No. 10: Marriage Procession
References

1. E.C. VII md 22
2. Ibid V my 24
3. Ibid V 90
4. Ibid XI cm 210
5. Ibid 1 Bl 389
6. Ibid VI Krp 82
7. Ibid 84
8. Ibid VII SK 235
2.7 CASTE

2.7.1 Malegaras (Florists)

The Hoysala epigraphs mention the existence of a group of people whose occupation was exclusively flower-garden making and flower selling. In some of the towns where there were religious centres there lived in a sizeable number pursuing this occupation\(^1\). To pursue their occupation, now and then, lands and flower gardens were given as incentives to the cultivators to grow flowers and for flower sellers. For instance an epigraph from Hassan taluk records the term Hoodota\(^2\) and states that it was given to the Keshava temple at Honnavara during the time of Narasimha I in the year 1149 A.D. A record of Tanagundur mentions that twenty kambas of land were granted to Hoodotada Malegara\(^3\) in the year 1157 A.D. Further a lithic record mentions that the senior treasurer singayya granted a piece of land for flower garden during the time of Ballala II in the year 1209 A.D.\(^4\) One more land grant of 20 kambas were given to the Malegara or cultivator\(^5\) (Devara Hoodotada Sakuva Malegara) during the time of Narasimha II in the year 1228 A.D. Likewise one can come across land grants for flower garden given by the various agencies with the permission from the rulers. Further a record of Magola states that the money grant of G.2 was given to the one cultivator Kellaya for sowing the flower plants in the flower garden of the temple Gopaladeva in the year 1233 A.D.\(^6\) Once the Hoodotada totigaru were given the money grant G. 3, at the time of the
grant of two villages Baby and Tarani for the upkeep of the lord Mallikarjuna temple at Basaralu by Harihara Dandanayaka during the time of Somesvara in the year 1237 A.D.7.

From the above illustrations it may be inferred that the flower grower and the flower seller were one and the same. It was he who cultivated, grew and sold the flowers. The terms like Malegara, totiga etc., as revealed in inscriptions would mean the one and same thing.

A variety of flowers and scented leaves were grown by the Malegaras in the flower gardens like Bettatavare, Mallige Surahonne, Naidile, Sevantige, Gujige, Honnadavare, Iruvantige, Sampige, Suragi, Hongedige, Kadu Mallige, Molle, Kedage (Girimallige and Kadu Mallige are probably one and the same) Maruga and Padari8.

A provision was made for the Malegaras to live in groups in separate blocks called Malegare keri in the religious centres of towns and cities9. The poet Rudra Bhatta has referred to a separate street for the Malegaras. A grant of Sravana Belagola records the extension of a separate street for the cultivators and sellers. In fact men and women folk of this group pursued this occupation. Their main duty was to supply flowers at the time of the offering of the puja in the temples. They were named as “Hoomaravavaru”10.
The florists were well known for tying flowers of various garlands, costumes and ornaments. The flower costumes and ornaments like Kankana, finger rings of Sevantige, armlet of hematamarasa, Katisutra (waist band) Poobale, mudre and bichchole of Kedage flowers were occasionally used in amorous sports. The Malegaras like the merchants had their own guilds like Malegara Nalvattokkalu, Malegara Aravattokkalu, Malegaragottali, whose exact meaning is not known. Probably the suffix indicates the number of members.

### 2.7.2 Balegaras (Bangle sellers)

Bangle selling has been the traditional occupation of certain families even to this day. They are known as Balegararu. The term as such Balegara, Balegarakula, Balegara sthala and Baleyavattana as depicted in the Hoysala epigraphs reveals the attitude of the followers of this profession. In fact Bangle wearing is common among women of all castes and religions. Selling of Bangles by individual vendors moving from one house to another and villages to villages with Balemallaras containing bangles of varieties of colours and sizes has been an age old practice and has become a caste based occupation. As wearing of bangles has been considered as auspicious token for the women folk bangles became an essential ornament to them. Hence certain families of bangle sellers took to manufacture and selling of bangles in the Hoysala period. Wearing bangles as a
custom by women allowed certain minor social groups to take up as their profession. Such professional groups of families have been referred in the Hoysala epigraphs as Balegararu. For instance an epigraph from Belur taluk records the name of Pandiya Balegara during the time of Narasimha I in the year 1162 A.D.\textsuperscript{13}. Again an inscription of the same taluk mentions one Bangle seller by name Marisetti and states that he belonged to the guild of the Iyyovole, visited the Poysala kingdom on business in the year 1177 A.D.\textsuperscript{14} Kesavasetti, another bangle seller lived during the time of Ballala II in the year 1205 A.D.\textsuperscript{15}.

