

# **Cosmetics, Costumes and Ornaments in Ancient India as Reflected in Sanskrit Literature**

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*By*

**REMADEVI. O.**

**DEPARTMENT OF SANSKRIT  
University of Calicut**

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**Dr. N.V.P. UNITHIRI,**  
Rtd. Professor of Sanskrit,  
Department of Sanskrit,  
University of Calicut.

## **C E R T I F I C A T E**

This is to certify that this thesis “**Cosmetics, Costumes and Ornaments in Ancient India as Reflected in Sanskrit Literature**” submitted in partial fulfilment of the requirements for the degree of **Doctor of Philosophy** in the Department of Sanskrit, University of Calicut is a record of work carried out by her under my supervision and guidance.

C.U. Campus,  
18-03-2009.

**Dr. N.V.P. UNITHIRI**

## **D E C L A R A T I O N**

I hereby declare that this thesis submitted in partial fulfilment of the requirements for the degree of **Doctor of Philosophy** has not previously formed the basis for the award of any diploma or fellowship or other similar title or recognition in this University.

C.U. Campus,  
18-03-2009.

**REMADEVI. O.**

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## **Preface**

Dress and drapery of the people of any country is an indispensable factor in the cultural studies of that country. It plays an important role in differentiating the various vocations in a society, the classes, the various moods in the life of a person and economic status. Even though it is difficult to pinpoint the exact epoch in the history of humankind in which human beings began to use dress, it can be safely assumed that their necessity must have been recognized even in the prehistoric period. There are several opinions and discoveries regarding the circumstances that led men to the use of clothes; the important among them being man's desire to cover his nudity and thereby the desire for cultural progress. It gradually grew and came to reflect his sense of beauty, artistic sense, social and economic state etc. It should have been this sense of beauty itself that induced man to use ornaments and cosmetics also. Above all these, some religious beliefs have contributed to the wearing of some special dress and ornaments. They have also been worn as a symbol of certain ideas.

Gender differences are not a hindrance to sense of beauty; but cosmetics, dress and ornaments were always an object of attraction of women. Even though according to Kālidāsa *ikimv ih mxura[a< m{fn< nak<tlnam!*, (What is not an adornment to beautiful form -

## Preface

*Abhijñānaçākuntala* (AS ), I.18), still costumes and ornaments are considered as enhancing beauty.

As mentioned earlier, man's artistic sense also developed parallel to this sense of beauty. It is evident from the changes in the pattern and mode of wearing of dress and ornaments in accordance with time, region, climate and gender differences. All these changes might have been formed either naturally or as a result of external and internal influences.

In short, the cultural study of a region excluding costumes and ornaments of that region is incomplete.

This thesis is a study of the cosmetics, costumes and ornaments of ancient India based on Sanskrit sources. The pictures, paintings and sculptures of corresponding periods are visual evidences of establishing this subject; but literary works are also rich in the description of these. It is expected that this thesis will be welcomed by those who are interested in Indian culture.

Each chapter of this thesis mainly consists of four subsections – materials, types, preparation and trade. In addition to these, certain additional descriptions have also been added according to the context. Whenever possible, examples have been cited to illustrate the subjects being discussed. Moreover, English words corresponding to the Sanskrit technical words have been given as far as possible. To avoid the boredom of repetition, some terms have been used in Sanskrit and English alternately- e.g. veil- *Avaguëöhana*. Five types of fonts are used in the thesis – English words- Times New Roman, Sanskrit words – Sanskrit 99, transliterated words- URW



## Preface

Palladio IT, name of texts – italic , abbreviations – italic. Since it is impossible to make a study of all the literary works of every period, i have conducted this study based on selected representative texts of different periods.

It is my proud privilege to express my deep sense of gratitude and heartfelt thanks to my supervisor and esteemed teacher Dr.N.V.P. Unithiri.

Thanks are also due to Dr.P.Narayanan Namboodiri, Head of the Department of Sanskrit, other teachers, non-teaching staff, research scholars and friends for their encouragement and help in the preparation of this thesis.

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It will be a great fault, if i don't express my gratitude to the librarians of the Department of History, University of Calicut, Ayurveda College, Kottakkal and University of Kerala, for helping me in collecting materials for preparing this thesis. I express my sincere gratitude to them in this occasion.

I am also greatly indebted to my family members without whose support and encouragement, i am sure i will not be able to complete this work successfully.

## Abbreviations

AA	-	Añöädhyäyé
AB	-	Aitareyabrähmaëa
ADS	-	Äpastambadharmasütra
AGRS	-	Äçvaläyanagåhyasütra
AGS	-	Äpastambagåhyasütra
AHHC	-	A History of Hindu Chemistry
AK	-	Amarakoça
AP	-	Agnipuräëa
AS	-	Abhijiänaçäkuntala
ASHAA	-	A Study of Hindu Art and Architecture
ASK	-	Avantisundarékathä
ASM	-	Añöäìgasaìgraha
ASMT	-	Äçvaläyanasmåti
ASS	-	Äpastambaçrautasütra
AV	-	Atharvaveda
AVI	-	Avimäraka
BC	-	Bälacarita
BDS	-	Baudhäyanadharmasütra
BGS	-	Baudhäyanagåhyasütra

## Abbreviations

BKS	-	Bâhatkathâçlokasaàgraha
BP	-	Bhâgavatapurâëa
BRAP	-	Brahmâëòapurâëa
BRP	-	Brahmapurâëa
BS	-	Bâhatsamhitâ
BSS	-	Baudhâyanaçrautasûtra
BU	-	Bâhadâraëyakopaniñad
BUC	-	Buddhacarita
BVP	-	Brahmavaivartapurâëa
CCRIS	-	Culture and Civilization as Revealed in Çrautasûtras
CHVP	-	Cultural History from Vâyupurâëa
CS	-	Carakasaàhitâ
DAOAI	-	Dress and Ornaments in Ancient India
DC	-	Daridracârudatta
DKC	-	Daçakumâracarita
DN	-	Dhanvantarênighaëöu
EI	-	Epic India
EPB	-	Encyclopedia of Purâëic Belief
GDS	-	Gautamadharmasûtra
GGs	-	Gobhilagâhyasûtra
GP	-	Garuòapurâëa
GS	-	Gandhasâra

## Abbreviations

GV	-	Gandhaväda
HC	-	Harñacarita
HGS	-	Hiraëyakeçégåhyasütra
HSA	-	Harñacarita Eka Sämskärিকা Adhyayan
IC	-	Indian Culture
ICCO	-	Indian Costume, Coiffure and Ornament
IIK	-	India in Kälidäsa
ISCNFW	-	Indian Social Customs as noticed by Foreign Writers up to 750 AD
ISKD	-	India as Seen in the Kuööanémata of Dämodaragupta
IVK	-	India of Vedic Kalpasütras
JORI	-	Journal of the Oriental Research Institute-Madras
JPAI	-	Jewellery and Personal Adornment in India
KA	-	Kirätärjunéya
KAS	-	Kauöiléya Arthaçästra
KDM	-	Kädambaré
KGS	-	Kätyäyanagåhyasütra
KM	-	Kuööanémata
KMS	-	Kämasütra
KP	-	Kälikäpuräëa
KPC	-	Kumärapälacarita
KPM	-	Karpüramaijaré

## Abbreviations

KS	-	Kumārasambhava
KSA	-	Kādambaré Eka Sāmskārika Adhyayana
KSS	-	Kātyāyanaçrautasūtra
KVM	-	Kāvyaamáàsā
KVV	-	Kalāvidyāvivaraëa
LCPAI	-	Literary and Cultural Perspectives of Ancient India
LSS	-	Lāöyāyanaçrautasūtra
MANU	-	Manusmāti
MB	-	Mahābhāñya
MBH	-	Mahābhārata
MD	-	Meghadūta
MGM	-	Mālavikāgnimitra
MIA	-	Mahiñāsura marddiné in Indian Art
MK	-	Mācchakaōika
MKP	-	Mārkaëòeyapuräëa
MM	-	Mālatémādhava
MP	-	Matsyapuräëa
MR	-	Mudrārākñasa
MS	-	Mānasāra
MSA	-	Mānasollāsa
NA	-	Nāgānanda
NC	-	Naiñadhéyacarita

## Abbreviations

NS	-	Näöyaçästra
NTAIS	-	The Nätyaçästra Tradition and Ancient Indian Society
PB	-	Païcaviàçabräùmaëa
PD	-	Priyadarçikä
PGS	-	Päraskaragâhyasütra
PN	-	Pratimänäöaka
PWHC	-	The Position of Women in Hindu Civilization
PY	-	Pratijjāyāugandharāyaëa
RC	-	Rāmacarita
RGV	-	Raghuvamça
RHAI	-	Rich Heritage of Ancient India
RN	-	Rājavallabhanighaëöu
RR	-	Rasaratnäkara
RRS	-	Rasaratnasamuccaya
RS	-	Åtusaàhāra
RSA	-	Rasärëava
RT	-	Rājatarāgiëi
RTVL	-	Ratnävalé
RV	-	Ågveda
RVK	-	Rājavyavahārakoça
SAESHI	-	Some Aspects of the Earliest Social History of India
SAS	-	Smātvarthaçästra

## Abbreviations

SB	-	Çatapathabrähmaëa
SCTD	-	Society and Culture in the Time of Daëòin
SGS	-	Çäikhäyanagâhyasütra
SIICH	-	Studies in Indian Cultural History
SKP	-	Skandapuräëa
SLAI	-	Social Life in Ancient India
SLMK	-	Social Life in Medieval Karnataka
SNDA	-	Saundarananda
SNS	-	Çukranétisära
SP	-	Çivapuräëa
SRB	-	Subhänitaratnabhaëòägära
SS	-	Suçrutasaàhitä
SSA	-	Sakalâdhikära of Sage Agastya
SSPT	-	Sanchi Sculptures
SV	-	Çiçupälavadha
SVD	-	Svapnaväsavadatta
TACAI	-	Trade and Commerce of Ancient India
TB	-	Taittiréyabrähmaëa
TS	-	Taittiréyasaàhitä
UB	-	Ürubhaìga
VAP	-	Vâyupuräëa
VB	-	Viddhasälabhaijikä

## Abbreviations

VDC	-	Vikramäikadevacarita
VDP	-	Viñëudharmottarapuräëa
VDS	-	Vasiñöhadharmasütra
VGS	-	Vasiñöhagåhyasütra
VJS	-	Väjasaneyasaàhitä
VKU	-	Vikramorvaçéya
VP	-	Vämanapuräëa
VR	-	Välmékirämäyaëa
VS	-	Vasiñöhasmåti
VSP	-	Viñëupuräëa
YC	-	Yaçastilakacampü
YR	-	Yogaratnäkara
YS	-	Yäjiavalkyasmåti



## **INTRODUCTION**

The history of a country is not simply a report of the geographical and political matters of that country, but includes the life and culture of the people of that particular region in a particular age. Archeological objects obtained either as a whole or as parts and books are helpful study materials here. Even though archeological objects like sculptures, edicts and coins are more authentic sources for the study of material culture, literary or scientific texts of those periods are also necessary for it. But references in books cannot always be substantiated by archeological evidences. Hence all such references can't be considered as giving a true picture of life in those times.

As stated earlier, when we study the life of people of a particular period, naturally their dress and drapery also come under its purview.

Cosmetics, costumes and ornaments are not merely decorative objects. They reflect the social and economic state of the people. Moreover, they are manifestations of the sense of beauty, artistic sense, external and internal influences in this matter and the desire for the cultural progress.

Apart from the social and economic status, the cosmetics, dress and ornaments mainly depend on the following factors:

(1) The climate of a country, (2) Its industrial products and available natural resources, (3) The mental state of the person, (4) Certain beliefs in

## Introduction

supernatural powers, (5) As indicators of certain ideas and concepts, e.g. token of love, symbol of sovereignty.

Cosmetics, costumes and ornaments of ancient India as reflected in Sanskrit literature are the subject matter of study of this thesis. Apart from an introduction and a conclusion, the thesis has three chapters. They are:

### **1. Cosmetics**

This chapter is divided into ten subsections, which discuss materials for cosmetics, different forms of cosmetics, tips for enhancing beauty, art of decoration, articles of make-up, make-up for stage performance, cosmetics according to different regions, cosmetics for worship, prohibition of cosmetics and their trade.

### **2. Costumes**

Materials for garments, types of garments, dress making, dressing of women, clothes as gift, some beliefs associated with dressing, trade and commerce are the seven subsections of this chapter.

### **3. Ornaments**

This chapter consists of five sections. They describe in detail materials of ornaments, different types of ornaments, ornaments for different occasions, beliefs associated with ornaments, ornaments of animals, caskets of ornaments, trade and commerce etc.

## Introduction

This study is based on some selected texts – both literary and scientific, starting from Vedic period. These include Vedas, Brähmaëas, Samhitas, Upaniñads, Gåhyasütras, Çrautasütras, Dharmasütras, Småtis, Puräëas, Mahäkåvyas, Khaëòakåvyas, dramas, epics, grammatic texts, lexicons and some alchemical and Äyurvedic texts.

The topic has been mentioned as passing references in many of the above said sources. But encyclopaedic type of works like *Båhatsamhitå* (BS), *Kauõiléya Arthaçåstra* (KAS), *Agnipuräëa* (AP), *Månasollåsa* (MSA) and *Viñëudharmottarapuräëa* (VDP) have given importance to this subject. *Kåmasütra* (KMS) and *Çukranétisåra* (SNS) consider this subject as one of the sixty-four arts in which prostitutes had to be experts.

Studies have been done on this subject based on archeological evidence. A comprehensive study based on literary works, especially those in Sanskrit is perhaps being done for the first time.

P.K Gode has claimed that two manuscripts discovered by him in 1944 are the only Sanskrit works dealing exclusively with cosmetics. These works (with a commentary in Marathi) are *Gandhasåra* (GS) of Gaigådhara and *Gandhavåda* (GV) by an anonymous author. P.K Gode in his book *Studies in Indian Cultural History* (SIICH) states that he has published several articles based on these two texts. Some of the recent books

## Introduction

in this subject are *Āyurvedic Technical Studies and Herbal Cosmetics of Ancient India* of K.H Krishnamurthy and *Herbal Cosmetics in Ancient India with a Treatise on Planta Cosmetica* by Prof. P.V Bole. Of these K.H Krishnamurthy's book is based only on *BS* and *KAS*. No detailed study has been done based on Sanskrit texts by Prof. P.V Bole also.

Descriptions regarding the costumes and ornaments in ancient India are obtained from books like *Ancient Indian Costume* of Roshan Alkazi, *Indian Costume, Coiffure and Ornament* of Sachidanand Sahay, *Dress and Ornaments in Ancient India* by Dr.Induprabha Panday, *Vaidik Kālin Bhārathiya Ābhusan* of G.C Rai, *Indian Jewellery, Ornaments and Decorative Designs* of J. Brij Bhushan, *The Costumes and Textiles of India* by G.S Ghurye, *Indian Costume* of Mothi Chandra, *Prācēna Bhāratēya Veñabhūñā* by Dongerkery and *Jewellery and Personal Adornment in India* by S.Kamala. In all these though there are references to dress and drapery as reflected in Sanskrit literature, the priority is given to studies based on archeological evidences.

In addition to these, many studies dealing with the social and cultural life of the people of ancient India during different periods, mention this subject either as descriptions or as passing references. All these kind of books have been helpful in writing this thesis.

## Introduction

Each chapter of this thesis, mainly consists of four subsections – materials, types, preparation and trade. In addition to these, certain additional descriptions have also been added according to the context.

As mentioned earlier, books of Vedic period, Sūtra period, classical period etc. are the main sources for the study of this topic. Even though all these are helpful for a general study of this subject, certain aspects are studied based on certain specific texts of specific periods. For example, Smātis and Dharmaçāstra texts were useful in studying the differences in the costumes of different castes. Materials used for cosmetics, costumes and ornaments, manufacturing methods etc. are seen to be mentioned mostly in texts like *BS* , *KAS*, *AP* , *VDP* , *GS* *GV* and in alchemical texts like *Rasaratnākara (RR)* *Rasaratnasamuccaya (RRS)*, *Rasārēava (RSA)* etc. Information regarding trade and commerce are based mainly on *BS* and *KAS*. Lexicons and grammatical works were useful for analysing the meaning of many technical terms related to this subject. Costumes for stage performance are based on *Nāöyaçāstra (NS)* . The changes in dress and drapery according to region, time, season and climate find mention in *MSA* and in the works of Kālidāsa and Rājaçekhara.

In short, even though studies of the cosmetics, costumes and ornaments of ancient Indian people have taken place either as a whole or separately, a comprehensive study covering all the three subjects based on Sanskrit literature alone is perhaps being done for the first time.

# CHAPTER 1

## COSMETICS

The concept of beauty and the desire of people especially of women to look appear charming and young are as old as civilization. Irrespective of age and sex, they adopted different ways to enhance the beauty or to maintain the existing one. For this purpose they used various cosmetics. Depictions in the sculptures, paintings and literature furnish us with the knowledge of cosmetics of the period. Of these three sources, literature gives more information of the different aspects of cosmetics. This chapter aims to record various aspects of cosmetics used by ancient Indians, as per some selected Sanskrit works.

### 1.1. Materials for Cosmetics

Sources of materials for cosmetics are mainly three - plants, animals and minerals. Most of the ingredients for cosmetics are aromatic. According to Gaigadhara<sup>1</sup>, aromatic ingredients can be classified into eight groups - leaves, flowers, fruits, barks, woods, roots, exudations from plants and organic products. Some of the aromatic ingredients recorded in *BS*<sup>2</sup>, *GV*<sup>3</sup> and *GS*<sup>4</sup> are – (1) Jāti, (2) Çatapuñpa, (3) Priyaigu, (4) Guðanakha, (5) Bälaka, (6) Läkñä, (7) Mäàsé, (8) Harétaké, (9) Çaikhaghanadrava, (10) Karpüra, (11) Spåkka, (12) Çaileya, (13)

## Chapter 1: Cosmetics

Hìigula, (14) Tãmbüla, (15) Pügaphala, (16) Kuikuma, (17) Kastüéré, (18) Kuñöha, (19) Çalälü, (20) Madayantikä, (21) Lavaìga, (22) Nãgakesara, (23) Çrékhaëòà, (24) Tãlésapatra, (25) Macula, (26) Champak, (27) Teak, (28) Atimuktaka, (29) Kustumburu, (30) Kunduruka, (31) Nakha, (32) Guggulu, (33) Musta, (34) Candana, (35) Aguru, (36) Damanaka, (37) Tagara, (38) Cora, (39) Malaya, (40) Sarjarasa, (41) Lodhra, (42) Kesara, (43) Ela, (44) Marica, (45) Kakkola, (46) Lavaléphala, (47) Gorocana, (48) Bilva, (49) Nalada and (50) Kisara. Among these ingredients, Candana, Campaka, Madayantikä, Ambara, Kuikuma, Karpüra, Gorocana, Aguru, Kastüéré, Jãti, Lãkñã, Lodhra, Kakkola, Sarjarasa, Guggulu, Lavaìga, Kuñöha and Kunduruka are most important.

### 1.1.1. Candana (Sandal)

Sandal, a tree of genus *Santalum Album* is found in Indian forests since ancient times. Besides its use as cosmetic, sandal has plenty of medicinal properties and it is necessary in certain religious practices. Sandal is employed in the manufacturing of furniture also. It is interesting to note that we have no reference to sandal in ancient *Vedas*. But we come across sandal in the later Vedic texts, other literary works and medical treatises. *Amarakoça* (AK) refers to four synonyms of sandal - Gandhasãra,

## Chapter 1: Cosmetics

Malayaja, Bhadracré and Candana. A sandal wood is known as Gandhähya, while powdered sandal is called Gandha. Since sandal is a valuable object, Kauilya recommends it as one among the articles, which are to be entered into the treasury.

### a) Varieties of Sandal

Sandal is varied according to its colour, smell and other characteristics. KAS<sup>5</sup> gives an account of different varieties of sandal as shown in the following table.

Sandal	Colour	Other Characteristics
Sätana	Red	Having smell similar to watery earth
Goçérñaka	Dark red	Resembles fish in smell
Haricandana	Looks like the feathers of parrot	Smell of mango fruit
Tärëasa	Looks like the feathers of parrot	Smell of mango fruit
Grämeruka	Red or dark red	Smells like goat's urine
Daivasabhey a	Red	Smells like lotus flower
Aupaka (Jäpaka)	Red	Smells like lotus flower
Jägaka	Red or dark red	Soft
Taurüpa	Red or dark red	Soft
Mäleyaka	Reddish white	Soft
Kucandana	Red, dark red or black similar to Aguru	Rough
Kälaparvatak a	Red, dark red or black similar to	Obtained from the mountain Kälaparvata



## Chapter 1: Cosmetics

	Aguru	
Koçakära Parvataka	Black	This has its origin in the mountain Koçakära
Çétodakéya	Black	Soft, smells like a lotus flower
Nägaparvata ka	Looks like Çaivala (Vallisneria)	Rough, found in Nāga mountain
Çäkala	Brown	

With the exception of Çäkala, we have reference to all the above mentioned varieties in *Subhāñitaratnabhaëòägära* (SRB)<sup>6</sup>. AK<sup>7</sup> records three varieties - Tailaparëika, Goçérñaka and Haricandana. According to the commentator Bhānujidékñita<sup>8</sup>, Tailaparëika is originated in the tree Tailaparëa. It is red in colour and AK<sup>9</sup> mentions four synonyms of it: Raktacandana, Kucandana, Patràiğa and Raijana. In *Dhanvantarénighaëöu* (DN)<sup>10</sup>, five varieties of sandals are mentioned: Çvetacandana, Raktacandana (Petrocarpus Santalinus), Käléyaka and Barbiraka. Of these Käléyaka is yellow and the text records Haricandana as one of its synonyms. Barbiraka is white and devoid of smell. It is originated in the country Barbara.

Of the above listed varieties of sandal, Haricandana, Malayaja and Käléyaka were most popular and were mostly used by royal personages. Use of Haricandana is recorded even in Puräëas. In *Mārkaëöeyapuräëa* (MKP)<sup>11</sup>, the demon Vidyudrüpa is described in

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one context as decorating his body with Haricandana. Kälidāsa<sup>12</sup> often refers to Käléyaka and Haricandana in his works.

### b) Properties of Sandal

In general, sandal is cool, light and hence it is beneficial in alleviating heat. Unguents made of sandal were besmeared on the body of kings during their royal bath. In *Mahābhārata* (MBH)<sup>13</sup>, we come across, Yudhiñöhira, anointing his body with red sandal paste before bath. Water for bath also was perfumed with sandal. In Kälidāsa's<sup>14</sup> works, we often read of love sick persons besmearing sandal on their body. Regarding its medicinal properties, medical texts describe a lot. In *DN*<sup>15</sup> and *Rājavallabhanighaëöu* (RM)<sup>16</sup> properties of different varieties of sandal are described. As per these texts, sandal is a pacifier of thirst and it is used as a medicine for Raktapitta. In addition to its use as cosmetics and medicines, sandal was employed in building houses and making furniture. *BS*<sup>17</sup> suggests sandalwood for making beds, seats, idols and even houses.

Sandal was prepared artificially also. *RR*<sup>18</sup> refers to a recipe for such a sandal preparation.

### 1.1.2. Campaka (Michelia Champaka)

Campaka tree is popular in India since ancient times. The earliest reference to this tree or its flowers is perhaps in *MBH*<sup>19</sup> and *Mahābhāñya* (MB)<sup>20</sup>. Campaka is referred to in *MBH* among the list of trees growing in

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Gandhamädana forest. We meet with plenty of references in Sanskrit literature to ornaments and different forms of perfumes made of fragrant flowers and buds of Campaka. Bud of Campaka is also known as Gandhaphalé. Campaka flowers are employed in worshipping and in medicines. We have only a few references to the technology of making cosmetics and perfumes of various forms, using Campaka flowers and buds. However *GV* and *GS*<sup>21</sup> refer to some perfumes and cosmetics prepared with the buds, flowers and oil of Campaka.

### 1.1.3. Madayantikä (Henna - Lawsonia Inermis)

Henna is a perennial shrub, whose leaves are used in medicines as well as cosmetics. A red coloured dye, extracted from the leaves of henna is used especially by women to paint their body, particularly the fingers, nails and palms. Henna is generally known by the name Madayantikä. Mendé, Mendikä and Mahindé are some of its variants. We come across henna, mostly in the texts pertaining to medicines, alchemy and also in some lexicons. Suçruta<sup>22</sup>, in Cikitsästhäna of his text, mentions Madayantikä as an ingredient for the preparation of an unguent used by kings, while in *Añöäigasaìgraha (ASM)*<sup>23</sup>, henna is referred to as an ingredient of a medicine for leprosy. In another place, we read of henna used in the preparation of Paicagavya<sup>24</sup>. In another context, henna is

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recommended as an antidote<sup>25</sup>. According to Suçruta<sup>26</sup>, it is a remedy for wound also. Henna is one among the medicinal plants listed in the fifth chapter entitled Oñadhinirëaya of RSA<sup>27</sup>. RR<sup>28</sup> refers to henna in the description of Tämavedha. Apte's<sup>29</sup> Sanskrit-English Dictionary and K.M.Vaidya's *Añöhähãdayakoça*<sup>30</sup> mention henna. According to Vaidya, Nakharaijaka is a synonym of Madayantikä. He describes Madayantikä thus – norÃkae nam v&Jivze;>, Timira, Kokadanta, dvivãnta etc are some other names given by Vaidya. He mentions its properties also.

### 1.1.4. Ambara

Ambara, as mentioned by P.K Gode<sup>31</sup>, is basically not a Sanskrit word. Its origin is perhaps in the Arab word 'Anbar' meaning ambergris, which was a rich perfume among the Arab people, who are supposed to have brought this aromatic substance into India. The word Ambara in the sense of perfume is recorded in a few lexicons like *Räjavyavahãrakoça (RVK)*<sup>32</sup> of Raghunãthapaëðita. GV<sup>33</sup> also attests Ambara as an ingredient in the preparation of an aromatic powder called Manmathodayapiñöaka.

### 1.1.5. Kuikuma (Saffron-Crocus Sativus)

Kuikuma is produced from safflower (Crocus Sativus), which grows in abundance in Kashmir region. AK<sup>34</sup> mentions ten synonyms of Kuikuma - Käçmérãijana, Agniçikhä, Vara, Vãhika, Pitana, Rakta, Saàkoca,

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Piçuna, Dhéra and Lohitacandana. These synonyms are recorded in *DN*<sup>35</sup> also. Kuikuma in general, is useful to enhance complexion. According to *DN*<sup>36</sup>, saffron is beneficial in eye diseases, head diseases and wounds. It is hot in potency and is astringent. Properties of Kuikuma is described in *RN* thus - k...»m< Éeid vEv{yRk{f<sup>a</sup>vatk)ahm!,<sup>37</sup> Kuikuma was produced artificially also. In this process, cocunut shell, twigs of neem, white juice of Paläça flower, rice, turmeric, minerals etc were used. *RR*<sup>38</sup> refers to three methods for producing Kuikuma artificially.

### 1.1.6. Karpüra (Cinnamomum Camphora)

*AK*<sup>39</sup> lists three synonyms of Karpüra – Ghanasära, Çitäbha and Himaväluka. In addition to these names, *DN*<sup>40</sup> records eight other names. They are - Çétalaraja, Spaöika, Tuñära, Çaçi, Hima, Candra, Tuhina and Indu. Karpüra is cold in potency and is astringent and sweet in taste. It obstinate the defects caused by poison and is pleasing for eyes. It pacifies thirst and is intoxicating.

### 1.1.7. Gorocana (Bezoar)

Gorocana is an aromatic yellow pigment produced from the bile of cow. In *DN*<sup>41</sup>, it is mentioned that Gorocana provides beauty and fortune and it keeps away evil spirits and misfortune caused by the unfavourable position of planets. It proves curative in eye diseases and is antitoxic. It is cold in potency. Piigala, Piiga, Medhya, Gauré, Gomaté,

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Maigalya, Vandanéya, Pavaké, Rucirä, Agrya and Ruci are the ten synonyms of Gorocana mentioned in the text. Gorocana was usually used for making marks on the forehead.

### 1.1.8. Aguru (Agallochum -Aquilaria Agallocha)

*AK*<sup>42</sup> gives five synonyms of Aguru – Vaàçika, Kåmija, Joigaka, Rajarha and Loha. Of these Joigaka is referred to in *KAS*<sup>43</sup>. There it is mentioned as one among the precious articles, which are to be entered into the treasury and was mainly produced in the country Kåmarüpa. The text also speaks of Kålåguru (Black Aloe wood)<sup>44</sup> and Måigalya. Måigalya is aloe wood which smells like jasmine flower. *DN*<sup>45</sup> lists eight synonyms of Aguru - Pravara, Anårgaka, Kåñëåguru, Viçvarüpaka, Kåmijagdha, Yogaja, Loha and Svådvaguru. According to the text, Aguru is pungent and bitter in taste, hot in potency, unctuous, subdues Våta and Kapha and proves curative in leprosy, eye and ear diseases. Properties of Aguru is described in *RN* thus - Aguê ì[ijiÄk< kqª:[< k)vatijt!,<sup>46</sup>. Kåleyaka is another variety of Aguru. It is yellow in colour. *DN*<sup>47</sup> gives Pétavarëa, Varëaprasådana and Laghucandana as its synonyms.

### 1.1.9. Kastüéré (Musk - Moschus Moschiferus)

Kastüéré is a sweet smelling substance extracted from the navel of musk deer. Måganåbhi and Mågamada are another two names of Kastüéré, as recorded in *AK*<sup>48</sup>. Besides these names, *DN*<sup>49</sup>, lists five

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synonyms - Mågåëòaja, Mårjäré, Madané, Gandhacelé and Vedamukhyä. Regarding its properties, the texts describe that Kastüéré is bitter and pungent in taste. It is anti-toxic and it pacifies the deranged Kapha and Väta. According to *RN*<sup>50</sup>, Kastüéré is beneficial for the treatment of vomiting, fever and Raktapitta. It removes the bad odour. The text refers to another variety of Kastüéré namely Latä Kastüéré, which is cold and serves to cure mouth diseases.

### **1.1.10. Jäti (Nutmega tree - Myristica Fragrans)**

Both Jätiphala (the fruit) and Jätikoça (the red covering of the seed of fruit) were used to make cosmetics. In *DN*<sup>51</sup>, properties of both Jätiphala and Jätikoça are mentioned separately. According to the text Jätikoça is pungent and hot in potency. It is an alleviator of Kapha, anti-toxic and improves complexion. It removes the bad odour of mouth, while Jätiphala is useful in Väta, throat diseases, diabetics and dysentery. It stimulates hunger and is an aphrodisiac. Jätipatré, Sumanapatrikä, Mälatépatrikä and Malanäçiné are the synonyms of Jätikoça, while for Jätiphala, *DN* lists six names - Çälüka, Mälatéphala, Madaçauëòà, Jäticåiga, Puöa and Saumanasaphala.

### **1.1.11. Läkñä (Lac)**

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*AK*<sup>52</sup> lists six names of *Läkñä* - *Räkñä*, *Jatu*, *Kliba*, *Yaya*, *Alaktaka* and *Drumamaya*. Lac is a red coloured resinous substance secreted on trees by lac insects. This red dye was used to paint the nails, feet and palm. In *DN*<sup>53</sup>, it is stated that *Läkñä* is cold in potency and is sweet smelling. It is an antitoxic and pacifies thirst and sweat. It also proves curative in leprosy. Earliest reference to *Läkñä* is in *Atharvaveda (AV)*<sup>54</sup>.

### 1.1.12. **Lodhra (Symplocos Racemosa)**

Red dye produced from this plant was used to paint the soles of feet, nails, and palms. *Rodhra*, *Çäbaraka*, *Tiréöaka*, *Aëòahéna*, *Bhillé* and *Çabarapädapa* are the synonyms of *Lodhra*, listed in *DN*<sup>55</sup>. According to the text, *Lodhra* is cold in potency and astringent in taste. It subdues *Kapha* and obstinate poison and pacifies thirst. *Kramuka* is another variety of *Lodhra* whose properties and synonyms are mentioned in *DN*.

### 1.1.13. **Uçéra (Vetiveria Zizaniodes)**

*Uçéra* is a sort of grass, which was used in the preparation of certain unguents. In *AS* and *Ātusaàhāra (RS)*, *Kälidāsa*<sup>56</sup> often refers to unguents made of *Uçéra*. According to *DN*<sup>57</sup>, *Uçéra* is cold in potency and bitter in taste. It pacifies *Pitta*, *Vāta* and also thirst. It is beneficial in fever, diabetics and *Raktapitta*. Properties of *Uçéra* is recorded in *RN* thus - %zlr< SveddaEgRNXYdahipÄıraegijt!,<sup>58</sup>.



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### 1.1.14. **Kakkola (Pipiper Cubeba)**

Fruit of **Kakkola** was used to perfume water. It was an ingredient in the preparation of different kinds of perfumes. **Kolaka**, **Kaìkolaka** and **Koçaphala** are three synonyms of **Kakkola** referred to in *AK*<sup>59</sup>. *DN*<sup>60</sup> lists six names – **Kâtapphala**, **Kaöukaphala**, **Cürëa**, **Dvépamarica**, **Mâdhavocita** and **Kandaphala**. There it is mentioned that **Kakkola** is pungent and bitter in taste, hot in potency, stimulates hunger and improves appetite and subdues the deranged **Väta** and **Kapha**. *RN* quotes the properties of **Kakkola** thus – *kŠael> kqukae ù\*> sugiNxk)vatijt!*,<sup>61</sup>.

### 1.1.15. **Sarjarasa**

**Sarjarasa** is a resinous substance extracted from **Çäla** tree (*Shorea Rabusta*), which was used as incense. **Rälä**, **Vâkadhüpa**, **Bahurüpa**, **Yakñadhüpa** and **Sarvarasa** are some other names of **Sarjarasa** listed in *AK*<sup>62</sup>.

### 1.1.16. **Kunduruka (Olibanum)**

**Kunduruka** is a viscous substance produced in the tree of genus *Boswellia*. **Devadäru** belongs to this family. This aromatic resin was used as incense. **Turuñka**, **Piëòaka**, **Päyasa**, **Çréväsa**, **Çrévatsa**, **Yavana**, **Silha**, **Çréväsa**, **Saraladrava** and **Vâkadhüpa** are the synonyms mentioned in *AK*<sup>63</sup>. From the words **Turuñka** and **Yavana**, it is clear that **Kunduruka** was not a substance of Indian origin. It was imported from the

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Arab countries. Kunduru, Téknëagandha, Pälinda, Bhéñaëa, Çikharé, Kundragopura, Sukunda and Bali are some names of Knduruka listed in *DN*<sup>64</sup>. The text describes that Kunduruka is pungent and bitter in taste, cold in potency and subdues Vāta and Kapha. In *RN*<sup>65</sup>, it is recorded that Kunduru keeps away all sorts of evil spirits and misfortune. It is beneficial in fever also.

### 1.1.17. Guggulu (Balsamodendrou Mukulhook)

Twigs of Guggulu were usually used as incense. Kālaniryāsa, Jaöäyu, Kauçika, Çiva, Mahiñäkña, Pura, Naktaàcara and Durga are some synonyms of Guggulu mentioned in *DN*<sup>66</sup>. According to the text, Guggulu serves to enhance beauty.

### 1.1.18. Lavaiga (Cloves - Syzygium Aromaticum)

Devakusuma and Çiréñasajjä are the two names of Lavaiga recorded in *AK*<sup>67</sup>. Besides these, *DN* lists seven other names. They are Bhàigāra, Çikhara, Candanapuñpa, Çrépuñpa and Vārisambhava. The flower and bud of Lavaiga is good for heart, pacifies Pitta, possessed of aphrodisiac properties, proves curative in head and eye diseases and provides happiness. It is cold in potency.

### 1.1.19. Kuñöha (Saussurea Lappa)

Kuñöha was used as an article of perfume since the Vedic times. We have reference to it in *AV*<sup>68</sup>. Regarding its medicinal properties, *DN*<sup>69</sup>

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mentions that *Kuñöha* is pungent and bitter in taste, hot in potency, pacifies the deranged humours, antitoxic and cures *Kuñöha* (Leprosy).