Similarly a reference has been made to bangles in the contemporary literary sources namely Pampabharata and Leelavathi Prabandham. Accordingly, the poet Pampa states that Kichaka was crushed by Bhima as elephant trampling a bundle of glass bangle\textsuperscript{16}. A reference has been made to a bangle seller who visited the locality of the prostitutes for his business in the story of Leelavathi Prabandham\textsuperscript{17}. In fact, ranna, by occupation, was a bangle seller. One more bangle seller by name Mallasetti alias Hasiyappa lived during the time of Somesvara in the year 1251 A.D.\textsuperscript{18}. A record of 1261 A.D. states that Senahalli, Kalla Kungarje and Nittur became the centres of manufacturers of Bangles\textsuperscript{19} (Balegara sthala) Narasapura of Kudligi taluk, Bellary district was another one such flourishing centre\textsuperscript{20}. Buchanan who visited India in the
18th century speaks of one centre Muttodu in Chitradurga district. He mentions that these bangles were of five colours namely black, green, red, yellow and blue. The glass produced there was opaque coarse and that material needed for glass making were available in the neighborhood of the place. Another famous bangle centre was Channapatna during Hoysala period. One interesting thing may be noted in this regard. Like the settis of merchant class, the suffix setti has been attached to the Bangle sellers. It seems that the Bangle sellers did not possess their own guilds. We do not come across any sort of independent guilds that belonged to them in the Hoysala epigraphs during our survey. Perhaps they were the members of the Five hundred of Iyyavole which was common to become member for all the merchants.

2.7.3 Tambuligas (Betel Sellers)

Usually like the Malegaras, the Tambuligas were the betel growers and betel sellers. Their chief occupation was to cultivate betel leaf creepers in their respective gardens. In fact Betel leaves were a regular commercial crop during Hoysala period. Although our records are not copious regarding the position of the betel leaf gardens yet we get some information on the products of garden lands both at the hands of commanders and Dandanayakas. For instance an epigraph from Arkalgud taluk mentions betel garden for the gardeners
to cultivate the betel leaf creepers. Some more references are found in the areas of Tarikere taluk.

Tambuliga community who traded betel leaves and nuts held an important place in the Hoysala period. They traded all over in and outside Karnataka. This guild system originated as a product of the social structure in a country where each caste specialized in a special field of activity. Inscriptions of the Hoysala times have referred to the guilds of the Tambuliga 1000 (Tambuliga Sasirvaru) Nanadesi tambuligas and tambuliga settis whose exact meaning is not known and difficult to interpret in exact form. However, G.R. Kuppuswamy in his book Economic Conditions in Karnataka has referred to Tambuliga 1000 and Nanadesi tambuligas. Accordingly Tambuliga 1000 is a guild which appears to have been called after the commodities which they traded and that of nanadesi tambuligas can be explained in context of the trading activities of the merchant community with different lands. For instance an epigraph from Belur taluk records the terms like tambuliga 1000 of Haveri. Tambuliga 1000 of Dorasamudra and others gave a cart tax to a deity of Parsvanatha Besadi in the year 1142 A.D. Again a record from Nagamangala taluk mentions nanadesi Tambuligas goave one Tara a tax, out of their sales of betal leaves to the deity of Amrita Linga during the time of Narasimha II in year 1228 A.D. Hence they are referred to regional level or a regional
federation either intra-regional or inter-regional\textsuperscript{26} (between different parts of Karnataka or between Andhra and Karnataka). Their occupations thus raised the lower strata up to the level of forming trade guilds of their own which were recognized by the Hoysala state.

\section*{2.7.4 Medas (Basket Makers)}

They were another caste based on occupation that was carried on by both sexes of this period. The Hoysala epigraphs refer to them as and Gavares\textsuperscript{27}. A reference has been made to one Medadere in the record of Dharmapura. Several inscriptions have referred to his occupation.

The various articles for the purpose of domestic work were met with bamboo strings by the Medas. Basket Pans, Mora (plaited out of Greed grass) winnowing basket, chibbalu, mankari, Hedige, Kesaru\textsuperscript{28} (Square Baskets) were sold in large scale in fairs as one can observe today in the market. The plaiting of Mora was mainly the profession of women folk\textsuperscript{29}. Pendals, Umbrellas and temples are made out of bamboo strings and reed grass was common in use. Similarly a reference has been made to one Belur keta, a basket maker and a vachanacara, who once decorated the flower car along with his brothers at Belur (Honna Magadada Hooderu)\textsuperscript{30}. Sometimes the basket makers received money grants for the preparation of articles\textsuperscript{31}. 