### 1.1.20. *Sindūra* (Vermilion)

*Sindūra* is a red colour cosmetic in powder form. It is prepared from Cinnabar or red lead. *Girisindūra* is another variety of *Sindūra*, which is a kind of red arsenic found inside the rocks of big mountains. Applying *Sindūra* on the parting of hair by women was a sign of their marital status. A woman desirous of the long life of her husband usually wore *Sindūra* on the forehead. In *Naiñadhéyacarita* (NC)<sup>70</sup>, we come across the queens attending *Damayanti's* marriage, bowing respectfully on the lac dyed feet of *Damayanté* and wearing the red lac on their heads. *Raktareëu*, *Nägagarbha*, *Nägaja*, *Çaìgärahüñëa*, *Çrémad*, *Vasantotsavamaëðana* are some of the synonyms of *Sindūra*, quoted in *DN*<sup>71</sup>. The text refers to the properties of both *Sindūra* and *Girisindūra*. According to the text, *Sindūra* is hot in potency and it cures the stale fever.

### 1.2. Different Forms of Cosmetics

Cosmetics are articles, meant for beautifying hair, skin and complexion. They are in different forms. Some of them are described in the following sections.

#### 1.2.1. Oil

Oils were not only an article of cosmetic, but they were considered essential for maintaining one's health. An oil bath or *Abhyāṅgasnāna* was compulsory among ancient Indians. They practiced massaging the skin and hair with oil every alternate day or at least twice in a week.

##### a) Sources of Oil

Oils were mainly of vegetable origin. They were extracted from seeds like Sesamum, mustard, *liṅgudé* etc. sometimes prepared from *Manāñçilā* (Realgar) and *Haritāla* (Orpiment). *Kālidāsa*<sup>72</sup> and *Kauōilya*<sup>73</sup> allude to these sources.

##### b) Types of Oils

Oils can be chiefly classified into two.

##### I. Medicated Oil

As the word suggests, medicated oils are oils, either prepared from seeds having medicinal properties or those boiled along with medicinal herbs. All our medical treatises insist on the importance of oil massage, which is essential for keeping away the diseases caused by deranged *Vāta*. Medicinal

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advantages apart, regular oil massage makes one, a man of strong, smooth and brightened physique. It prevents wrinkles on skin and thus prevents aging. For curing Vātarakta, Caraka<sup>74</sup> prescribes some oils like Madhuyañöhyaeditaila, Sukumārakataila, Amātādyataila, Mahāpadmakataila, Khuòukapadmakataila, Madhükataila, Pièòataila and Balātaila. He lists some advantages of Tila oil also. According to him, Tila oil is good to prevent baldness, grayness and hair fall<sup>75</sup>. It is beneficial for luxuriant growth of hair and makes one's skin glowing. Tila oil is a remedy for headache and it imparts sound sleep.

### II. Perfumed Oils

Perfumed oils were usually used by kings and aristocrats for their royal bath. Texts like *AP*<sup>76</sup>, *MSA*<sup>77</sup>, *VDP*<sup>78</sup> and *BS*<sup>79</sup> mention some recipes for scented oils. Among the fragrant oils, Campaka oil is most popular. Campaka oil was not only meant for Abhyaiga, but it was an ingredient for the preparation of other forms of cosmetics also. *BS*<sup>80</sup> describes the methods for preparing hair oil with the odour of Campaka flower. For this, a mixture of sesamum oil and equal proportions of the powders of Maïjiñöha (Rubia Cordifolia), Vyāghranakha, Cassia bark and Kuñöha (Costus) are used. In the final stage of preparation, this mixture is warmed in the sunlight. As per one recipe given in *MSA*, Campaka oil is prepared by crushing the Tila seeds perfumed with Campaka and Punnäga. Besides the Campaka oil, *MSA* mentions formulae for certain

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other scented oils. Thus oils smelling like Ketaké, Jāti and Punnāga are recorded there. *AP* and *VDP* also give an account of the preparation of scented oils. These recipes are found quoted in *GS* in thirty-four verses. We don't have any direct reference to the perfumed oils in Āyurvedic texts. But the ingredients mentioned in the preparation of some medicated oils are aromatic.

### 1.2.2. Aijana (Collyrium)

The practice of applying collyrium into the eyes is very old. It was treated not only as a cosmetic, but was considered essential for eye's health. Both men and women including celibates applied collyrium. Aijana otherwise known as Kajjala is varied according either to origin or to the substance from which it is prepared. Collyrium was applied into the eyes with the help of a stick called Çaläkä. This stick was sometimes made of gold. Porcupine quill - Çalalé also was used for this purpose. We have reference to the practice of anointing eye with collyrium in our literature ranging from Vedas. *AV*<sup>61</sup> contains some hymns, which describe the dressing of a bride. There the bride is represented as applying collyrium in the eyes. *Manusmāti* (*MANU*)<sup>82</sup> insists on applying collyrium by Snātaka after having bath. But he does not allow a Snātaka to look at women, who have anointed their eyes with collyrium. A student is not permitted to use eye salve. *Āçvalāyanagāhyasūtra* (*AGS*)<sup>83</sup> also recommends Aijana for a celibate, who has completed his study. *Aitareyabrähmaëa* (*AB*)<sup>84</sup> records

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the custom of anointing a sacrificer's eye by the priest. *Matsyapurāëa* (MP)<sup>85</sup> attests a golden Çalākā used to apply collyrium. In NS<sup>86</sup>, Bharata recommends collyrium for characters along with other articles of make-up. But a woman in separation doesn't anoint her eyes with collyrium. Kālidāsa<sup>87</sup> describes such women frequently. In Uttaramegha, he represents the wife of Yakña, without having collyrium in her eyes. It was an important item among the articles of toilet of a Nāgaraka.

### a) Types of Collyrium

Pāëini<sup>88</sup> mentions three types of collyrium, namely Sauvéra, Yāmuna and Traikakuda. Of these, Traikakuda is considered superior and is taken from the mountain Trikakuda. Sauvērāijana is powdered antimony and Yāmuna is found in the region of Yamuna. It is also known as Kālaküöäijana and is referred to in *Païcaviàçabräumaëa* (PB)<sup>89</sup>. Caraka<sup>90</sup> records Sauvērāijana and Rasāijana. He describes Sauvērāijana as strong and hence it should be applied only at night, while Rasāijana is recommended to apply once in five or eight days. Regarding the source of Rasāijana, different opinions exist. According to some, it is Berberi Ariñöa. Others view it as prepared from lead, while some others are of the opinion that Rasāijana is made from the calx of brass. *Çarigadharasaàhitä*<sup>91</sup> discusses different types of collyrium, their preparation, procedures for applying it in to the eyes etc. Red collyrium

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prepared from *Manaùçilä* also was used. *MBH*<sup>92</sup> alludes to this collyrium being used by the women belonging to the *Bäùlikä* province.

### b) Properties of Collyrium

As mentioned in the introduction, collyrium is not only an article of toilet, but it helps to improve vision and provide brightness to the eyes. According to *Caraka*<sup>93</sup> and *Suçruta*<sup>94</sup>, collyrium alleviates the excess *Kapha*, which accumulates in the eyes and thus brightens the eyes. *Caraka*<sup>95</sup> compares the brighten eye to the moon in the clear sky. *Suçrutasaàhitä (SS)*<sup>96</sup> speaks of the vessels in which collyrium is to be kept. Such vessels may be made of gold, silver, copper, bell metal or iron. One may apply collyrium in the morning, afternoon or night in accordance with the season and the variety of collyrium.

Besides collyrium, *Suçruta*<sup>97</sup> recommends some other treatments for attaining good eye sight, even in the old age. Some of them are – *Tarpaëa* (Flushing), *Puöapäka*, *Açcyotana* (Application of medicated eye drops) and *Seka*. Of these, *Puöapäka* is again of three types - *Snehana* (Oilbase), *Lekhana* (Scraping) and *Ropaëa* (Healing).

### 1.2.3. Tämbüla (Betel)

By the term *Tämbüla*, not merely a betel leaf is meant. But it is a parcel, which usually contains betel leaf, lime and areca nut. Sometimes *Tämbüla* contains aromatic ingredients also. *Tämbüla* imparts red colour



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to the mouth and thereby enhances the beauty of one's face. Hence Tāmbūla is considered as a cosmetic. Cosmetic apart, Tāmbūla is an indivisible part of social, religious, and domestic life of Indians. It is considered one among the Añöabhoga (eight objects of enjoyment). Even though Tāmbūla was enjoyed by common folk, most of our references to Tāmbūlabhoga are in connection with royals and aristocrats. It is difficult to trace back exactly the history of the use of betel by Indians. However literary sources are sufficient enough to provide knowledge of the different aspects of Tāmbūla. P.K Gode<sup>98</sup>

refers to two treatises on Tāmbūla, namely Tāmbūlamaijare and Tāmbūlakalpadruma. As per the information given by P.K Gode<sup>99</sup>, these two works are collections of verses pertaining to the different aspects of Tāmbūla. The sources of these verses are numerous, which include Puräëas, Upaniñads, Småtis, medical texts and lexicons. These sources furnish us with the knowledge of the properties, purposes and ingredients of a Tāmbūla.

### a) **Properties**

Tāmbūla has many medicinal as well as other properties. Betel chewing is generally good for the entire bodily systems especially for teeth, tongue and throat. It controls the over production of saliva and removes the bad odour of mouth. It is a pacifier of Kapha and Väta and also a vermicide. Besides these medicinal properties, Tāmbūla is an ornament to

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the mouth and kindles passion. Texts like *Yogarātnākara* (YR)<sup>100</sup>,  
*DN*<sup>101</sup>, *RN*<sup>102</sup>, *Jyotirribandha*<sup>103</sup>,  
*Sūktimuktāvalē*<sup>104</sup>, *SRB*<sup>105</sup>, *BS*<sup>106</sup>, *Cārucaryā*<sup>107</sup> etc. mention  
thirteen qualities of Tāmbūla thus -

taMbUl< kquit'mu:[mxur< ]ar< k;ayaiNvt<  
vat<sup>1</sup>< k«imnazn< k)hr< ÊgRiNxinnaRznm!,  
v±SyaÉR[< izvuiïkr[< kamai¶sNdIpn<  
taMbUISy soe Çyaedzgu[a> SvgeR=ip te  
ÊIRÉm!.

### b) Purposes

Tāmbūla was made as offerings to deities and was presented to Brāhmaëas. No religious ceremony is complete, without making Tāmbūla as Dakñiëä. In houses, people showed hospitality by giving Tāmbūla to their guest. *KMS*<sup>108</sup> gives indications to this custom. Among the Āsura type marriages, there was a custom of giving Tāmbūla as a token of agreement. According to *Dharmaçāstras*, it is compulsory for a householder to enjoy perfumes and Tāmbūla before going to bed with his wife. Since Tāmbūla kindles passion, it is one of the accessories of love sports. Presenting Tāmbūla symbolises love. We have some references to lovers putting chewed betel into the mouth of their beloveds with the aid of lips, tongue etc. In *Kuööanémata* (KM)<sup>109</sup>, *NC*<sup>110</sup>, *Çaigärämātalaharē*<sup>111</sup>, *Vikramäikadevacarita* (VDC)<sup>112</sup> etc. we come across such scenes. In *Päradārika* adhikaraëa of his work,

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Vātsyāyana<sup>113</sup> gives some instructions regarding Tāmbūlabhoga for lovers preparing to get married. As a token of appreciation and honour also, Tāmbūla was presented. No restrictions were prevalent regarding the time of betel chewing. Usually people enjoyed it during night.

### c) **Ingredients**

A roll of Tāmbūla is known as Véöikā and this usually includes betel leaf, betel nut, Cūrēa (Lime), Khadira (Acacia Catechu) and some aromatic ingredients like Karpūra, Jāti, Lavaḡa, Kaōuka etc. Properties of these ingredients are described in our medical texts. Of these ingredients, Khadira was an important item. Earliest reference to Khadira is in *Āgveda (RV)*<sup>114</sup>. There we read of a sacrificial post made of Khadira tree. White Khadira otherwise known as Somavalka was a variety of Khadira. Kauōilya<sup>115</sup> has mentioned this variety. Techniques for collecting the juice of Khadira from Khadira tree are described in *SS*<sup>116</sup>. Sometimes pill of Khadira was used in Tāmbūla. *MSA*<sup>117</sup> refers to Khadira pill used in a king's Tāmbūla. Besides the juice of Khadira, a Khadira pill contains sandal, clove, nutmeg, cardamom, musk, camphor etc. Recipes for such Khadira pills are described in some medical treatises. Such a pill proves curative in mouth diseases also. Khadira juice is a dye, which imparts red colour to the lips.

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Lime prepared from oyster shells were used in Tāmbūla. Pearl oysters also were employed in making lime. In *MSA*<sup>118</sup>, we have reference to such lime filled in the roll of Tāmbūla for king. Other sources of lime were Arjuna tree, Kuñōha tree, crystal, stones and water. Properties of lime prepared from such sources are discussed in *RN*<sup>119</sup>.

Even though reference to Tamākhu (Tobacco) is seen in the medical treatises, it is interesting to note that we have no reference to tobacco used in Tāmbūla. Hence it can be inferred that chewing tobacco along with betel is a later practice. Properties of tobacco are mentioned in *YR*<sup>120</sup>. According to the text, tobacco is beneficial in diseases related to teeth. It is also considered as a germicide.

Tāmbūla along with the earlier mentioned aromatic ingredients is usually called as Vāsatāmbūla.

*YR*<sup>121</sup> quotes a verse, which describes the different methods to be adopted in betel chewing at different times. Thus, one should chew betel with betel nut in excess at morning. In the afternoon the quantity of Khadira should be increased. During night lime should be taken in an extra dose.

Varāhamihira<sup>122</sup> mentions the different functions of ingredients which taken in different quantities in a Tāmbūla. Thus Tāmbūla taken with a limited amount of lime imparts red colour to the mouth. Betel nut in

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excess will cause colour decreasing. An extra dose of lime will produce a foul smell while an excess number of betel perfumes the mouth.

### d) **Articles Associated with Tāmbūla**

Since betel box, lime pot, spittoon and nut crackers are some important accessories of Tāmbūla; it is interesting to record here some references about these articles.

Betel box is known by the names Upahastikā<sup>123</sup>, Karaëòaka<sup>124</sup>, Vaigerika<sup>125</sup> etc. Karaëòaka of aristocrats were usually of gold. In *Daçakumāracarita (DKC)*<sup>126</sup>, Daëòì alludes to a golden Karaëòaka placed in the room of princess Ambälikä. In royal palaces there were special servants to bear betel box. Men and women were employed as betel box bearers. They were known as Tāmbülakaraikavāhin, Tāmbüladäyaka etc. Unlike other servants betel box bearers had the freedom to enter anywhere in the palace, for they had to follow their masters like a shadow. They were not only servants of kings or queens, but were intimate friends also. Tāmbülakaraika was one among the friends of Bäëa<sup>127</sup>.

In *RVK*<sup>128</sup>, a Cürëapätra (Lime pot) is mentioned thus - cunal> Syat! cU[RpaÇm!, It can be defined thus - cU[R Aaly> cU[aRly> cunal>

Patatgraha is the word used to denote a spittoon Pratigräha is a variant of this word. *AK*<sup>129</sup> refers to both the words. Spittoons were made as gift and were sometimes made of gold or studded with precious gems. We

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have numerous references to spittoons. From *KMS*<sup>130</sup> we learn that the bedroom of a *Nāgaraka* was arranged with a spittoon along with other articles for night enjoyment. There it is stated that all the articles except spittoon should be arranged on a table, while the spittoon should be placed on the floor near the bed, so that one can spit into it the chewed betel frequently. In *Harñacarita (HC)*<sup>131</sup>, we come across a group of porters moving to the king *Harña* carrying spittoon along with other articles. Spittoon also was made as gift by the bride's father to his son in law at marriage. A verse in *NC*<sup>132</sup> gives indications to this custom. There we read of *Bhéma* presenting a spittoon set with rubies to *Nala* along with other gift articles. A golden spittoon is alluded to in *Avantisundarékathä (ASK)*<sup>133</sup> of *Daëöi*. In *Çaigäraçataka*<sup>134</sup>, *Bhartâhari* compares the mouth of prostitutes to spittoons. There he uses the word *Niñöhévanaçaräva* to denote spittoon. We have reference to spittoon in the medical treatises also. In *Sütrasthäna* of *Carakasaàhitä (CS)*<sup>135</sup>, a spittoon is mentioned as follows: %pNyStÉ&¼aràitçhai[..... %pkLpyet! . All the above recorded datas regarding spittoon point to the fact that people were very conscious about personal hygiene and environmental pollution at an early period itself. This is evident from a passage of *Gérväëapadamaijaré*<sup>136</sup> of *Varadaräja*, who records the bad habit of chewing betel in public place as follows - sveR;a< deze piw taMbUIÉ][< Êracar> ,

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A nut cracker is generally called as Pūgasphoëé. Patañjali<sup>137</sup> and Bhaṅgajidānī<sup>138</sup> refer to the term Çaikulāghaḍa. Some scholars are of opinion that the term Çaikulā is used there in the sense of a nutcracker. Similarly the seller of betel nuts is known as Tāmbūlika. According to Vātsyāyana<sup>139</sup>, Tāmbūlika is one, who is included among the list of people with whom one should create friendship. We read of a Tāmbūladāyaka as a companion of Bāḍa<sup>140</sup>.

### 1.2.4. Soap

Soap was one among the articles of toilet of royal personages and men of social status. This lather producing substance was known as Phenaka, which was used to remove grease. In *KMS*<sup>141</sup>, Vātsyāyana gives an account of the articles of toilet of a Nāgaraka, which includes unguents, perfumes, scents, lipsticks and Phenaka. *MSA*<sup>142</sup> refers to the manufacturing of soap for royal bath. Such a cake was prepared by mixing wheat flour, fermented rice gruels and pounded roots of Madana and Piçuna.

### 1.2.5. Nail Polish

Nail caring was treated as an art. Like today, fashionable men grew their nail and shaped it into the teeth of a saw. They kept their nails clean and painted. In *KM*<sup>143</sup> we have reference to men dyeing their nails with Vāççika, which is supposed to be Kurabaka or Raktapunarnava, a flower that

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produces a red juice. In *KMS*<sup>144</sup>, we meet with the daily life of a Nāgaraka, who was very careful about his nails.

### 1.2.6. Lipstick

Use of lipstick was popular among women. For this purpose they used lac dye<sup>145</sup>. Men dyed their lips by chewing betel. Sometimes they applied beeswax or *Lodhra* powder over this lac dye, in order to brighten the lac<sup>146</sup>. This beeswax is supposed to be a remedy for splitting lips in the winter and it is perhaps similar to today's lip gloss. *Rājaçekhara* has mentioned the use of bees wax by ladies. In *Karpūramaijaré* (*KPM*), it is said that during spring, women gave up the use of bees wax<sup>147</sup>. *Vātsyāyana*<sup>148</sup> alludes to Nāgaraka rubbing bees wax over the lips to give a glossy effect to the lac already applied. *Kālidāsa*<sup>149</sup> also has often represented women painting their lips with lac. During the description of *Pārvati*'s wedding in *Kumārasambhava* (*KS*), we come across *Pārvati*'s attendants, besmearing beeswax over the lac dyed lips of *Parvaté*. Lips were painted with minerals also. *Bharata*<sup>150</sup> prescribes *Açmarāga* (*Sindūra*) or lac as lipstick for actors.

### 1.2.7. Keçarāga (Hair dye)

Black hair symbolises youth. It is a natural tendency among the people having grey hair to dye their hair. As mentioned in *BS*<sup>151</sup>, decoration on the body of a man having grey hair is in vein, for such decorations will never



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shine on his body. Preparation of hair dyes was known to people since ancient times. The earliest reference to hair dyes is perhaps in Purāeas. *Nāvanétaka*<sup>152</sup>, a treatise belonging to the 2nd C.AD, describes eleven formulae in twenty seven verses for hair dyes. *BS*<sup>153</sup> also gives a recipe of hair dye.

Hair dyes were prepared in iron vessels. Sources of ingredients of a hair dye mainly consist of metals, herbs and minerals. Hair dyes were perfumed also. Hence aromatic substances also form part of ingredients of a hair dye. Some commonly used ingredients are Tilataila (Sesame oil), Gorocana (Bezoar), Kācamācé (Solanum Nigrum), Nélikā (Indigo), Pippalé (Long pepper), Harétaké (Chebulic Myrobalan), Āmalaka (Emblic Myrobalan), Kāsésam (Green vitriol-Iron sulphate), Kūrmapitta, Danté (Crotonplant - Jatropha Montana), Bhāigarāja (Tralingeclipta), Vibhétaka (Belericmyrobalan), Aijana (Sulphide of lead), Triphalā (Hrétaké, Vibhétaka and Āmalaka), Sarpis (Ghee), Kārñyāyas (Black iron), Kñéram (Milk), Rāmataruëé (Sprout of Açoka), Yañöimadhu (Liquorice), Nélotpala (Blue lily - Nymphala caerulea), Çäbaraka (White Lodhra), Piëöarakaphala (Fruit of Vimkakata tree), Pippalémüla (Pipper root), Kāçmaré, Aëöäkäré (Egg's plant), Çäribä, Madayanté (Henna), Çuktam (Vinegar), Aijanavarëa karda (Black mud similar to Aijana), Arkapaträëi (Leaves of Madder), Alambuka, Tuttham (Calamine, carbonate or sulphate of Zinc), Musta

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(Nut grass - *Cyperus rotundus*), Sahadeva (*Sida Rhomboidea*), Sahacarapatra (Leaf of Sahacara - *Justicia Ecbolium*), Sahacarakusuma (Flower of Sahacara), Jamboo (Black plum), Kakubhaphalam (Fruit of Arjuna), Vibhétakataila (Oil of Vibhétaka), Kakubhakusuma (Flower of Kakubha), Cütaphalamadhyā (The seed of Mango fruit), Asanakusuma (Flower of Kino tree), Bisagranthi (Knot on the lotus stalk), Lohacürëa (Powder of iron), Mudga (*Phaseolus mungo*) and Mäña (*Phaseolus roxburghii*). For making hair dyes, Puräëas<sup>154</sup> prescribe ingredients like burned conch, Karavéra, Béjapüraka, Jaggery. In *Raghuvamça (RGV)*<sup>155</sup> of Kälidäsa, we have reference to hair dyes made of Manaùçilä and Haritälä.

BS describes the mode of preparation of a hair dye, as per which the Kodrava grains are cooked in vinegar along with iron dust. The darkening process includes furthermore steps, in which the applied paste should be screened with green leaves for six hours. The same process is repeated with another paste of Myrobalan after washing away the former one. Mention of liquids used for cleansing and removing the bad odour of ingredients used in the hairdye is also made. These liquids include vinegar, clean water, scented oil, bovine urine etc.

### 1.2.8. Tooth Sticks

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Tooth sticks were usually meant for cleansing teeth, but they were a remedy for mouth diseases and improving appetite also. It repels the bad odour of mouth also. While describing the oral hygiene, *Caraka* refers to the necessity and advantages of tooth brushing. Tooth sticks were perfumed also. *BS* and *GS* refer to some recipes for perfuming tooth sticks. *Dantakāñöhālakñēādhyāya* of *BS*<sup>156</sup> gives a detailed account of the different kinds of tooth sticks and also some beliefs connected with them. In the perfuming process, the tooth sticks immersed in the mixture of cow's urine and *Harétaké* powder were perfumed with a kind of scented water prepared from the mixture of sandal, cardamom, cassia bark, *Aijana*, honey, pepper, *Nägakesara* and costus mixed in equal proportions. In the final stage of the process, these sticks were powdered with the mixture of aforesaid ingredients in different quantities. The prescribed tooth powder is considered good for providing freshness of complexion, facial lustre, cleanliness and fragrance of the mouth and sweet speech. *Caraka*<sup>157</sup> recommends the following plants for making tooth brushes - *Karaija* (*Pongamia Pinnata* Merr), *Karavéra* (*Nerium Indicum* Mill), *Arka* (*Calotropis Gigantea*), *Mälaté* (*Aganosma dichotoma*), *Kakubha* (*Terminalia Arjuna*) and *Asana* (*Terminalia Tomentosa*). Crushed end of the sticks of such plants will have a pungent, astringent or a bitter taste.

### 1.2.9. Anulepana (Unguents)

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Unguents are viscous substances used as ointments. They are an article of toilet and were applied not only for adorning the body but were useful in keeping away the fatigue, perspiration and are a remedy for pimples, moles and thus imparts glaziness to the face and body. Different varieties of unguents were in use and were mostly used during bath. Unguents were besmeared on body after bath and were bestowed upon guests also. Purāëas prohibit the use of unguents before a bath. Usually aristocrats used fragrant unguents prepared of different aromatic ingredients.

### a) Preparation of Unguents

Unguents were prepared with different substances. Sometimes the ingredients of unguents were more than one. Ingredients mainly include roots, seeds, barks, weeds, leaves and flowers of certain trees or plants. Unguents made of different varieties of sandal, saffron, musk, Aguru, Gorocana and turmeric were most popular. In *AV*<sup>158</sup>, we read of women using fragrant unguents made of Guggulu, Pélu, Nalada, Aukñagandhé, Pramandiné etc. after their bath. An unguent called Gauggulāna is referred to there. As the name indicates, it is perhaps made of Guggulu. Purāëas<sup>159</sup> also record the use of unguents. Asura ladies had a special fondness towards unguents. They anointed their breast with Haricandana and Goçérña. In *MP*<sup>160</sup>, we have reference to Tāraka decorating his body with aloe wood paste. There in another context, Viraka is represented as applying paste of red arsenic. For daily use, Purāëas<sup>161</sup>

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give some recipes of unguents. Some of the ingredients of such unguents include turmeric, cow's urine, Kuçmäëòà, Kñära (Salt petre), buffalo dung, sesame, mustard, Kuñöhaka, Dürvä, Arjuna flower, Jambü leaf, milk of Lodhra, Käkajaiga and gold dust. For Vaktralepa (Facial make-up), Puräëas<sup>162</sup> prescribe unguents prepared from red sandal, Lodhra, saffron, Maijiñöha, Käleyaka, barley, rice, Yañöhimadhu, Läkñä and Karsaka. For preventing wrinkles, Puräëas<sup>163</sup> recommend an unguent made of Aöaçé, black gram flour, wheat flour, long pepper and clarified butter. A mixture of clarified butter, honey and Kuñöha powder is also recommended as a remedy for wrinkles. This medicine is there directed to take at night before sleep. Unguent made of red sandal paste was usually used during bath. In *Välmékirämäyaëa* (VR)<sup>164</sup>, we have reference to Räma, Rävaëa, Aijanä and Sétä applying red sandal paste. Other varieties of sandal also were employed in unguents. From *KMS* <sup>165</sup> we learn that unguents made of sandal is an unavoidable substance in the daily life of a Nägaraka. Kälidäsa<sup>166</sup> also gives ample references to unguents made of Käléyaka and Haricandana. Ointments made of Käläguru, musk and saffron are often referred to. Women applying saffron and sandal paste mixed with Priyaigu on their breast are also mentioned. A fragrant unguent made of Harétaké powder, bark of mango, leaf of Däòimä and henna is recorded in *SS*<sup>167</sup>. In *MSA*<sup>168</sup>, there is a chapter entitled Vilepanabhoga, which gives an account of the preparation of different types of unguents used

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by kings. Recipe of an unguent for royal bath as mentioned in the text is as follows.

### I. Ingredients

Roots	Leaves	Seeds	Weeds	Flowers
Pälaka	Nimba	Ela	Lavaiga	Nägakesara
Tagara	Räjavåkña	Jäti	Padmaka	Punnäga
Mäàsé	Tulasé	Sarñapa	Lodhra	Käntä
Väjigandha	Arjaka	Tila	Çrékhaëða	Kuikuma
Puñkara		Kustumbaru	Suradäru	Campaka
Koñöha		Cakramarda	Aguru	
Paöolaka		Bäkuci	Sarala	
Musta				
Niçädvayam				
Turmeric				
Tree turmeric				
Grandhiparëa				

### II. Preparation

Roots of the above mentioned herbs should be dried in shade and then crushed together. This powder is then mixed with a paste of leaves mentioned in the table. To this mixture of powder and paste, pulverized seeds are added. This mixture is then blended together with the powdered weeds and then it is mingled with the flowers referred to in the table. In the final stage, materials

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like Guggulu, Saindhava, Bola and Sarjarasa are ground in water or rice vinegar and to this paste; the above mentioned mixture is added.

Usually the kings applied perfumed ointment of turmeric. In the hair they applied scented ointment of *Ämalaka* fruit. For repelling the odour of sweat, the text prescribes an unguent namely *Sandhya*.

### b) Unguents for Different Seasons

Unguents were varied according to various seasons. In *AP*<sup>169</sup>, *MSA*<sup>170</sup> and *Kävyamémääsä (KVM)*<sup>171</sup>, it is stated that during summer people applied an ointment of Kashmir saffron and *Çrékhaëòà*. This unguent is there described as having a cooling effect similar to ice. In the rainy season, smooth musk was used, while for autumn, they opted vermilion prepared from lotus filaments. For winter season, these texts prescribe a special kind of paste namely *Pulliiija*, civet, seeds of *Niçäcürëa*, seeds and sprouts of holy basil, sprouts of sandal tree, mango tree, rose apple and peels of citron are the main ingredients of the aforesaid unguent. Method of preparation also is mentioned. As per the information given in *KVM*, musk, sandal, *Aguru* and saffron is included among the list of unguents for rainy season. In *Hemanta* season, it is stated that people apply saffron mixed with beeswax to the mouth. For hair, they opted fragrant oil in this season. *Räjaçekhara* refers to women applying saffron in the winter season also. During summer, he said, people will besmear their body with camphor powder.

### c) **Properties of Unguents**

Medical texts mention the properties of unguents. According to Suçruta<sup>172</sup>, unguents enhance one's beauty and complexion, improves eye sight and provides vitality. In *RN*, properties of an unguent are described thus -

àlTyaejaevxRn< v&:y< SveddaEgRiNxnazn<,  
tNÔatpaepzmn< im<sup>1</sup>mnulepnm!.<sup>173</sup>

From this it is clear that unguents are not merely ointments for anointing the body, but are medicines, which impart strength also.

### d) **Women and Unguents**

Even though unguents were used by both the sexes; ladies had a special fondness towards it. They attended all the functions, anointing their body with unguents. Widows and separated women also used unguents. In *RV*<sup>174</sup>, we come across *Açvins* and *Araëyāni* (The forest queen) decorating their body with unguents. Even women attending funerals also are described as using unguents. There in another context, we read of matrons going out anointing their body with scentless balms. In *AV*<sup>175</sup>, there are certain hymns, which give indications to women's craze towards unguents. These hymns describe men attracting ladies by applying unguents. Separated women avoided the use of scented ointments. We come across *Damayanté*<sup>176</sup> and *Sétā*<sup>177</sup> decorating their body with mud instead of fragrant unguents. Perfumed unguents were allowed to widows. In *MBH*, we have reference to



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Kunté<sup>178</sup> decorating her body with Gorocana, sandal paste and other cosmetics.

### 1.2.10. Powders

Two types of powders were in vogue - face powders and bath powders.

#### a) Face Powders

Face powders prepared by pulverizing the bark of Lodhra tree were popular. Kälidāsa<sup>179</sup> has referred to Lodhracūrēa in his works frequently. While describing Pārvati's wedding in *KS*, we come across Pārvatē applying a paste made of Lodhra powder on her cheek. In *RGV* and *Meghadūta (MD)* also we have references to ladies applying powdered Lodhra on their face.

#### b) Bath Powders

Bath powders were not only meant for removing grease, but were useful in enhancing beauty and also in removing body odour. Çāileya, Tagara, Kuñōha, Caula, Karpūra, Māàsé, Kāntā, Uçéra, Vālaka and musk are some of the ingredients of a bath powder. In *AP*<sup>180</sup> and *Viñēupurāēa (VDP)*<sup>181</sup>, it is recorded that any one of the above mentioned ingredients, with the addition of Māḡadarpa is a good combination to make a bath powder<sup>182</sup>. Reference to a kind of scented powder for the purpose of perfuming clothes as well as applying on the body is found in *BS*<sup>183</sup>. For

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obtaining this powder we have to mix the powders of cassia bark, Uçéra and Patra enriched with musk and camphor in equal proportions. Another bath powder was prepared by adding Vålaka and cassia bark into the ingredients of a compound perfume namely Sarvatobhadra which is mentioned in *BS*<sup>184</sup>.

### 1.2.11. Incense

Incenses are gums or spices, which produce fragrance when burned. They were usually used by aristocrats to perfume and dry their hair. Clothes and dwellings also were perfumed with incenses. They were important items among the articles of worship. Nakha, Kuñöha, Ghana, Määsé, Spåkka, Çaileya, Kuikuma, Läkñä, Candana, Aguru, Sarala, Devakäñöha, Karpüra, Kántä, Vålaka, Kunduruka, Guggulu, Çréväsaka, Sarjarasa, Kastüéré, Çaikha, Sitämadhu, Ghâta, Guòà, Çrékhaëòà etc. were some commonly used incenses. These substances were burned either alone or by mixing two or more than two.

Texts like *GV*<sup>185</sup>, *GS*<sup>186</sup>, *MSA*<sup>187</sup>, *BS*<sup>188</sup> and some *Puräëas*<sup>189</sup> refer to the preparation of incenses. *GS* describes different methods for preparing different incenses in 64 verses. *Anaigasundara*, *Kolähala*, *Kumäradhüpa* etc. are some fanciful names of incenses, recorded in *GV*. In *MSA*, there is a separate chapter entitled *Dhüpabhoga* which discusses the preparation of three types of incenses, namely, *Cürëadhüpa*,

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Piëðadhüpa and Vartidhüpa. Of these Cürëadhüpa is in a powdered form. Piëðadhüpa is ball shaped, while Vartidhüpa is in the shape of a candle. Gold and silver incense holders designed like birds or beasts also are referred to in that chapter. Kopacchada and Piëðadhüpa are two important incenses mentioned in *BS*. They were obtained by mingling equal quantities of several ingredients having fumigative powers. Besides these, a number of other incenses also are discussed in the text. They were prepared by mixing different aromatic ingredients in all possible combinations and permutations. Formulae for the preparation of incenses described in *AP* and *VDP* are similar. *MP* records incenses of Guggulu, ghee and Sarñapa. Of these, Sarñapa is considered as antitoxic and hence burning Sarñapa in houses is there mentioned as effective in dispelling the poisonous insects and reptiles. Fumes produced from cotton and serpent bones were useful in driving away serpents. While describing Pärvasti's wedding, Kälidäsa<sup>190</sup> refers to some female attendants drying and perfuming Pärvasti's hair by means of incenses.

### 1.2.12. Perfumes

Perfume was an important article among the ancient Indian toilet. Scents not only provide good smell to the body, but as told by Caraka<sup>191</sup>, perfumes bring about charm and strength also. He mentions some other advantages also. Perfumes are considered one among the Añöabhoga (Eight objects of enjoyment). Others are being women, garments, music,

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betel, dinners, bed and flowers. A few of the different kinds of perfumes used for various purposes that attested in our literature are given below.

### a) **Jalavāsa (Hair Bath)**

Scented water was usually used by kings and other aristocrats for their royal bath. Water for this purpose was perfumed with certain flowers and other aromatic substances. Tvak (Cassia bark), Kuñõha (Costus), Rasa (Resin), Tagara, Reëu, Nalika, Spåkka, Vålaka, Kesara, Patra etc are some of the ingredients used to perfume water. *AP*<sup>192</sup>, *GS*<sup>193</sup>, *MSA*<sup>194</sup> and *BS*<sup>195</sup> record some recipes of different sorts of scented water.

### b) **Mukhavāsaka (Mouth Perfume)**

Mouth perfumes were not only meant for perfuming mouth, but were beneficial in curing and preventing mouth diseases also. They were of different forms - powder, tablet and candle shaped incenses - Dhüpavarti. Aromatic flowers, sprouts, seeds, leaves and barks were employed as mouth perfumes. Some of the ingredients of a mouth perfume are Karpūra, Çrékhaëòà, Kalka, Kakkola, Khadira, Lavaiga, Kaõuka, Jāti, Ela, Niçākara, Kuikuma, Mågadarpa, Sahakāra, Pārijāta, Pügaphala, Béjapüraka, Kastüéré, Määsése, Kántä, Reëuka and Musta. *AP*<sup>196</sup>, *VDP*<sup>197</sup>, *GS*<sup>198</sup>, *MSA*<sup>199</sup> and *BS*<sup>200</sup> refer to the preparation and properties of some kinds of mouth perfumes. Verses pertaining to the preparation of mouth perfumes found in *AP* and *VDP* are same. There the

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sprout of *Sahakāra* is prescribed as an ingredient of a tablet formed mouth perfume. *GS* refers to the recipe of a *Guöikā* thus – *pUgyu´a> pairjata  
guiqka> oidrEyuRta>*,

Other types of mouth perfumes also are mentioned there. In *MSA*, we have reference to a *Guöikā* made of *Khadira*, *Kastüéré*, *Karpüra*, *Çrékhaëòà* and *Kalka*. *BS* describes a mouth perfume with the scent of *Pärijäta* flower. The mode of preparation is mentioned as follows. Honey and mango juice are sprinkled into a mixture of any four of the sixteen ingredients of the *Sarvatobhadra*, a compound perfume described earlier. Along with this, nutmeg, musk and camphor are added.