2.7.5 Chippigas (Tailors)

Tailors were referred as Chippigas in the Hoysala epigraphs. This group was confined mainly to the business of tailoring. The tailors cut the clothes and made dresses of various designs. They were highly skilled in the art of making dress. The different designs of panties (Challanas) and bodicies (Kanchukas) were stylishly stitched by them. They were the producers of ornamental dress from a piece of cloth. For instance an inscription from Belur taluk has referred them as “Vastra Khandita Sringara Chithrodhbhavaru”\(^3\). Most of them lived in the capital city of Dorasamudra. They formed the company of their own viz., Chippigagottali. They also served in the army as tailors. They were particularly meant for stitching clothes for the army men. For example an inscription of Belur taluk dated 1279 A.D. refers to the matter of the clothing of all the army\(^3\). We do not know whether women tailors existed in the Hoysala period. The use of needle and thread were familiar to them. For instance one Sujikayakada Ramayya may be recalled in this regard.

2.7.6 Ghattivaltis & Gandhigas (Perfumers)

The use of musk, chandana, sandal pastes and powders by the rich and the royal folk provided an opportunity to pursue this occupation by men and women. Women who were after this profession were known as Sairandhris or Ghattivaltis. Men who pursued this profession were known as
Gandhigas. Women who followed this profession were appointed in Sandal shops. Their duties were to paste, and powder the musk, chandana and sandals. Sometimes some women were meant only to bring water for the sandal shops. Their nature of work has been beautifully depicted in Leelavathi Prabandham\textsuperscript{34}. Scented cosmetics like scented water, and chandan, sandal, camphor, scent of muskcat and muskdeer were carried by the Gandhigas for the purpose of trade\textsuperscript{35}. They carried these commodities on their shoulders moved from place to place for selling purpose. In fact Rudrabhatta in one place has referred to the streets of sandal market and the locality of perfumers\textsuperscript{36}.

2.7.7 Gollas

They were also named as Govas, gopalakas, cattle rearing was their chief occupation. A reference has been made to their daily life in leelavathis prabandhan. Both men and women forlk Turugarrati were expert in milking cows. The selling of milk, butter, curds and milking cows were the main occupation.

Their daily life has been excellently carved in theird paned of the Lakshmi Narayana temple at Nuggehalli of Channarayapatna taluk.ref Pl.No.11.
We find sculptural evidence to prove that Gollas or Cowherds lived during the said period. Routine life of the Cowherds was to sell milk. They carried milk in a pot. **Pl.No.12 & Pl.No.13.**

### 2.8 Festivals

Festivals whether religious, social, royal and seasonal have played an important part in the life of the people from time immemorial. The Hoysala period is no exception to this. In general, the sources of this period mention a number of illustrations with regard to the celebration of festivals. Since then they have come down to us as a part and parcel of our custom in life. The temple being the centre of socio-religious activities played a second fiddle to the festive occasions. Encircled by the temples the festivals played a predominant role in human activities.

The Hoysala state as represented by the rulers inherited certain festivals. As a protector of dharma the state unheld festive values and allowed them to continue to flourish quite well. The state and the special agencies offered innumerable land and money grants for the celebration of these festivals. Normally, the grants were given to people in every nook and corner of the kingdom by royalty, Dandanayakas, ministers, the officials, the heads of the towns, the Sthanapathis of the Mathas, the merchant class, sometimes along with the temple
priests, 18 castes, the inhabitants of the village, town, right from the rich family to that of common to celebrate the various festivals. For the purpose of the study of this section the festivals of the Hoysala period can be classified and studied under different categories. They are:

- Festivals (Vratas) of the Jains
- Festivals of the Saivas
- Festivals of the Vaishnavas
- Special festivals of the temples in general
- Festivals of the royals
- Festivals of seasons

**What is meant by a vow or festival?**

Many of the vows or festivals have come down to modern times. The changing of season brought out changes of these austere vows. These vows are mostly observed as festivals as suited to the different growths and products of the particular reason.

The term as such vows or Vratakathe or the festivals are very difficult to deal with. Hemachandra in his work “Trishestri salaka purusha charite” raises a question about fiction and terminology. In a conversation between a minister and a dwarf the minister said “Tell us an interesting Katha”. The dwarf replied “shall I tell a katha or a vrathakka?” questioned as to the difference between a katha and a
vratakka. And the dwarf said “A vratakka is one own adventure; A katha is the adventure of men of former times”. Further Hemadri has given a long list of 1000 vratas to be performed on various occasions. Some of them are to be performed according to week days, some others on months and seasons and still others to propiate various Gods and Goddesses and the remaining ones have special significance. However the vows or the festivals are synonyms and inseparable.