In addition to the aforesaid texts, some medicinal treatises also describe mouth perfume. *Suçruta*<sup>201</sup> gives an account of the medicinal properties of the ingredients of mouth perfumes. According to him, these ingredients, not only beneficial in mouth diseases and bad odour of mouth, but they proves curative in the deranged *Kapha* and *Pitta*. *Caraka*<sup>202</sup> also lists some chewables, which according to him dispels the foul smell of mouth and they stimulate hunger.

Mouth perfume was an unavoidable object in the daily life of aristocrats. In *KMS*<sup>203</sup>, we read of *Nägaraka* chewing the bark of *Béjapüraka* to repel the foul smell of liquor. *Kälidäsa*<sup>204</sup> gives plenty of references to dignitaries enjoying *Matulaiga*, *Béjapüraka* and betel.

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### c) **Essence of Flowers**

Essence of flowers is generally known as 'Attar'. Among attars, attar of roses is more popular. In *Bhogyavarga* section of *RVK*, attar is explained thus -

AÄra> pu:psar> SyaÖStusarae=kRnayk>,  
mkrNdae gulab> Syat! kesr< ja)ra Évet!.<sup>205</sup>

Here P.K Gode defines *Attarä* as rose water. Rose water was not only used as perfume, but as medicines also. According to some medical texts<sup>206</sup>, rose water is useful in pacifying *Pitta* and *Kapha*. Kings and other royal dignitaries usually took this beverage in summer to quench thirst. We come across the preparation of rose water in a manuscript of *Bhojanakutühala*<sup>207</sup>, a treatise supposed to have written in 1851 by *Raghunäthagaëçanavahasta*. In this text a few verses in the first chapter entitled *Pänéyavarga* describes the procedures adopted in the manufacture of rose water. In *Svapnaväsavadatta* (*SVD*)<sup>208</sup>, *Bhäsa* alluded an attar namely *Sumanovarëaka*. Perhaps this attar was an essence of jasmine, for the word *Sumanas* denotes jasmine flower.

### d) **Compound Perfumes**

Compound perfumes are perfumes, which by slightly altering a few ingredients can be used to produce different other scents. *BS*<sup>209</sup> gives recipes of some compound perfumes. *Smäroddépana* is one among them. As its

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name indicates, this perfume was considered as an aggravator of passion. The ingredients of this perfume are Patra, Turuñka and Tagara. This combination with the addition of Vyäkha and being fumigated with Kaöuka forms another perfume known as Vakula, which has the scent of Bakula flower. A lotus scented perfume was prepared by mixing costus and the ingredients of the aforesaid Smäroddépana. Same ingredients along with sandal powder gives the fragrance of Campaka flower and that with cassia bark and Kustumburu (Spice coriander) causes the formation of perfume smelling like Atimuktaka (Jasmine flower). Another combination is known as Sarvatobhadra, for which sixteen components are used. They are, Aguru, Patra, Musta, Rasa, Keça, Spåkka, Tvak, Nakha, Tagara, Mäàsé, Malaya, Turuñka, Çaileyaka, Priyaigu and Kunduruka. In the view of Varähmihira, eighty-four types of perfumes having the smell of Vakula flower can be prepared in this manner. A fine variety of perfume namely Yakñakardama is mentioned in *AK*<sup>210</sup>. It was prepared by mixing camphor, Aguru musk and Kakkola.

### e) **Perfumery**

Perfumery or the manufacturing of perfumes is an important aspect of cosmetics. It is considered both as science and art.

Vätsyâyana<sup>211</sup> mentions perfumery as one among the sixty four arts, which he lists in *KMS*. According to him Gaëikäs or courtesans should

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acquire knowledge in all these sixty-four arts. In *Mācchakaõika* (MK)<sup>212</sup>, we come across maid servants preparing perfumes in Vasantasenā's house. Gaigādhara, author of *GS* treats this subject as science. He begins his text with the following verse.

devana< zuÉgNxxUpsihtSyacaRivxerpRk<  
n"[a< puiòkr< iÇvgR)ld< SvSyaPylúmlhrm!,  
ra}a< tae;kr< ivdGxvintaicÄàmaedàd<  
zaô< sCDuÉgNxzasnmtae  
id'œmaÇmÇaeCyte.<sup>213</sup>

However there are ample references regarding perfumery in ancient and medieval Sanskrit texts. Texts like *AP*, *VDP*, *BS* and *GS* have certain chapters entitled *Gandhayukti*, which are dedicated to the description of perfumes, their mode of preparation and use. The title *Gandhayukti* is used to mean the art and science of cosmetics, even though literally it means combination of perfumes. *Gandhayukti* describes several processes involved in the manufacture of perfumes. Some of them listed in *AP*<sup>214</sup> are -

1. Çauca (Purification of the ingredients)
2. Äcamana
3. Virecana
4. Bhävana (Saturation of a powder with a liquid)
5. Päcana (Decoction of materials)
6. Bhodhana (Combination of one powder with another)
7. Dhüpana (Fumigation)
8. Väsana (Perfuming with aromatic substances)



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*VDP*<sup>215</sup> records seven of the aforesaid processes except *Äcamana*. With the exception of *Çauca* and *Äcamana*, *GS*<sup>216</sup> mentions all the processes. *BS*<sup>217</sup> also lists eight processes. But there we read of *Samyojana* (Mixing), *Secana* (Sprinkling) and *Drvyasamskāra* instead of *Äcamana*, *Virecana* and *Çauca*.

Perfumes were prepared in glass vessels and earthen vessels. For their preparation machines like *Pätālayantra*, *Nālakayantra* etc. were used. Different kinds of *Pākas* were adopted in making different perfumes. We have reference to seven types of *Pākas* in *GS*<sup>218</sup>. They are *Puöapāka*, *Gartapāka*, *Veëupāka*, *Dolapāka*, *Gharparapāka*, *Baijayürapāka* and *Kālapāka*. Of these *Puöapāka* and *Gartapāka* are defined thus -

pÂpÇpuqabī< m&i'Ý< ca<sup>1</sup>/<sub>4</sub>,laeÚt<,  
pcet! Kvarlzke vûaE puqpakae=ymlirt>.  
gteR paÇ< gNxcgÉ; k«Tva=pUyR m&davq<,  
àjvaLyae=i¶StÊpir gtRpakae Évedym!.<sup>219</sup>

### f) Perfume Caskets

Different sorts of perfumes were kept in a box and this box was known as *Sugandhapuöaka* or *Gandhasamudga*. *Bhāsa* has mentioned incidentally a scent-box in *Bālacarita (BC)*<sup>220</sup>. While describing the life of a *Nāgaraka*, *Vātsyāyana*<sup>221</sup> also refers to a perfume casket which was an unavoidable object in the toilet of a *Nāgaraka*.

### 1.3. Other Tips for Enhancing Beauty

### 1.3.1. Medicines

Apart the substances besmearing on the body, cosmetics take the form of medicines also. Physical exercises and ideal diet also enhance beauty. Our ancestors had practiced these methods also to make their appearance more attractive. Such practices have been followed by the new generation also. Some of the ancient scriptures, especially medical treatises refer to such medicines.

According to one Āyurvedic theory, the normal proportion of the three Doṣas i.e., the Vāta, Pitta and Kapha is the healthy stage. When this is violated, it will be experienced as disease. That is to say -

raegStu dae;vE;My< dae;saMymraegta,

These violated humours are responsible for all sorts of skin disorders also. As per

Āyurvedic belief sun rays, ultraviolet rays, ailments like eczema, psoriasis, acne etc., negative thoughts, meanest emotions etc. are harmful factors for skin. Medical inscriptions prescribe some medicines, which purify the blood, subdue the deranged humour and thus cure or prevent the skin eruptions caused by the above mentioned factors. In Āyurveda, there is even a branch namely Rasāyanacikitsā, which is devoted to the rejuvenating therapy. This branch recommends some Rasāyanas and medicated ghees for preventing aging and to obtain healthy skin in every stage of life. Some of such Rasāyanas are -Āmalakarasāyana,

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Cyavanaprāça, Triphalā, Guòuci, Païcāravinda, Gokñurakarasāyana, Pathyāsahasrādi and Catuñkuvalaya. Caraka suggests some Varēyakañāyas which are beneficial in improving complexion and to provide glowing skin. Some of the herbs used to prepare such decoctions are Candana, Nāgakesara, Padmaka, Yañöimadhu, Maijiñöha, Päyasa, Çvetadüvä and Çyāmadüvä. Suçruta also records some herbs in Elädigaëa, which prove curative in different skin diseases and also adds to complexion. Ideal diet also forms part of skin care. Yogaçāstra recommends some exercises for maintaining skins natural glow and health. Puräëas also refers to a herb for attaining evergreen youth. But the herb cannot be exactly identified.

Kaucumārayoga<sup>222</sup> is one among the sixty-four arts listed by Vätsyāyana. Bhāmaha also refers to this art. This art is named after Kucumāra, a scholar who had prepared certain medicines for making one's body beautiful. In *BS* a chapter entitled Saubhāgyakaraëa is devoted to the means for achieving physical beauty and fortunes. The text defines the word Saubhāgyakaraëa thus -

êpgu[ae vySTyag #it suÉg< kr[<,

Here Rūpa indicates colour. By the term Guëa, Vätsyāyana means generosity. From this it is clear that not only colour or age makes one beautiful or fortunate. But his nobility and good deeds also adds to beauty. *AV* quotes some hymns which are prayers for attaining beauty. There it is

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said that one desirous of beauty should wear the Bhūrja leaves having written these hymns on the body. For enhancing beauty Vātsyāyana recommends some ointments, oils and medicines. He suggests an unguent made of Tagara, Kuñōha and Tālésa for improving complexion. According to him, oils extracted from certain herbs are useful in making one's body beautiful. Similarly one desiring beauty is suggested to take the powdered and dried mixture of Nāga flower, water lilly and lotus with ghee and honey in medicine. Vātsyāyana prescribes some remedies for baldness also.

### 1.3.2. Bath

Like cosmetics, bath also plays an important role in making one attractive. As per our medical scriptures, bath enhances one's vigour and vital energy and is essential for health. Baths were of different types and were taken either in bathrooms or in rivers or in ponds. We meet with the descriptions of royal bath, nuptial bath, oil bath etc. in literature.

*AV*<sup>223</sup> refers to oil bath with fragrant oils. The text also alludes to women anointing their body after bath with fragrant unguents. Five kinds of balms are there recorded - Guggulu, Pélu, Nalada, Aukñagandhé and Pramandiné<sup>224</sup>.

In *RV*<sup>225</sup> we read of bathing pools. There in one context *Uñas* is represented as having brightened limbs as a result of bathing<sup>226</sup>. *AP*<sup>227</sup> insists

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on the importance of personal hygiene. A householder is there intended to brush his teeth with twigs and to take a bath daily. *Dharmaçāstras* and *Smātis* record several types of bath. According to one belief recorded in *Çatapathabrāhmaëa (SB)*<sup>228</sup>, one should anoint his feet and eye with unguents after bath in order to keep himself away from death.

*Çäikhāyanagāhyasūtra (SGS)*<sup>229</sup> refers to nuptial bath when a bride should take her bath in water perfumed with various herbs and fruits. *Kālidāsa*<sup>230</sup> also describes the nuptial bath of *Pārvaté*. There we meet with attendants besmearing an oil prepared from tender sprouts of *Dūrva* grass and white mustard paste on *Pārvaté*'s body. For removing oil, they scrubbed her body with *Lodhra* powder. From *MBH*<sup>231</sup> we get information regarding some beliefs associated with bath. Thus an oil bath is not allowed on certain days such as birth day and on 8<sup>th</sup> and 14<sup>th</sup> day of the month. A housewife was permitted to take her bath only after that of her husband. Likewise taking bath in the evening was restricted. *MANU*<sup>232</sup> also mentions some taboos associated with bathing. Thus he prohibits bathing in the bathrooms. He recommends ponds, rivers, lakes, water holes and springs as bath places. A *Snātaka* is not permitted to bath in other's tank. If he did so, then it is believed that one portion of the guilt of the tank's owner will be shifted into him. Likewise he is not allowed to bath naked and should not bath during midnight or by wearing all garments or just after a meal. Similarly a student should not be employed in serving his teacher's wife during her bath.

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Certain occasions when bath is needed is also listed there. Thus it is said that a sacrificer should take bath at the beginning of the ceremony. A woman after her monthly period becomes purified only after taking a bath. Similarly a bath is customary after the observation of the deficient caused by a death or birth in the family. According to **Caraka**, bath not only purifies one's body but it dispels fatigue and enhances life span. He describes the effects of bathing thus -

pivÇ< v&:ymayu:y< imSvedmlaph<,  
zrlrbIsNxan< õanmaejSkr< prm!.<sup>233</sup>

### a) **Royal Bath**

Royal bath of kings and other aristocrats was an event which needs elaborate description. Usually in the royal places, there was a special group of attendants to give royal dignitaries a bath. These attendants were known as **Snäpaka**. Servants were employed for massaging the king's body with oil and also for shampooing. Usually young boys were employed as **Mallas** for massaging. It was considered an art. A shampooer was called as **Saävähaka**. At the commencement of bath, young and beautiful ladies anoint the kings body with fragrant ointments. For removing oil and cleaning the body, either pure mud or cow-dung or some other fragrant powders were used. Sometimes **Phenaka**, a lather giving substance also was used. Lastly the ladies give the king a bath in perfumed holy water. These waters were poured from golden pitchers accompanied with music sung by the attendants. After bath also scented pastes were besmeared on the body. Usually a special

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kind of unguent called **Yakñakardama** was used for this purpose. It is a combination of paste of musk, sandal and saffron. *AK* refers to **Yakñakardama**. They took their bath wearing a special kind of cloth known as **Snānaçäöé**. After bath they wear white and bleached clothes.

Bathrooms in the royal palaces were posh. Bath tubs were made of gold and vessels for pouring water were made of gold, silver, crystal and sometimes with precious gems. Seat for taking bath also was made of crystal slabs. **Vyāyāmbhūmi** or gymnasium also was situated adjacent to the bath rooms.

We have numerous references to such royal baths. In *VR*<sup>234</sup> and *MBH*<sup>235</sup> we read of king's bath. **Vātsyāyana**<sup>236</sup> gives a detailed account of **Nāgaraka**'s bath. There it is mentioned that a **Nāgaraka** takes a simple bath every day, massaging and shampooing the body was performed every alternate day, while a bath using **Phenaka** was taken on every third day. In *MK*<sup>237</sup> and *Saundarananda (SNDA)*<sup>238</sup>, we meet with lady attendants preparing and arranging toilet articles for royal bath. *Kādambaré (KDM)*<sup>239</sup> gives an account of the royal bath of **Çūdraka** and **Candrāpéòà**. *MSA*<sup>240</sup> also mentions a king's bath in the chapter entitled **Rājabhoga**. In contrast to the above described royal bath, we get a picture of the bath of common folk in *Bāhatkathāçlokasaàgraha (BKS)*<sup>241</sup>. There in one context, we read of a cowherd woman giving a bath to the hero of the story, who reached her village. There the toilet articles prepared for the

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hero were homely. The woman gave him a massage with butter instead of sophisticated and perfumed oils. For cleansing the body she used a paste prepared by grinding Caëa grains. Unguents were made of natural herbs and flowers like Musta, Karbura, Lodhra etc. Instead of crystal slab, there we meet the hero sitting on a cow-dung seat to take his bath. Vessels for water were of bronze.

### 1.3.3. Footwear

Foot wears were not only an article of luxury, but as in these days it was considered necessary for the protection of feet. Both men and women used foot wears. Usually foot wears were made of wood, grass, leather and coir. Both shoes and sandals were in vogue. Wooden foot wears were called as Päduka, while foot wear made of grass or leather were known by the name Upänaha.

Earliest reference to foot wears is in Vedic literature. *RV*<sup>242</sup> refers to two foot guards namely Vaturiëäpada and Patsaigiëi used by the soldiers in battle. *AV*<sup>243</sup>, *Saàhitas*, *Brähmaëas* and *Gåhyasütras* attest the use of Upänaha. Such foot wears were worn especially on ceremonial occasions like sacrifice. Upänaha for sacrificial purposes was made of skin of boar or that of antelope. In *SB*<sup>244</sup>, we read of kings wearing Upänaha made of boar skin during Räjäsüya. *PB*<sup>245</sup> mentions Vrätayas wearing pointed and black coloured Upänaha. According to *Gobhilagåhyasütra (GGS)*<sup>246</sup>, a student can go anywhere wearing sandals or shoes except in his own village.



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There he should be barefooted. *Purāëas* and epics also allude to foot wears. *VR*<sup>247</sup> mentions both wooden and skin made foot wears. In *KDM*<sup>248</sup>, we come across *Kādambaré* wearing coir made sandals. Similarly *Sundaré* in *SNDA*<sup>249</sup> is represented in one context as wearing slippers. *MK*<sup>250</sup> also refers to women wearing foot wears. *Çilparatna*<sup>251</sup> recommends sandals for idols having feet. *Devépuräëa* prescribes trees like *Candana*, *Çréparëa*, *Çréhuma* and *Devadäru* for making foot wears of idols. Gold also can be used. Most of our medical treatises insist on the necessity of wearing footwear. According to *Caraka*<sup>252</sup> and *Suçruta* foot wears are not only a protection for feet, but are essential, especially for eye health and total strength of the body in general.

### 1.3.4. Hair Dressing

The appearance and attractiveness of men and women depends not only on the cosmetics they used, but the style or fashion in which they wear their hair is also an important factor in determining one's beauty. Long, black, luxuriant, curly and silky hair was an object of beauty. Like us, our ancestors also gave much care to their hair and they adopted different hair styles according to their age, sex, hierarchy, status and also to the traditions and customs followed by the family. Coiffures were varied in accordance with their origin also.

#### I. Hair Styles

Different people have different types of hair. Some have long hair; others have curly hair and some other keep smooth and glossy hair. In

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general, hair is known by various names. *AK<sup>253</sup>* lists five synonyms - Cikura, Kuntala, Kaca, Keça and Çiroruha. Curly hair is Cürëakuntala. Kaiçika is the name of a mop of curly hair. Sleek, abundant and tangle free hair is called Çérñäëya or Çérñya, while the ringlets falling on the forehead is called as Bhramaraka. As mentioned above, coiffures were varied according to many factors. Some of the hair fashions prevalent in ancient India are described below.

### a) **Çikhaëòabandha**

Çikhaëòabandha also known as Çikhaëòaka and Çikhä is a style, in which hair is tied into a knot at the crown or at one side. Men kept hair in this fashion.

### b) **Cüòä**

Like Çikhä, Cüòä also is a rounded knot, worn on the top.

### c) **Dhammilla**

Dhammilla is a women's coiffure. In this style, plaited hair is tied into a bun at the back or on the crest. Sometimes a Dhammilla was decorated with flowers or pearls. Daëòì has referred to the Dhammillaracanä in *ASK*.

### d) **Kabaré**

Kabaré is similar to Dhammilla and it is also women's coiffure.

### e) **Veëé**

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**Veëé** is braided hair. On the basis of the number of braids, **Veëé** is called as **Ekaveëé**, **Dviveëé** etc. When **Veëé** is arranged into a round or bun, it is called **Maëòalitaveëé** .

### f) **Jaöä**

**Jaöä** is matted or tangled hair. Sages and ascetics had such a coiffure. Sometimes matted hair was coiled into top knot.

### g) **Käkapakña**

In **Käkapakña**, hair is arranged on temples in the shape of a crow's wing. This fashion was popular among young boys.

Besides the above mentioned types, we read of some other styles in Vedic literature. Some of them are as follows.

#### 1. **Opaça**

In **Opaça**, locks of hair are piled on the top. It looks like a horn. The word **Opaça** indicates the horn of a year old calf. Hence it can be inferred that in **Opaça** style of coiffure, hair is tied like a knob and it is not in the shape of a large horn. Both men and women practice this hair style. In *RV*<sup>254</sup> we have reference to **Indra** and some others wearing hair in this fashion.

#### 2. **Kumbha**

As the word indicates, **Kumbha** is a coiffure in the shape of a pot. It was a female coiffure.

### 3. **Kuréra**

In *AV*<sup>255</sup>, the word *Kurérin* is used in the sense of an animal having long horn. From this it is clear that in *Kuréra* type coiffure, hair is arranged on the top in the shape of a horn. Sometimes this hair knot was adorned with pearl nets. Women, especially brides, arranged their hair in such a fashion. In *Vedas* we meet with such coiffures frequently. *Päëini*<sup>256</sup> also has mentioned this hair style.

### 4. **Stuka**

*Stuka* means lump and in such a hairstyle, plaited hair is piled on the top or at back into a lump. In *RV*<sup>257</sup>, *Sinévälé* is described in one context as *Pâthustukä* meaning one having broad tresses. Likewise *Viçitastukä* is an epithet of *Rodhaçé*, having long tresses<sup>258</sup>.

### 5. **Kesaraprabandha**

In *Kesaraprabandha*, hair is arranged in such a way that it falls down to the neck like mane of lion.

### 6. **Kaparda**

In *Kaparda* style, braided hair is tied into a coil on top at different angles. When *Kaparda* is arranged at right side, it is called *Dakñiëakaparda*. *Kaparda* worn in front is known as *Pulasti*. Both men and women kept hair in this style. Gods *Puñä*, *Rudra* and goddess *Sinévälé* are represented in such coiffure<sup>259</sup>.

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*VDP* records some other styles namely, *Dakñiëävarta*, *Taraiga* and *Vardhara*. Of these *Vardhara* is parted hair, while other two styles could not be exactly identified. *Siàhakesara* style also is mentioned there.

In addition to the above listed styles, fashions of coiffures were varied according to one's own wish as well as the skill of the dressers. In *SNDA*<sup>260</sup>, *Açvaghona* has depicted *Nanda* as wearing an umbrella - cut- coiffure. Similarly *Sundaré's* hair style is compared in one place to the cuckoo bird sitting on the flower of a *Tilaka* tree<sup>261</sup>.

Young girls tied their hair into four braids, while hermit girls and women in separation kept *Ekaveëé*. *Çakuntalä*, *Darupadé* as *Sairandhré* in *Viräöa's* palace, *Sétä* in *Rävaëa's* grove etc. are some examples. Women in separation sometimes left their hair unbraided. We meet with *Väsavadattä* in *SV* and *Yakña's* wife in *MD* in such a situation with tangled, oil free and unbraided hair. Married women usually parted their hair leaving a line called *Sémanta* in the middle or in one side. They wore *Sindüra* on this line. Wiping this *Sémanta* line symbolised their widowhood. But *Kunté* in *MBH*<sup>262</sup> is an exception to this. There in some contexts we find the widowed *Kunté* having *Sémanta* line on her head. There was a custom of parting the hair of the pregnant lady in her sixth or seventh month of pregnancy. This ceremony known as *Sémantonnayana*<sup>263</sup> is mentioned in *Gåhyasütras*, which is still in

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practice among the **Brähmaëas**. In this ceremony, the husband had to part his wife's hair with a porcupine quill or with a twig of **Çamé** tree. As pointed out earlier, a bride in Vedic period wore hair in **Kuréra** style. But from *AGS*<sup>264</sup>, we learn that there was a custom of uniting the bride's two locks by the bride groom during the ceremony. From this we can infer that besides **Kuréra**, there was a style of tying the hair into two braids among the brides. Perhaps these two hair styles were followed by two different sects. Ascetics didn't care their hair and hence it will be matted. *RV*<sup>265</sup> depicts sage **Vasiñöha** in such a coiffure. In *VR*, we read of **Räma** setting out for forest saying thus -

jqak«Tva gim:yaim Nyçaex]Irmany,<sup>266</sup>

Courtesans wore hair in different styles according to their own wish. They decorated their coiffure with flowers also. Usually **Brähmaëas** wore a tuft of hair on top, leaving the other sides clean shaved.

As pointed out in the introduction, coiffures were varied in accordance with the customs and traditions followed by each family. **Gåhyasütras** allude to the fashions of coiffures of various family sects. While describing the **Cüòäkaraëa** ceremony, *AGS*<sup>267</sup> and *GGS*<sup>268</sup> suggest to follow the custom of the family in arranging the boy's hair. *Kätyäyanagåhyasütra (KGS)*<sup>269</sup> gives an account of the hair fashions of the various **Gotras**. Thus those belonging to **Vasiñöhagotra**, tied the braided hair into a knot on the right side. The followers of **Atri** and **Kaçyapa** wore a lock of braided hair on each side. Custom of the **Bhågugotra** was to shave the head completely.

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Among the descendants of Aṅgiras, all the three styles were prevalent. Some shaved their hair leaving a row of hair - Väji. Others kept five knots on top. Wearing one knot at the nape was the fashion of some others. Gāhyasūtras record the hairdressing of celibates<sup>270</sup> also. Thus a celibate can either tie his hair into plaits or into a top knot or can leave the head clean shaved. Fashions of coiffures were varied according to different regions also. In NS<sup>271</sup>, Bharata gives an account of the hair styles of women belonging to different regions. Thus curled forelocks were the fashion of Avanté (Malwa) ladies. Äbhéra ladies arranged hair into two braids. Women of northeast piled hair on the top. Coiffure of women belonging to south was in Ullekhyā style, in which hair is arranged on top in the shape of a Kumbha (Water vessel). Gauḍé (Bengal) women practiced three styles. Some wore hair like a pig tail. Others tied into top knots. Some others arranged into a braid and decorated it with pearl nets. Rājaçekhara<sup>272</sup> and Dämodaragupta<sup>273</sup> also record the fashion of coiffures prevalent in different regions. Rājaçekhara mentions that ladies of Kanyäkubja were very fashionable and hence women of other regions followed the hairstyles and fashion of dress adopted by the Kanyäkubja ladies.

### II. Hair Care

As mentioned in the introduction, good hair is an object of beauty ever. Sukeçi is a common expression denoting a beautiful lady. Usually women grew long hair. Men also grew their hair up to shoulders. They took much care in maintaining their beautiful hair. Incenses made of various herbs were used to dry and perfume hair. For removing lice, they fumigated hair with

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certain medicines. Āyurvedic treatises prescribe some hair tonics for luxuriant growth of hair. Anti lice medicines and remedies for baldness, grayness etc. are also mentioned there. It is interesting to note in this connection that there was even a society of hairdressers, who were employed in the royal palace

### 1.3.5. Eyebrow Shaping

Women shaped their eyebrows beautifully. Arch shaped eyebrow of a woman was an object of beauty and the poets describe it graphically. Kālidāsa<sup>274</sup> has compared the curved eyebrow of Çakuntalā to the weapon of cupid.

### 1.3.6. Ornamental Painting

Ornamental painting was the decoration of the different parts of the body with various designs. Designs were usually painted with various unguents. Multi coloured designs also were drawn. Both men and women painted their body. Usually forehead, cheeks, feet, palms and the breast region were decorated. For this purpose unguents made of sandal, saffron and agalocum were used. Lac juice extracted from Tamāla leaves, white mustard and minerals were employed in decoration. Body was anointed with designs of leaves, flowers, fish and dots. Decorations can be generally classified into two - facial decoration and decorations on the other parts of the body.

#### a) Facial Decoration



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Facial decoration includes decorations on forehead, cheeks and lips. Forehead was decorated with a **Tilaka**, which is a spot usually painted with sandal, saffron, turmeric powder, collyrium, vermilion, yellow or white orpiment etc. Multicoloured **Tilaka** also was in fashion. Usually in the form of a spot, **Tilaka** was painted in other designs also. Both men and women wore **Tilaka**. But it was compulsory for women, especially for married ones, for it symbolises their marital status. Allusions to the removal of **Tilaka** of women of deceased enemies give indication of their widowhood. Young unmarried girls also applied **Tilaka** mark on their forehead. **Dämodaragupta**<sup>275</sup> refers to young girls not having **Tilaka** mark hesitating to appear before their lovers. **Daëòì**<sup>276</sup> also mentions young girls wearing **Tilaka** of sandal paste or musk or **Aguru**. **Kälidäsa**<sup>277</sup> often refers to women wearing **Tilaka** of sandal or **Kuikuma**. In *Mälavikägnimitra (MGM)*<sup>278</sup>, he describes **Pramadavanalakñmé** as wearing collyrium as **Tilaka**. During the description of **Pärvaté's**<sup>279</sup> wedding, **Kälidäsa** refers to **Mena** applying **Tilaka** made with a paste of **Manahçilä** and **Haritäla** on the forehead of **Pärvaté**. Similarly in *MBH*<sup>280</sup>, we meet with **Draupadé's** mother, applying **Tilaka** of turmeric powder and **Manahçilä** on **Draupadé's** forehead on latter's wedding day. In *MSA*<sup>281</sup> we have reference to courtesans wearing multicoloured **Tilaka**. **Dämodaragupta**<sup>282</sup> mentions a **Tilaka** of mustard seeds. In another place

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he speaks of *Tilaka*, designed with leaves<sup>283</sup>. *Tilaka* mark made of *Higula* is mentioned in *BS*<sup>284</sup>.

Cheeks were painted with various designs. Dotted figures of leaves, flowers and fish were drawn with lac or ointments. These ointments were of sandal, *Kuikuma* or *Aguru*. Sometimes leaves were directly affixed on cheeks in order to form various designs. Usually *Tamäla* leaves were cut into different shapes and were get stamped on cheeks. Such arrangement of leaves on cheeks was considered one among the sixty four arts and is known by different names like *Patraccheda*, *Viṣeṇakacchedya* and *Patralekha*. *Kälidäsa*<sup>285</sup> calls this arrangement of dots on cheeks as *Bhakti*. *AK*<sup>286</sup> also mentions this art. The paint stick used to make designs was known as *Paträguli*. Lips were simply painted with lac.

### **b) Other Decorations**

As in the case of facial decoration, palms and feet also were decorated with designs of flowers or leaves. Lac or juice of *Tamäla* leaves were used to paint these designs. Nails also were painted with lac. For decorating the breast region, paste of sandal or saffron or *Aguru* was used.

Earliest reference to the ornamental painting is perhaps in *Puräëas*. In *MP*<sup>287</sup>, nymphs in one context are described as painting their feet with lac. We often meet with maidens painting their body especially feet with lac, in the works of *Kälidäsa*<sup>288</sup>. *Açvaghöña*<sup>289</sup> refers to ladies reddening their

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lips with Tamāla leaves. Rājaçekhara<sup>290</sup> and Sréharña<sup>291</sup> also make ample references to ornamental painting. But we have no reference to tattooing in our literature.

### 1.4. Art of Decoration

The art of decorating one with cosmetics and ornaments is one among the list of sixty-four arts. This art is known by different names like Prasādhanakalā, Prasādhanavidhi, Alaikāraavidhi, Maëðanavidhi, Pratikarma and Bhüñaëayojana. Body was decorated either completely or partly, i.e., face alone. Facial decoration was called Mukhaprasādhana. There was even a society of decorators or beauticians, who were expert in their field. Both men and women acquired knowledge in this art. These beauticians were known by various names. Generally a male decorator was known as Prasādhaka and a female decorator Prasādhikā. Pāëini<sup>292</sup> calls a male beautician as Anulepaka, Mālabhāré etc. and a female beautician as Anulepikā, Vilepikā, Pralepikā, Mālabhāriëé etc. Of these Mālabhāré and Mālabhāriëé are servants, who adorn one with garlands. We have plenty of references to male and female decorators. We meet with Anulepaka in *VR*<sup>293</sup> frequently. *MANU*<sup>294</sup> speaks of a professional Prasādhaka. In *KS*<sup>295</sup>, we read of Prasādhika decorating Pārvaté on the wedding day. Royal dignitaries also acquired knowledge in this art. In *MBH*<sup>296</sup>, Draupadé is described in one place as preparing some unguents for Kunté. In another context, we

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meet with Draupadé as the Sairandhré of Viräöa's queen. This Sairandhré is a female attendant, who should be well versed in such arts.

### 1.5. Other Articles of Make-up

Mirror and comb are two important articles of make-up.

#### a) Mirror

Mirror was not only an article of toilet, but it was necessary for all ceremonial occasions. The earliest mention of a mirror is perhaps in *Gåhyasütras*. Usually mirrors were circular in shape and were probably made of highly polished metals. We have no reference to the use of glass - made mirrors. However mirrors of aristocrats were ornamented. They had golden frame and sometimes it was studded with jewels. Mirrors were made as gift also. We have plenty of references to mirrors and their use in our literature.

As mentioned earlier, *Gåhyasütras* mention mirrors frequently in connection with various rituals. *KGS*<sup>297</sup> suggests mirror as the object, which a child has to be seen at first. In *SGS*<sup>298</sup>, it is recorded that at the marriage ceremony, a mirror is to be placed in the left hand of the bride by the bridegroom. *MP*<sup>299</sup> suggests that the main pillars of palace should be set with mirrors. There in another context we read of the seven oceans served as mirror for Çiva, during the dressing on his wedding day<sup>300</sup>. In *Skandapuräëa* (*SKP*)<sup>301</sup>, we meet with the mirror studded poles and

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banners for *Indramaha*, a festival conducted in honour of Indra. The text recommends a seat decorated with mirror for the reciter of *Purāëas*<sup>302</sup>. There in another context it is told that giving mirrors as offerings to *Çiva* or as gift to the followers of *Çaivism* is auspicious and is considered that he will be reborn as an attendant of *Çiva*<sup>303</sup>. It is believed that one's reflection in the mirror is the soul itself and hence presenting mirror to *Çiva* is a symbol of the protection of soul from death<sup>304</sup>.

In another place seven sages are described as looking on a mirror to see *Çiva* on the occasion of his marriage; for people were not permitted to see the bridegroom directly just after the marriage. Hence a mirror was employed to see him for the first time after the wedding<sup>305</sup>. In *RGV*<sup>306</sup> *Kälidäsa* refers to a mirror of gold. In the seventh sarga of *KS*<sup>307</sup>, we meet with *Pärvaté* well dressed for the marriage ceremony holding a mirror on her left hand. *Kälidäsa* compares the ill fame fall on the noble *Sürya* dynasty, to a stain formed on the mirror by watery vapour<sup>308</sup>. This simile of *Kälidäsa* gives indication to the well polished mirrors that were in vogue in those days. In *BS*<sup>309</sup>, *Varāhamihira* also alludes to a mirror, which spreads light into a dark room. This also attests the use of brighten mirrors by our ancestors. *Daëöi*<sup>310</sup> and *Açvaghõña*<sup>311</sup> allude to mirrors with jewelled frames. *RN* describes the merits of looking on a mirror thus -

dpR[< ilmdayu:y< papaepzmn< prm!,<sup>312</sup>

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As per this verse, looking on a mirror is good for longevity. It provides wealth and dispels one's sin. According to some beliefs recorded in *BS*<sup>313</sup>, looking on a mirror in the morning and also at the end of a journey is auspicious. But it is considered inauspicious to look into a dirty mirror.

### **b) Comb**

Use of comb was prevalent even in Vedic period. *AV*<sup>314</sup> mentions hundred teathed combs. A comb was known by the term *Kaikata* or *Kaikatika* in *Sūtra* period<sup>315</sup>. A comb specially made of porcupine quill was used for certain ceremonial occasions like *Cūōākaraëa* and *Sémantonnayana*. During marriage, there was a custom of presenting a porcupine quill by the bridegroom to the bride.

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### 1.6. Make - up for Stage Performance

Aigaračanä (Make-up) forms part of Ähäryäbhinaya, which according to Bharata is necessary for the succession of a dramatic performance. For it reveals the nature of a particular character, along with other three types of Abhinaya. The body of the actor, especially the face should be painted and the pigments for this purpose are prepared by combining the primary colours like white, blue, yellow and red in various proportions. The colours are varied according to the age, nature, origin, hierarchy, occupation etc. of a character. The following table describes it<sup>316</sup>.