**Festivals (Vratas) of the Jains**

In fact giving grants to the festivals on many occasions became an established custom in this period. Most of the Jaina festivals were celebrated in Basadis which were the centres of socio-religious activities. The Jains were noted for severe austerity, observance and Upasanas. Some of the festivals are under review.

**Jivadayastami, Srutapanchami and Pushpanjali festivals**

These are popular festivals among the Jains even in modern times. This has been celebrated on the day of Durgastami as a symbol of non-injury during the festival Dasara. Sravakas would celebrate the festival by fasting on that day. A reference has been made to fasting of sravakas on that day in Yashodharacharite. The Poet Janna states that this festival was the most famous and sacred among the other
vratas. Simultaneously an epigraph from Belur Taluk records this festival along with Srutapanchami and Pushapanjali while registering money grant Gadyana one for each festival by Appayya Gopayya.

**Nandisvara Parva or Astami**

Nandisvara Parva or Astami was another important festival of the Jains. The main aim of this festival is to signify the importance of Nandiswara which attained moksha through the worship or Ratnatraya i.e., Samyakdarshana, Jnana and Moksha. A reference has been made to this festival in Leelavathi Prabandham and Neminatha Puranam.

Samyukta Kaumudi of Mangarasa gives information regarding this festival. Accordingly, there are eight parvatas named ratikara in the Nadiswara island. The performer of this vrata has to fast 8 days on alternate days and perform puja for the eighth Jaina bimbas. The performer of this vrata obtains supernatural divine power. An inscription mentions that one Manika Poysalachari, the chief of the sculptures gave grants to Sri Gunasena Pandita on Tirunandisvara day. Once a royal gift of Ballala II was sanctioned in the form of money grant to this festival.
Anantha Nompi or Vrata

Just like the Ananthapadmanabha vrata of the Hindus, this festival was celebrated by the Jains with little difference. The festival was performed in the name of XIV Thirthankara namely Ananthaswamy. This festival was so popular during the time of the Hoysalas that it has come out in Janna’s work Ananthanathapuranam. The religious rites of this vrata have been dealt with by the poet. It has appeared in one of the records of Belur and states that once all the residents of Dorasamudra collectively granted Akshaya Bhandhara at the closing ceremony of Ananthavrata while Arhadeva, the disciple of Padmasara Bhattaraka Deva extended money grant for conducting its aradhana at the time of installation of the God Santhinatha at Halebid in 1265 A.D.

Upasana

Upasana means worship or adoration. The worship of female deity like Yakshis gradually attained supreme importance in Jain festivals. The Jains women devotees of this period took the initiative, came forward to celebrate the worship of yakshi like Sripanchami, and Padmavathi. A reference has been made in Mahadhavala grantha which was probably written in the days of the Hoysala king Vishnuvardhana, and Santala has referred to this festival. Further it is mentioned that Srimathi, the wife of
Rupamathisen, performed this Upasana and presented the above test as a gift to Maghanandi Acharya.

**Padmavathi Upasana**

The worship of female deity Padmavathi became a prominent feature in the sphere of Jainism. The Jains women folk were accustomed to worship her at length and in varied ways and craved for her blessings. A reference has been made to a childless queen Vibhramalekhe who worshipped and prayed yakshi for particularly a female heir in an age of male world. Later Lilavathi was born to her.

**Festivals of the Saivas**

A very few festivals have been recorded in the Hoysala epigraphs as well as Vachana literature. The annual festivals like Sivarathri and Tirunal and the monthly festivals like Vaisaka, Kartikapaurnima etc., drew attention of the state and attained religious and social importance. Many money and village grants were registered to conduct special worship on various occasions on a grand scale by the state and other agencies etc. Some of the festival are noted below.

**Annual festival Sivaratri**

Among the festivals, this was the most reputed festival. The sources are not much informative regarding the religious process of this festival. Alberuni mentions that this festival
was celebrated on the 16th day of Phalguna. According to P.V. Narayana it takes place on the 14th day of Magha. However the Hindu almanac mentions and relates to the 13th day of Magha. Fasting and incessant worship throughout the day and night in temples attached a special importance to the festival. A reference has been made in the works of Harihara to the arrangements of music concerts. For such festival the Hoysalas did not lag behind to extend liberal endowments to conduct the annual festival. The kings like Ballala II, Narasimha II, and Narasimha III and their officials very often offered land and money grants for the Puja items, for double daily allowance and Panchamrita and some shares of Vritti revenue rights for the services of the God Siva during the time of Sivaratri festival. Thus for about a century with intervals, this festival received greater attention by different social groups in the Hoysala period. Sivaratri which has flourished since several centuries has come down to us without any change.

**Somesvara Tirunal Festival**

This festival originated during the time of the Hoysala king Somesvara. Of his own accord, munificent endowments were given by him to celebrate this festival at Jambukesvar temple in the third year of his reign. Like the annual festivals, the monthly festivals like Karthika Vaishaka, Karthika Pournima and Tai or (Magha) received much attention by the
Hoysala state. The rulers and the officials offered much gift of income from the land and houses to conduct these festivals in their respective months.

**Festivals of the Vaishnavas**

Like the festivals of the Saivas, Vaishnava festivals also received great impetus by the state and officials. Annual festivals like Tirunal Tiruvate Bhimana Dvadasi, Indra Parva, Tiruvaliyata etc., and festivals of the months like Sri Ranganatha Thirtha festival, Tiruvengalanatha Thirtha, Dhanuparva etc., have received much attention. Some examples are given below:

**Annual festival of Vaishnavas**

Marriage festival: This is a temple festival connected with the celebrations of the marriage of the deity Manjunathar with the Goddess, just like the Srinivasa Kalyana at Tirupati of the present day. In fact, an epigraph from Bowringpet Taluk records this festival that was celebrated during the time of Narasimha III. It states that certain lands were given as devadana as Tiruvadiyattam for the celebration of the marriage festival of the God Manjanalvar by Mahadandadhikar Amritesvara Dannayakar at the time of building an encampment at Vijaya Mangala in 1267 A.D.
**Tirunal Tiruvate Festival**

This is the Birth day festival of Lord Vishnu. The affairs of this festival were left in the hands of Srivaishnava Mahajananas. They appointed two servants to plant flower shrubs in three Tolasi Vrindavanams to represent flowering lavender to the deity Narasimha, on the Tirunal Tiruvate festival held at Narasapura. Again a stone charter of Narasamangala taluk states that the Mahajananas of Bellur registered money grant of gadyana 50 for the God Prasanna Madhava of Bellur during the festival in the year 1284 A.D.

**Bhimana Dvadasi & Vidayati festivals**

They are special festivals which were celebrated to give rest to God after a procession. A record of Belur Taluk mentions that money grant of gadyana 6 was given by Kaudale Perumaladeva of Chikka Ingula for Vidayati and Gadyana six for naivedhya during Bhimana dvadasi.

**Aindraparva Festival**

This is another important festival of the Vaisnavas. A record from Belur Taluk refers to the festival and states that the agent Balumanushya Ranganna registered a money grant out of the interest to celebrate their festival in Belur in the year 1298 A.D.
**Tiruvaliyatta festival**

This festival deals with different stories of Lord Vishnu. This particular Vaishnava festival was given a grant of village namely Kannavangala i.e., modern Kannegala of Gundlupet taluk by Dandanayaka Madhava in the year 1315 A.D. for its expenditure during the time of Ballala III.

**Tiruvadhyayana festival**

This Annual festival was introduced by the Vaishnava Acharya, Ramanuja. In this festival a provision was made of the recitation of the Prabandhas of alvars. The festival was celebrated for twenty days. Liberal endowments were granted to celebrate this festival by the officials. For example some money grants were given by Dandanayaka Machayya to conduct the ceremonial worship in the time of the Aradhana of the God Narasimha at Halebid to chant Mantras and to recite slokas in the year 1318 A.D. Like the Saiva festival the monthly festivals of Vaishnavas attracted the great attention of the Hoysala monarchs and other officials. They often endowed liberal grants in the form of money gifts to celebrate the festivals like Sittirai (March-April), Vaishaka Habba (May), Thiruvengalanatha Thirtha (September) and Dhanuparva\(^37\) (December-January).

**Some Special Festivals**

Apart from the Saiva and Vaishnavas some of the festivals were celebrated by both the group. Some of the common festivals are illustrated below:
**Panchaparva Festival**

This is the festival of five specified days that come in a month. An inscription from Krishnarajpet Taluk records this festival. Two persons Madavve and Bommanna agreed to conduct this festival along with the regular worship of God Lakshminarayan of Sindhagatta at the time when they penalized the lands that belonged to temple for 46 varaha gadyana in the year 1179 A.D. during the time of Ballala II. A record of Holenarasipur taluk mentions that land grants were given by Hanuma for the five festival service to the Trikuta temple in 1224 at the time of receiving the agrahara Sripurusha as kattaguttage pindadana from ViranarasimhaII. Money grants from the gift of tax Siddaya was given by one Hathisetti to the Goddess Nimbajadevi for the celebration of the festival panchaparva in 1270 during the time of Narasimha III. A number of gift of taxes was granted to the panchaparva festival in the name of the deity Sri Gopaladeva by the Mahajanas during the time of Ballala III.