Characters	Colours
Yakñas, Çäkas, Yavanas, Pallavas, Ähikas, Kñatriyas, Gods, Apsaras, happy mortals, people of north, Brahmins, nymphs.	Gaura (Reddish yellow)
Rudra, Arka, Skanda, Drauhiëa, people of north Kuru, sun, Brahma.	Gold
Soma, Båhaspati, Çukra, Varuëa, Himälaya, Balaräma, stars, ocean, Gaigä, people of Bhadräçva	White
Budha (Mercury), Agni	Yellow
Näräyaëa, Väsuki, Daityas, Dänavas, Räkñasas, Guhyakas, Piçäcas, Vaiçya, Çüdra, Nara, gods of hills, water, sky, Yama	Çyäma (Dark blue)
Kirätas, Käçis, Päicälas, Çürasenas, Uòhras, Mägadhas, Aigas, Vaigas, Kaliigas, Mähiña, persons performing evil acts, possessed of evil spirits, deceased persons, those who engaged in penance, people of an inferior birth (eg. Caëöäla, fisherman), Barbarians, Andhras, Drämilas, Pulindas, people of south, Kosala.	Çyäma (Black)
Pitäs, Vidyädhara, Punnäga, Gandharva, people of Jambudvépa	Various colours
Sages	Plum (Bädaraprabha)
King of Bhäratavarña	Lotus colour, dark

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Characters	Colours
	blue, reddish yellow

### 1.7. Cosmetics According to Different Regions

From *KVM*<sup>317</sup> we learn that people belonging to different regions of the country had their own style in using cosmetics. Thus there it is stated that Maratha girls decorated their cheeks with saffron paste. Keralites had a special fondness towards betel and they painted their lips and teeth by chewing betel. Musk paste was favorite of Nepal women, while women of Bengal preferred wet sandal to anoint their bosoms. For painting other parts of the body, they opted a paste of *Dürvā* grass and *Aguru*.

### 1.8. Cosmetics for Worship

Perfumes and incenses are two of five accessories of religious worship; others being *Puñpa*, *Dépa* and *Nivedya*. Worshipping gods with perfumes and incenses is generally considered as a way for achieving the four ends of human life or *Puruñārtha* – *Dharma*, *Artha*, *Kāma* and *Mokña*. Even though perfumes are one of the accessories of worship, it is interesting to note that perfumes have a presiding deity.

In *Kālikāpurāëa (KP)*<sup>318</sup>, a number of verses are devoted to the description of different sorts of perfumes and incenses used in the worshipping of different deities. The text records five sorts of perfumes. They are *Cürëékāta*, *Dhãñöha*, *Dähäkarñita*, *Sammardaja* and *Präëyaìgodbhava*. Of these *Cürëékāta* is powdered perfume. Powdered leaves of cinnamon are an example. Sandal wood is an example for



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Dhãñöha type perfume. Dãhãkarñita is obtained through burning aromatic substance like Aguru etc. Sammardaja is produced by crushing perfumed seeds of Tila etc. Prãëyaigodbhava are organic products like musk. Five kinds of incenses also are mentioned there. They are Niryaäsa, Parãga, Kãñöha, Kãtrima and Gandha. As per the information given in this Purãëa, different gods or goddesses are to be worshipped with different varieties of perfumes and incenses. Thus it is stated that Viñëu is to be worshipped with Malayaja (Sandal) and should not be worshipped with Yakñadhüpa (Incense of Cencilya). Goddess Caëèé and Tripurã should be pleased with Kuikuma, Aguru, Kastüré etc. Incense made of Kãñëäguru and Karpüra are good for pleasing goddess Mahãmäyã. White incense of Jãti and Akña is favourite of goddess Kãmeçvaré. It is believed that one who worships gods with inhaled perfumes will be sent to the hell by gods. It is also suggested in Purãëas that incense should be given in an incense burner and should not be placed in a pot or on earth. *Trailokyaparakäça*<sup>319</sup>, a treatise on astrology refers to Bãhaspati (Jupiter) as the presiding planet for perfumes, while Gaigãdhara<sup>320</sup> begins his work *GS* with a salutation to the semi divine god Gandhayakña. But we don't have any reference to such a deity anywhere except in *GS*.

### 1.9. Prohibition of Cosmetics

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Since cosmetics especially *Tāmbūla*, unguents, fragrant oils and other perfumes are object of enjoyment, ascetics, students, celibates, widows, persons observing fasts and performing ceremonies, women in the monthly period etc. were not permitted to use the above said articles. *Dharmaçāstras*, *Smātis*, *Upaniñads* and *Purāëas* prohibit the use such objects of enjoyment by certain people.

According to *Āçvalāyanasmāti (ASM)*<sup>321</sup>, a student should not chew betel, especially at night. During the illustration of *Anaucitya*, *Jagannāthapaëðita* refers to the betel chewing of a student thus -

zUÔSy ingmaXyyn<, äücair[ae yteí taMbUlcVR[m!,<sup>322</sup>

*Çivapuräëa (SP)*<sup>323</sup>, *Vasiñöhasmāti (VS)*<sup>324</sup> and *Smātyarthaçāstra (SAS)*<sup>325</sup> also consider betel chewing by a student as forbidden. According to *SP*, a student should not use tooth sticks and perfumes also. During mourning also people should avoid the use of cosmetics.

As per the information quoted in *VS*<sup>326</sup> and *ASM*<sup>327</sup>, widows and ascetics also are not allowed to enjoy betel. Similarly in *VS* it is recorded that a woman in her monthly period should not chew betel. *AP*<sup>328</sup>, *Viñëurahasya*<sup>329</sup> and *SAS*<sup>330</sup> insist on the prohibition of *Tāmbūla* by one who observes fasts like *Ekādaçé*. He is also not permitted to besmear unguent or oil on the body. In *Itihäsopaniñad* and *ASM* it is mentioned

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that betel chewing is unallowable to those who perform Çrâddha or other religious ceremonies. But according to SAS, there is no harm in chewing betel during certain Pitâyajias like Nityaçrâddha, Amâçrâddha, Aparapâkñikaçrâddha etc<sup>331</sup>. In addition to the above mentioned categories of people, a well renowned person also should not enjoy betel during three days starting with Daçamé. It is quoted in *Bâhannâradéya* thus - dzMyaid mhlpal iÇidn< pirvjRyet!, gNx taMbUI pu:pai[ ôls<Éaeg< mhazy>,<sup>332</sup> Tâmbûla is one among the hindrances of Yoga. But *Yogasiddhântacandrikâ*<sup>333</sup> and *Çivasaàhitâ*, two tantric treatises on Yoga, recommend betel without lime to Yogi<sup>334</sup>.

In *HC*<sup>335</sup>, we come across Harña avoiding the enjoyment of betel on Prabhâkaravarman's death. Likewise in *KDM*<sup>336</sup>, we read of Kâdambaré wiping the stain of betel from her lips after Candrâpéòas death.

### 1.10. Trade

Perfume articles had huge demand in ancient India. The business of perfumes was lucrative. The following stanza of *Païcatantra* gives indication to this fact.

p{yana< gaiNxx< p{y< ikmNyE>  
kaÂnaidiÉ>,  
tÇEken c yt! <sup>3</sup>It< tCDten àtlyte.<sup>337</sup>

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Chapter nine of the *Vādikhaēḍa* in *RR*<sup>338</sup> begins by mentioning the necessity of acquiring knowledge in the manufacture of jewels and cosmetics. In that beginning verse, *Nityānātha* opines that wealth provides all sorts of pleasures and hence it is considered the essence of human life. He considered therefore the knowledge of the preparation of jewels and cosmetics as a means to acquire plenty of wealth.

There was even a society of perfumers who were skilled in the manufacturing and trade of scents and cosmetics. They were generally known as *Gandhayuktivid*, *Gandhayuktijīa* or *Gandhika*. Vender of cosmetics and perfumes were also called as *Kācchika* and *Gandhājēva*. *Pāēini*<sup>339</sup> calls the lady seller of cosmetics as *Çalāluké*. In *Yaçastilakacampū* (*YC*)<sup>340</sup>, we have reference to stall of perfumes. Perfumes and other articles of toilet were imported from foreign countries also. Likewise aromatic ingredients used in the preparation of cosmetics were exported to the neighbouring countries like Ceylon. India maintained a good commercial relationship with other countries through the overland and seaborne trade. In *BS*<sup>341</sup>, we have reference to harbour filled with cargo. Similarly, *Varāhamihira* refers to South Indian mariners - *Vāricara*, who according to him are experts in seaborne trade<sup>342</sup>.

To conclude, Sanskrit literature contains ample references to cosmetics, their mode of preparation, uses and provides scope for trying new combinations from existing ones. This in turn is a reflection of the great scientific and industrial enterprise that was prevalent in ancient India. It is to be noted that all these items were not used by everyone in the society. As it is

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now, luxury was a sign of affluence and cosmetics were also a part of luxury. But several people might have earned a livelihood by the manufacture and trade of these items.

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- 204 . *MGM* , V; *RS*, V.5
- 205 . *SIICH*, p.15
- 206 . *ASM*
- 207 . *SIICH*, p.94
- 208 . Act IV; *Avimāraka (AVI)*, Act III
- 209 . LXXVI.7

- 210 . 2.6.133
- 211 . *RHAI*, p.35
- 212 . Act I.8
- 213 . *SIICH*, p.73
- 214 . Chapter, 224, v.20
- 215 . Chapter 64
- 216 . *SIICH*, p.75
- 217 . LXXVI.2, vv.2, 6, 8, 11, 12, 16, 26, 27, 30
- 218 . *SIICH*, p.76
- 219 . *Ibid*
- 220 . Act V
- 221 . *KMS*, IV.5
- 222 . *Kalāvidyāvivaraëa* (*KVV*), pp. 33-37
- 223 . VI.124.3,115.3
- 224 . IV.37.13
- 225 . X.71.7
- 226 . V.80.5
- 227 . CLV.1, CLVI.14
- 228 . XIII, 8, 4, 7
- 229 . I.11.2
- 230 . *KS*, VII.7
- 231 . XIII.21.1, 107.21, 113, 119, 77I.116.5, 7, IV.19.1, III.222.23
- 232 . IV.152, 203, 201, 82, 83, 129, 151, 45; V.109, 62, 63, 66, 76, 77, 134,135, 144; VI.24; II.245, 211
- 233 . *Sūtrasthāna*, 94
- 234 . II.35.21
- 235 . XIII.21.1
- 236 . I.45, 46
- 237 . Act III
- 238 . IV.26
- 239 . *Çūdrakasnānavarëana* and *Viçramādivarëana* of *Candrāpéda*
- 240 . II.vv.937.41, 941.43
- 241 . XX. 248-251
- 242 . I.133.2
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- 245 . XVII.14-16
- 246 . III.1.6
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- 248 . *Literary and Cultural Perspectives of Ancient India (LCPAI)*, p.180
- 249 . VI.5
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- 252 . Sūtrasthāna, v.100
- 253 . 2.6.95, 96
- 254 . VII.33.1
- 255 . V.31.1
- 256 . *AA*, IV.1.42
- 257 . X.86.8
- 258 . *RV*,V.167.5
- 259 . *Ibid*, X.103.8, I.114,VI.55, IX.6711
- 260 . I.51
- 261 . *Ibid*,VII.7
- 262 . IX.62.56,V.80.20, 88.97
- 263 . *SGS*, I.24.6, *Āpastambagāhyasūtra* (AGS), VI.15.8, *Pārāçaragāhyasūtra* (PGS), 1.17.1
- 264 . 1.7.16-18
- 265 . VII.331
- 266 . II.52
- 267 . *India of Vedic Kalpasūtras (IVK)*, p.161
- 268 . *Ibid*
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- 270 . *Ibid*
- 271 . XXI, vv. 67-71
- 272 . *KVM*, Act. III
- 273 . *KM*, vv.65, 62,739, 866
- 274 . *AS*
- 275 . *KM*, vv. 257, 597
- 276 . *ASK*, pp.30, 42, 57; *DKC*, p.98
- 277 . *KS*,VII.23
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279 . *KS*,VII.23  
280 . 947.97, 20-23  
281 . Vol. II, vv. 1175-1176  
282 . *KM*,vv.343,16  
283 . *Ibid*, v.740  
284 . XXVII.7, III.23, X.11, XXIV.14, LIII.10, LIII.26  
285 . *KS*,VII; *RGV*, 17.24, 6.12, *RS*, I.5  
286 . 2.6.121-122  
287 . 117.6  
288 . *KS*,VII.19,VIII.89, IV.19; *RGV*, 16.15, *RS*, I.5, *VKU*, IV.16, *MGM*, III.13  
289 . *SNDA*, IV.6, 13, 20, 22, 23, 24, 34, 35, VI.4,V.19  
290 . *KPM*, Act II, IV  
291 . *NC*,VI.62, XV.33  
292 . *AA*,VI.3.65  
293 . II.35.21  
294 . IX. 76. 143  
295 . VII.20  
296 . III.222.38, IV.19.25  
297 . 38.1-5  
298 . I.12.7, 6.9  
299 . 18.31  
300 . *MP*, 154.447  
301 . III.14.30,VII.I.25-47  
302 . *Ibid*,VII.3,15  
303 . *Ibid*, I.5.50  
304 . *Ibid*,18.32  
305 . *Ibid*, I.2.26.22  
306 . XVII. 26  
307 . VII  
308 . *RGV*, XIV.37  
309 . IV.2  
310 . *ASK*, pp.69, 93; *DKC*, p.184  
311 . *SNDA*, 4.3  
312 . p.34  
313 . *YYII*.23

314	.	XIV.2.68		
315	.	<i>IVK</i> , p.163		
316	.	<i>NS</i> , XXI.95-113		
317	.	VIII, III		
318	.	Chapter 73		
319	.		<i>SIICH</i> ,	p.88
320	.	<i>Ibid</i> , p.7		
321	.	<i>Ibid</i> , p.134		
322	.	p.51		
323	.	<i>SIICH</i> , p.134		
324	.	<i>Ibid</i>		
325	.	<i>Ibid</i> , p.35		
326	.	<i>Ibid</i>		
327	.	<i>Ibid</i>		
328	.	Chapter 175		
329	.	<i>SIICH</i> , p.136		
330	.	<i>Ibid</i> , p.137		
331	.	<i>Ibid</i> , p.135		
332	.	<i>Ibid</i> , p.136		
333	.	p.100		
334	.	<i>SIICH</i> , p.157		
335	.	V <sup>th</sup> <i>Ucchvāsa</i>		
336	.	p.198		
337	.	<i>SIICH</i> , p.89		
338	.	<i>Ibid</i> , p.88		
339	.	<i>AA</i> , 4.4.54		
340	.	II, V.105		
341	.	XLVII.12		
342	.	XIV.14		



## CHAPTER 2

# COSTUMES

By the term costume, style or fashion of clothing, especially of a particular nation, class, period and for a particular activity is meant. Primarily costumes are means of covering the nudity and also a protection to the body from natural calamities and several other hazards. But in course of time, this idea developed and clothes were used to enhance physical beauty also. It symbolized one's age, vocation, origin, religious creed, social as well as financial status and even the different aspects of mind. Consequently they wore different types of garments.

Our main sources of knowledge about the history of clothing are literature, sculptures and paintings of the period. Of these, even though literature is not a visual source of information, it is rich in its indications to the different aspects of clothing from age to age. This chapter focuses on some features of clothing in ancient India ranging from the period of Vedas. Materials of clothing, types of clothing, style of wearing etc. form part of this study.

### 2.1. Materials for Garments

Materials for clothing can be divided into four on the basis of the sources of fibers by which the materials are produced. Thus fibers are made out of bark, fruit, worms and wool or hair. In addition to these four, skin and grass also form part of dress materials.

#### 2.1.1. Barks

Barks were used in two ways. In the first method, barks taken from certain trees or plants were directly used as clothing, while as per the second way, fibers made out of barks were employed in making dress materials. Directly worn barks were usually termed as Céra, Cévara or Valkala. Even though its use was in vogue in a period prior to the date of Samhitas and Brähmaëas, the earliest reference to barks used as clothing is perhaps in *Taittiréyasamhitä (TS)*<sup>1</sup> and *Taittiréyabrähmaëa (TB)*<sup>2</sup>. It was usually worn by hermits, sages, ascetics and by those practicing penance and also by those setting out for exile. Bark garments were not stitched and hence they were tied in knots in certain places. We get plenty of references to the above mentioned types of people wearing barks.

Puräëas<sup>3</sup> give references to Pärvaté observing penance dressed in bark. In *Väyupuräëa (VP)*<sup>4</sup>, we have references even to Asuras, engaged in penance wearing barks. In one place, Çiva is addressed by the terms like Céraväsas, Valkaläjjinadhara, Hiraëyacéra etc. It is foretold in

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Purāēas that people at the end of Kali age will happen to wear bark garments as a result of the disruption of the society.

In *VR*, Rāma and Lakṣmaṇa living in Daṇḍaka forest as ascetics are described thus -

taE tda clrvsnaE jgam{flxair[aE,  
AzaeÉtam&i;smaE æatraE ramlúm[aE.<sup>5</sup>

Kālidāsa<sup>6</sup> has introduced Çakuntalā and other hermits as clad in barks. In *KS*<sup>7</sup>, Pārvatī observing penance also is depicted as clothed in bark. Pāṇini<sup>8</sup>, Bhāsa<sup>9</sup>, Kauṣilya<sup>10</sup>, Varāhamihira<sup>11</sup>, Bāṇa<sup>12</sup> etc. also allude to the use of barks. It is interesting that Bāṇa<sup>13</sup> has described Śāvitṛī as wearing a white bark, which gives hint to the preparation of bark from different varieties of trees.

Fibers taken from the barks of plants and trees like Kṣuma, Aśaḍ (Flax), Çāṇa (Hemp), Nāgavāḥṇa, Lakuca Vakula and Vaṇa were usually employed in making fibre made dress materials. Pāṇini<sup>14</sup> gives the name *Aumaka* to fibre made clothes in general. Among the fibre made clothes, the most famous were –

### a) **Kṣuma**

*Kṣuma* is made out of the yarn of *Kṣuma* (Linseed) plant. Some sort of sanctity was attached to this costly cloth and hence they were worn in ceremonial occasions especially by royals.

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In Vedic literature, the word **Kñāuma** is seen in the sense of a silk cloth. But later on, the word is exclusively used for linen cloth. According to *AK*<sup>15</sup>, **Kñāuma** is the synonym of **Dukūla**.

In *VR*<sup>16</sup>, **Rāma** is described as worshipping the gods, attired in **Kñāuma**, on the day of his coronation. Similarly, while receiving their daughters- in- law, the queens of **Ayodhya** wore **Kñāuma** clothes. The dress of **Rāvaëa** attending the court is described as **Kñāuma**. In another context, the coffin sheet of **Daçaratha** is mentioned as **Kñāuma**. **Kālidāsa**<sup>17</sup> has referred to **Çakuntalā** as clothed in **Indupäëòukñāuma**, while leaving the hermitage.

### **b) Dukūla**

Dukūla is a thin and soft silk cloth, made of fibres taken from the inner bark of the Dukūla plant. Dukūla was used for both upper and lower garments. The expression Dukūlayugma was common.