**Chaitra Pavitra festival**

We come across references to chaitra pavitra festival in many Hoysala records. Special provision was made in the records for the performance of the Chaitra pavitra. This term has been discussed by the great scholars like J.F. Fleet, Dr. Haltzson and B.L. Rice. Accordingly Dr. Fleet has translated it as “Purificatory of the rites of the month Chaitra”. To quote
Haltzsch “it was purificatory in Chaitra” B.L. Rice accepts the above opinions. But however, R. Narasimhachar differs from them and states that Chaitra and Pavitra is a dvandva compound and it denotes two separate festivals of the temples. In most temples at any rate in southern India, a festival known as Pavitrotsava is celebrated every year between the full moon day in the month of Asada and in the full moon day in the month of Kartika, or according to other authorities in any of the four months beginning with Jesta, when the garland of sacred thread made of cotton or silk is put on the necks and other parts of the body of the holy images. From this it is clear that the Pavitra festival has no connection with the much of Chaitra⁴¹.

A record from Nagamangala Taluk states that a grant of land was made to provide for and conduct festivals like Chaitra and Pavitra at the time of the consecration of the God Mandalesvara at Belur by Mandalaswamy during the time of Ballala II in the year 1199 A.D.⁴². Another land grant was provided by Hanuma for the five festive services in Chaitra-Pavitra festival at the time of receiving the Sripurusha Agrahara as Kattaguttage pindadana from the king Narasimha II in the year 1224 A.D.⁴³. Once various gifts taxes were given by the Mahajanans for the celebration of these festivals along with others during the time of Ballala III⁴⁴.
Uthvana Devadasi Festival

This festival of Tulasi observed by both Saivas and the Vaisnavas. It received a special attention during the time of Narasimha III. Two ballas of paddy were sanctioned by the son-in-law of Somaya Dandanayaka at the time of receiving the royal gift of 3000 p. due to the treasury revenue on festive occasion\textsuperscript{45}.

Nulu parva or Habba

Nulu Habba means, to quote kittel, “a feast in the Sravana month at which wrestlers make a heap of red earth in the garadi, worship it and tie a thread round the wrist in their right hand\textsuperscript{46}. However, R. Narasimhachar is of the opinion that the Kannada equivalent of the word pavitra is Nulu Habba i.e., the festival of the Parva of the thread. Sometimes weavers from each house used to send one Kalihu\textsuperscript{47}. A record of Belur Taluk mentions this festival during the time of Narasimha II. Further an inscription from Kadur Taluk of Narasimha III dated 1291 stated as “Asada Masada Nulu Habba”.

Apart from these festivals the people of this period celebrated the famous festivals like Ganesh Chaturthi\textsuperscript{48} Mahanavami, Sarasvathi Puja during Dasara\textsuperscript{49}, Holy festival with great enthusiasm and éclat they being social religious and cultural in nature.
Royal Festivals

Coronation festival

Is the celebration of the royal coronation of the king, it was an important occasion for festivities. On this occasion kings endowed liberal grants for offering services to God and other philanthropic activities. Once at the time of coronation ceremony, Viraballala II sanctioned a grant of the village Kuppehala in Asandinad for decoration of the god Somanatha of Saurastra in the year 1113 A.D.\textsuperscript{50}.

Ikkikomba Utsava

It is a festive procession of wearing ornaments. A rare epigraph from Chennaraya Patna taluk records this Utsava (or occasion) that was celebrated during the time of Narasimha II. It was he who celebrated this festival on account of the victory over Munivaraditya of the Magara kingdom. As a sign of the acceptance of his defeat, Munivaraditya offered his precious emerald necklace as a tribute to the victor, Narasimha II. Perhaps due to this conquest, the king was over joyed and arranged a festive procession to wear this ornament (Hence it came to be known as Ikkikomba Utsava wearing festival) at Chandavaliya Koppa\textsuperscript{51}.
References

2. Ibid. ed. By K.V. Raghavachar, 1961, p. 64.
5. Nemi L.V.P. Canto 41’s prose “Nandisvara parva puja Chandralekhyeyam, Vidhalekhyam pogal” and N.N.P II Canto PO 56, Prince Aparajita observed “Nandiswar amahesvara Poojotsavadin Kolpavol” etc.
7. E.C., VI Mi 1063 AD No. 13
16. S.I.I. Col. XX, No. 228.
17. E.C., VII (R) Md; N II 1234 No. 29 Basaralu “Padi Immadi Sivaratri”.
22. E.C., V (O) Bl B III 1292 A.D. No 18 Vaishaka Pauranami Kartika Pournamiyalu tuppada Male divige”.
23. E.C., X K1 B III, 1294, No. 88.
26. E.C., VII (R), Ng N III, 1284 A.D. No. 73.
27. E.C., XV, B1 B III, 1293 A.D. No. 247
28. Ibid. III, 1298 A.D. No. 246.
29. E.C., III (R) GP B III, 1315 A.D. No. 223.
33. E.C., X Chintamani, KL; Ramanatha, 1294 A.D. Tamil Record No. 88.
35. Ibid.
37. E.C., VI (R) Kr B II, 1179 A.D. No. 86.
38. Copper Plates of Karnataka. Recent Discoveries No. 10, p. 198.
42. E.C., VII (R) Ng B. II, 1199 A.D. No. 30.
43. Copper Plate of Karnataka – Recent discoveries 198 No. 10, pp. 79-81.
44. M.A.R. 1910, p. 35.
47. E.C., VIII (R) Hn V.V. 1149 A.D. No. 95.
49. E.C., V, B1 NII 1220, A.D. No. 115 “Mahanavamiya Habbadolu Saraswathi Pujege ma”.
50. M.A.R., 1937, Sec. 2.3, p. 34.
51. E.C., (O) VI Kd B. II, 1173 AD No. 4.
2.9 Religion

The Hoysala state followed the policy of religious toleration. The cult of devotion assumed universal proportion and played a predominant role in religious practices and spiritual aspirations. The Hoysalas extended equal royal patronage to all religious so as to maintain religious harmony among the people. The freedom of religion, worship and faith paved the way for the people to follow the diverse faiths and to lead a life in peace. In fact each and every individual in a family was allowed to worship different deities and to follow different religions.

To begin with the early rulers of the Hoysalas were Jains. During the time of Vinayaditya, Jainism became prominent and assumed the level of state religion.

Like his ancestors the Hoysala king Vishnuvardhana encouraged Jaina faith but later he concentrated more towards for the cause and growth and spread of the Vaishnava religion in the Hoysala country. Vishnuvardhana’s senior crowned queen Pattamahadevi Santala was a staunch Jaina. The Hoysala epigraphs extol her generosity and greatness and attach several titles to her like Chatus Samaya Samudhrane, Jina Sankula Sampadita Prakare.
The entire family of Gangaraja followed the principles of Jainism.

King Narasimha-I and his officials followed the footsteps of Vishnuvardhana in matters of religions and extended generosity to different faiths. By himself he was very tolerant in his dealings with different creeds.

Ballala II was a staunch follower of Saiva faith. His patronage to Saivism earned for him the name Siva Ballala. But he was also a liberal bestower of Vaishnavism.

Narasimha II was a staunch Saiva, but he rendered many grants to Vaishnava temples. Somesvara was a staunch Saiva. Narasimha III was a Jain he extended religious catholicity towards Saivism and Vaishnavism by building Saiva and Vaishnava temples. His brother Ramanatha, though a staunch Saivite, made some generous donations to Vaishnavism too. Though Ballala III was a savite, he endowed much liberal grants to Vaishnava temples.

Construction of Temples and Basadis

Santala constructed Vishnu temple at Belur and also caused the Savatigandhavarana Jinalaya to be built at Sravana Belagola in 1123 A.D. and made an endowment for its
maintenance, together with a grant free of all imposts. Santala remained a devout Jaina till the end of her life.

Bommaladevi, together with her husband king Vishnuvardhana created the Brahmapura Agrahara in Nirgundanad in 1140 A.D. and under her patronage many temples were built.

Hariyabbarasi, daughter of king Vishnuvardhana was the upholder of Jaina religion and had erected at Hantiyur in Kolanginad a Chaityalaya, with gopuras surmounted by rounded pinnacles set up with all manner of jewels.

The Kedaresvara temple at Halebid built in A.D. 1219 by Ballala’s queen Abhinava Ketaladevi. In the next year it was endowned by Narasimha II and his mother Padmaladevi.

Jakkiyabbe, wife of general punisamayya built a stone basadi in Basti Hosakote in 1117 A.D.

The Divine Sculptures on the Walls

The divine images form one of the most significant characteristic feature of Hoysala style. These images are carved on the outer walls of Sukanasi and Garbhagriha. They are about three feet in height. They represent gods, goddesses and mythological heroes. These divine sculptures are known for delicate workmanship and depiction of the jewellery with minute details. These sculptures not only add to the beauty of
the temple but also inspire the love for religion in the minds of the devotees and the visitors.

**Indra with Consort**

The sculpture of Indra with his consort riding on a beautifully carved elephant with all its charm and beauty testifies to the skill of the Hoysala artist. The elephant in its monument is an art of precision **Pl. No.1.**

**Lakshminarayana**

The god is very finally carved in sukhasana with his partner Lakshmi on his lap. A fine elephant is carved near lakshmi’s feet which rests on a fine cushion. Garuda is to the right, once again this is a contribution of the sculptor Masanitamma **Pl.No.2.**

**Mahishasuramardini**

The sculpture of Mahisasuramardini in the temple is again in the classical style. The body of the goddess is extremely well formed. Her limbs are well modulated. Her breasts are full, rounded and firm. The waist is small. The legs are finally formed, she looks to be full of confidence as she thursts her spear or dagger into the body of demon Mahisa. Her face breaks into a smile as she puts her legs on the buffalo-demon. Her arms are broken. Once again it is a work of the great artist Mallitamma **Pl.No.3.**
Dancing Goddess

To add to his great sculptural wealth Mallitamma has carved a dancing goddess with eight arms of which two exist and the rest are broken, her smiling attitude the oval face, the bow shaped eye-brows and elongated eyes, the sharp nose and rose bud lips and the pointed chin are all Hoysala characteristics she looks formidable and menacing, full of energy of the life force in her dancing pole. The drummers and musicians to her right and left look at her gracefully Pl.No.4.

Natya Saraswathi

Originally she was an important goddesses of India still worshipped on a wide scale. Originally she was an important and sacred river in the rigvedic age, and then she became a river-goddess. The cool, transparent and tasteful water of the rivers was frequently compared to the milk of the affectionate mother, which nourishes men as their best drink, both being signified by the same word prayers.

Saraswathi is generally described as a snow-white goddess with white garments, and everything associated with her is white in keeping her purity. In her most widely accepted icon of the present day she is seated on a white swan as her vehicle.
As the goddess of learning she is sometimes said to be daughter of Brahma and again she is described as the wife or the shakti of Brahma and as such she has like Brahma the swam as her carrier **Pl.No.5.**

**Natya Lakshmi**

Lakshmi the goddess of wealth and beauty. Lakshmi became associated with Vishnu as his shakti, she is described in her worship as of the nature of corn and regarded as the presiding deity of the domestic realm as well as the corn field. Goddess Lakshmi as the mother goddess played a very important part in some of the Vaishavite sects of India, particularly in the Vaishnavism of the south.

The dancing Lakshmi icons, from Halebid, Nuggehalli and Hosaholalu are in typical Urdhvajjanu Karana. The pataka hasta of right hand and lata of left hand and the neat folding of right leg achieves a majestic poise in depicting Urdhvajann pose, in most of the Saraswati images the left leg is lifted. This is the only marking difference between Hoysala dancing Saraswathi and dancing Lakshmi. The right hand is lifted in Alapallava turned around signifying serene joy. **Pl.No.6.**
2.10 Family Life

Joint family was the practice of the day. Patriarchal society prevailed. The prosperity of the entire joint family was the normal theme of the prayer to god whenever religious ceremony took place. The object was always the good and prosperity of the entire family.

In the literary works and inscriptions of the period we come across categories of women in the family life, the kulastri, the courtesan and the prostitute. Kulastri formed the bulk of the women population. They were legally married or the legitimate wife of a man. Their duties were management of house, taking proper care for children, service to the elders and observe age old family customs and traditions. Above all, devotion to her husband was the one duty that was considered to be the highest womanly virtue. The following are the sculptures depicting family life:

Pl.No.1 : Receitation of the Puranas
Pl.No.2 : Marakotiyata, childrens playing with friends on a tree
Pl.No.3 : A pregnant lady, three women helping a lady to delivery a child.
Pl.No.4 : A lady holding her hand with a child and another sculpture depicts a women holding a child on her hip.
Pl.No.5 : Five ladies are singing and playing with the child.

Pl.No.6 : Two mothers are feeding their children.

Pl.No.7 : Children are sitting on the lap of their mothers and this is the naming ceremony scene.

Pl.No.8 : This sculpture depicts the cradle ceremony. The child is put inside the cradle. Two ladies are swinging the cradle.