*AK*<sup>18</sup> has referred to Dukūla as a synonym of Kñāuma, while in *MBH*<sup>19</sup> the words Dukūla and Kñāuma are used in different sense. We read of Dukūla of various colours and that embroidered with various patterns. In *MP*<sup>20</sup>, the poison Kālakūōa appearing in the form of a person is depicted as dressed in yellow Dukūla. *Bāēa*<sup>21</sup> has mentioned Dukūla of pale, white and saffron red colours. In *KDM*<sup>22</sup>, Dukūla decorated with flower designs is described. In one context in *HC*<sup>23</sup>, Harña who set out for Digvijaya is represented as attired in Dukūla embroidered with swan patterns. *Bāēa*<sup>24</sup> has mentioned the term Dukūlavalkala in one place. From this it is evident that Dukūla is a texture made with bark fibres. *Kālidāsa*<sup>25</sup> alludes to the use of Dukūla in summer. From this it is clear that Dukūla is a thin and cool silk cloth suitable to resist sun heat.

### c) **Netra**

As per the description given by our writers, **Netra** is a thin and soft silk cloth. But from which tree the fibers were taken for the preparation of **Netra** is not known. *AK*<sup>26</sup> mentions **Netra** as a synonym of *Aaçuka*.

We have very few references to **Netra**. Perhaps it is in *MP*<sup>27</sup> that we have the earliest reference to it. There a *Hemanetrapaöa* is mentioned, which may be a **Netra** with golden embroidery. *Kälidäsa*<sup>28</sup> has talked about **Netra** in one place. But *Bäëa*<sup>29</sup> alludes to it in many places. He has described *Mälaté* and *Harña* clad in **Netra**. In one context, *Bäëa* has compared the thinness of **Netra** to a snake's slough. In another context, a soft and thin **Netra** is compared to the stalk of a tender plantain tree. He alludes to embroidered **Netra** also. In one place *Bäëa* describes a **Netra** cloth embellished with designs of flowers and leaves. From *Daëöi*<sup>30</sup>, we learn that this variety of silk was produced largely in *Gauöa* country.

### 2.1.2. Silkworms

Yarns prepared from the cocoon of silk worms living in certain trees were used to manufacture certain types of clothes. Some of the cloth materials prepared in this way are -

#### a) **Kauçeya**

According to some scholars, **Kauçeya** is produced from the cocoon of silkworms seen under the leaves of mulberry tree. Our writers have used

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the term *Kauçeya* mostly in connection with a women's attire, though the cloth is common for both men and women. *Päëini*<sup>31</sup> and *Kälidäsa*<sup>32</sup> call all sorts of silk clothes by the term *Kauçeyaka*. *Kauçeya* clothes were given as presents and offerings. We have descriptions of *Kauçeya* of different colours. The expressions *Pétakauçeyaväsiné* and *Raktakauçeyaväsiné* are common. In *MP*<sup>33</sup>, *Pärvaté* in one context is described as dressed in *Pétakauçeya*. In *MBH*, *Subhadrä* dressed as a cowherd is described thus -

suÉÔa< Tvrma[í r'kaEzeyvaisnlm!,  
pawR> àSwapyamas k«Tva gaepilkavpu>. <sup>34</sup>

### b) *Patrorëa*

The term *Patrorëa* has been defined in many ways. One commentator of *AK* defines *Patrorëa* thus -

lk...cvqaidv&]e;u k«imlala[e[aRk«t< pÇae[Rm!,<sup>35</sup>,

While in the text, *Patrorëa* is stated as a washed silk. *Kauöilya*<sup>36</sup> agrees with the interpretation of the commentator. *Kälidäsa* has used the term *Kauçeya patrorëa* in *MGM*<sup>37</sup>, while describing *Mälavikä*. On this basis, some people are of opinion that *Patrorëa* is perhaps another variety of cloth other than silk and hence in their view, there *Kälidäsa* refers to a cloth having a mixture of two materials.

### c) *Aàçuka*

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Aàçuka was used to denote all sorts of garments. Breast clothes were named Stanääçuka. Veils also were made of Aàçuka. Aàçuka was dyed in various colours and was printed with different designs and some were gem studded also. These cloths were of different qualities. Some fine and costly variety was generally called as Varääçuka or Paööämçuka.

We come across Asitäàçuka or Çyämääçuka (Black), Nélääçuka (Blue), Aruääàçuka (Reddish brown), Raktääçuka (Red) etc. in the works of Kälidäsa<sup>38</sup> and Bääa<sup>39</sup>. Even though it is a variety of cloth, it is interesting that Kälidäsa<sup>40</sup> has always mentioned the term Aàçuka in connection with women's dress. Bhäsa<sup>41</sup> has mentioned a white one, resembling the colour of Käça flower. In *KPM*<sup>42</sup>, we read of a parrot green Aàçuka. *MP*<sup>43</sup> attests a yellow coloured one. Red coloured Aàçuka was most popular especially among aristocrat ladies. They wore it on ceremonial occasions. In *Ratnāvalé (RTVL)*<sup>44</sup>, we have a reference to the heroine attired in a Aàçuka of red colour. We meet with a lady of high social status clothed in a pair of red Aàçuka in *Nägānanda (NA)*<sup>45</sup> also. Similarly, Bääa<sup>46</sup> has described the queen Yaçovaté as covering her face with a veil of red Aàçuka.

Aàçuka painted or printed with different figures were called as Citräàçuka. References to such types are in plenty. The dress of Çré characterised by Bääa in *HC*<sup>47</sup> is a Citräàçuka, embellished with flower and bird patterns. In another place, Yaçovaté is described as attired in



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Aàçuka of wavy pattern<sup>48</sup>. While describing the dressing of Āñidatta, *BKS*<sup>49</sup> compares his floral designed Aàçuka to a garden in spring with full blossoms.

### d) Cénääçuka

Cénääçuka is a sub variety of Aàçuka. As its etymology indicates, the origin of this cloth is ascribed to the country China. It is usually white and shining. Cénääçuka is defined in *Bāhatkalpasūtrabhāñya*<sup>50</sup> in two ways. As per it, it is either a silk cloth made of the fibres prepared from the worms namely Koçakāra or a cloth made in China. Cénääçuka was employed in both upper garments and lower garments. In addition to its use as garment, Cénääçuka was a material for royal banners also. It was a texture of people having good financial status and hence to entice the courtesans, such highly priced clothes were presented to them. Cénääçuka is sometimes called as Cénapaööa.

Most of our references are to Cénääçuka of white colour. However, Bhāravi<sup>51</sup> and Bāëa<sup>52</sup> have mentioned rainbow coloured Cénääçuka. Bāëa<sup>53</sup> has also referred to Cénääçuka decorated with various patterns. In *HC*, a breast garment in Cénääçuka is cited<sup>54</sup>, which gives indication to Cénääçuka used as upper garments. Princess Campä, characterized by Daëöi<sup>55</sup> in the story of Apahāravarma in *DKC* is seen as clothed in a lower garment of Cénääçuka.

### e) Paööa

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**Paööa** is mentioned as a soft silk texture usually worn by aristocrats. It is also known as **Paöikä**. Some writers use the term **Paööa** in the sense of **Duküla**. Use of **Paööa** is usually seen in lower garments.

### 2.1.3. Fruits

Cotton was the main source for fruit fibers. Cotton clothes were prevalent in India at an early period itself. Perhaps it is in *Äçvaläyançrautasütra* and *Läöyâyanaçrautasütra (LSS)*<sup>56</sup> that we meet with the earliest references to cotton clothes. We have indications not only to wild cotton, but we read of cotton cultivation also. Even though it has several other synonyms, cotton clothes were generally known by the name **Kärpäsa**. *AK*<sup>57</sup> gives **Kärpäsaphala** and **Bädara** as synonyms of cotton. Perhaps it is in the epics that we come across the term **Kärpäsa** for the first time. In *Sabhäparva* of *MBH*<sup>58</sup>, a country named **Kärpäsika** is mentioned, which perhaps indicates the cultivation of cotton in abundance in that country. Earlier in *Upaniñads*<sup>59</sup>, we find the word **Tülam** in the sense of cotton. During the period of **Brähmaëas**, cotton was indicated by the term **Sütra**. *Päëini*<sup>60</sup> has used both the terms **Kärpäsa** as well as **Tülam** characterized for cotton.

Thick and thin varieties of cotton were in vogue. Of these, thick type was useful in making tents, while thin variety was used for making garments. Cotton clothes were given as gift, especially on **Çräddha**. Cotton mixed woolen or silk clothes also were in fashion.

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### 2.1.4. Wool

Wool was prepared from the hair of ram, goat, sheep and ewe. Woollen clothes were in vogue since *Āgvedic*<sup>61</sup> time and were of different types, in accordance with the material from which they are prepared. However, in *AA*<sup>62</sup>, all sorts of woollen clothes are mentioned by the term *Aurēaka* which has its root in *Ürēa*, meaning sheep's hair. A sheep is termed as *Ürēavaté* in *RV*<sup>63</sup>. *Aurēa*, *Kambala* and *Çamulya* are some words for woollen, which find mention in *Vedas*. Of these, the term *Kambala* is used exclusively for blankets in the later period. According to some scholars<sup>64</sup>, the term *Aurēa* is used in Vedic texts in the sense of goat's wool though the word actually means a sheep's wool for wearing sheep's wool was considered inauspicious in those days and hence its use is ascribed to the later Vedic age. Thus in *Brāhmaēas*<sup>65</sup> and *Çrautasūtras* we come across the word *Ürēa* for sheeps wool. Sheep's wool was known as *Ävika* also, for which, references are seen in *Purāēas*<sup>66</sup> and *Bāhadāraēyakopaniñad (BU)*<sup>67</sup>. *BS*<sup>68</sup> talks about both *Aurēaka* and *Ävika*. Wool prepared from mountain goat's hair was called *Kutapa*. *Rāìgava* was another variety among the wool made of mountain goat's hair. *AK*<sup>69</sup> mentions *Rāìgava*. *MBH*<sup>70</sup> also attests costly *Rāìgava* given as gift. *Pāëini*<sup>71</sup> has referred to *Rāìgava* in one *Sūtra* as a word derived from the root *Raìgu*. According to some commentators *Raìgu* is a sort of mountain goat, usually seen in the Pamir regions. Soft, thin, dyed and bleached varieties of wool were available. Soft

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and thin varieties were mostly employed in lower garments. *RV*<sup>72</sup> gives indications to soft wools. In one place it is stated that the wool of ewe from Gāndhāra are soft.

### 2.1.5. Skin

Skins were used for both clothes and seats. It was usually the dress of ascetics, hermits, students and of those who are in exile. But use of skins was prevalent among other people also. In *VR*<sup>73</sup> we find Rākñāsas clothed in skin.

In Vedic age skins were in common among the Brāhmaēas, while Vrātyas and tribal sects used skins occasionally. In *AV*<sup>74</sup>, we find these tribals dancing as dressed in Kātti or Dūrça. Unlike others Vrātyas<sup>75</sup> wore two pieces of skin, which is indicated by the term Kāñēavalkña in one context, meaning a black and white. Some mythological characters are also represented as clad in skins. The hymn of Vālakhilya<sup>76</sup> referred to the king Prañkaēva, presenting dressed hides. Skins were presented as gifts since Vedic time. Skins for clothing were usually taken from animals like deer, goat and cow.

#### a) Deer Skin

Use of deer skin was prevalent since Āgvedic time. *RV*<sup>77</sup> mentions Maruts as dressed in deer skins. Deer skins were of different types. Some of them are Kāñēājina (Antelope skin), Eēājina, skin of Camūru, spotted

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deer, Ruru deer and Medhya. Of these some sort of sanctity was attached to Kãñëäjina and hence it was mostly used in religious ceremonies. During sacrifice, in addition to sacrificial dress, skin of antelope was worn over the upper garment. For a student or a celibate, Kãñëäjina was prescribed as upper garment. Giving antelope skin as gift was considered auspicious. Puräëas often refer to gods and Pitãs clothed in Kãñëäjina. In *VP*<sup>78</sup>, Brahma, Viñëu and Çiva are depicted as wearing Kãñëäjina. There is even a chapter in *MP*<sup>79</sup>, which discusses this subject. Ladies also wore Kãñëäjina. This is evident in *VR*<sup>80</sup>, where Çabaré, a female ascetic is mentioned as wearing Kãñëäjinañmbara. The Uttaréya of Pãëòavas leaving for forest was of Ajina<sup>81</sup>. Dhãtarãñõra setting out for forest also is represented in *MBH* as clothed in *Valkala* and Ajina<sup>82</sup>. During Mågavrata, people wore Kãñëäjina. In *MBH*, Mädre is seen in a context observing such a penance by wearing Kãñëäjina<sup>83</sup>.

Among the other types of deer skin, skin of Ruru deer and Medhya were employed for seats. Kãlidãsa<sup>84</sup> has mentioned such costly skins. In *SV*<sup>85</sup>, Mãgha refers to carpets prepared from Camüru skin. Use of Eëäjina is mentioned there.

### b) Goat Skin

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Vedas, Gāhyasūtras and Brāhmaëas attest the use of goat skin. Upper garments of students in that period were either of Kāñëäjina or that made of goat skin.

### c) Cowhides

As per a story recorded in *SB*<sup>86</sup>, at first men used cow skin as a covering for their body, later the skin was replaced with clothes by the gods. However cowhides were used occasionally. The upper garment of a sorcerer was usually of cowhide.

Besides the above mentioned types, elephant skins and tiger skins also were in vogue. But most of the references to these skins are associated with mythical characters. Çiva<sup>87</sup> is often referred to in *Puräëas* as dressed in elephant skin as well as tiger skin. In one context, Vërabhadra, an attendant of Çiva is called by the name Mågendrakåttiväsas, meaning clad in elephant hide<sup>88</sup>. A Kaïcuka made of elephant hide is described in *SV*<sup>89</sup>. Hunting dress was sometimes of tiger skin. In *KDM*<sup>90</sup>, we have allusion to a hunter dressed in tiger skin.

### 2.1.6. Grass

Grass garments were usually worn by hermits, ascetics, and those performing religious practices. Grass was also worn by those who had to fulfill a vow. Usually Darbha or Kuça grass was employed for making such garments. We have reference to Kuçacëra in *Païcarätra*<sup>91</sup> of Bhäsa. Similarly in *Pratijïäyaugandharäyaëa* (*PY*)<sup>92</sup>, Bhäsa mentions a

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Darbhakātottaréya. A Kuça skirt was recommended for a sacrificer's wife during the ceremony<sup>93</sup>. In *VR*<sup>94</sup>, Rāma, Lakñmaëa and Sétä are depicted as clad in Kuça grass during their exile.

In addition to the above mentioned, we come across some other materials in Vedas and Brähmaëas. Some of them are Tärpya, Baräsi, and Dürça. Of these Tärpya is a kind of silk and was usually used for religious purposes. Thus Tärpya was one among the dress of a sacrificer. According to one belief recorded in *AV*<sup>95</sup>, one should enter Yama's abode being properly dressed. Hence to symbolise this, in those days a dead body was made clothed in Tärpya. In the view of Swaswatidas<sup>96</sup> and S.C Sarkar<sup>97</sup>, Tärpya is prepared from the fibres of Baras tree. Tasara is another kind of material, which is referred to by Rājaçekhara<sup>98</sup>. Dresses were even made of lotus filaments. In *HC*<sup>99</sup>, we meet with Sävitré wearing such a breast cloth. It was tied in knots in Svastika form in between her breasts.

### 2.2. Types of Garments

Clothes were generally indicated by the terms like Väsas, Vasana, Vastra, Veña and Çukla. We hardly find any reference to the proper division of clothes of men and women. Same is the case with the shape of the garments or their modes of wearing. It is also very difficult to find whether a cloth was stitched or not. Hence we can only infer such things from the names of garments or from certain contexts. However it is evident that people wore

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different dress according to their age, profession, hierarchy and financial as well as social status. Similarly they wore different garments for different occasions and for different seasons. In general, both men and women wore two pieces of cloth - an upper garment and a lower garment.

### 2.2.1. Upper Garments

Upper garments include dresses worn on the upper part of the body from head to hip. Sometimes they reach the ankle. Men and Women wore upper garments in different styles and were known by different names in different periods. Variety of upper garments was large, when compared to that of lower garments. Stitched and unstitched varieties were in vogue. Some of the upper garments which were in fashion are –

#### a) Head Dress

Suçruta has referred to the necessity of wearing head dress thus –

pivÇkezmu:[I;< vatatprjaeph<,  
v;aRinlrjae"mRihmadlna< invar[m!.<sup>100</sup>

From this it is clear that head dress was not merely treated as an ornament, but was a protection for man from sun, air, dust, rain, sweat and cold. Usually turbans were treated as an emblem of royalty. Use of turbans was prevalent among both men and women. But its shape and colour was different according to one's status or profession. In general head dresses were made of clothes, especially of silk clothes. It was an important item in all ceremonial occasions. A head dress is known by several names. Some of them are:



### I. Uñěéña

The term Uñěéña is defined thus –

%:[< \$;t! ihniSt #it,<sup>101</sup>,

meaning that which keeps away heat. It is a turban made of a lengthy cloth and was worn in different modes. Uñěéña was prevalent since Vedic times. The earliest reference to it is found in *RV*<sup>102</sup>. Both men and women wore Uñěéña. On the basis of their status, people wore different types of Uñěéña. It was of different colours. During religious ceremonies wearing Uñěéña was compulsory. From *Kātyāyanaçrautasūtra (KSS)*<sup>103</sup> we learn that Uñěéña was worn in such a way that lots of cross windings were produced in it. For the sacrificial ceremonies, it was worn in a different method.

In *AV*<sup>104</sup>, *Yajurveda*<sup>105</sup> and in *Brähmaëas*<sup>106</sup>, we have reference to Uñěéña worn by *Vrātyas* and kings. *Vrātyas* wore white turban. Kings wore Uñěéña on the occasion of *Vājapeya* and *Rājasūya*. But we get no evidence to women wearing Uñěéña, except *Indrāëë* mentioned in *RV*<sup>107</sup> and in *SB*<sup>108</sup>. On this basis Dr. Altekar has concluded that Uñěéña was worn by women of high social status in that period. From *Baudhāyanadharmasūtra (BDS)*<sup>109</sup> we learn that Uñěéña is a must for a *Snātaka*. *Āpastamba çrautasūtra (ASS)*<sup>110</sup> recommends a white turban for a king who performs *Rājasūya*. In *Purāëas*<sup>111</sup> *Çiva* is

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described in several places with **Uñëéña** having colours white, yellow and black. Similarly, **Brahma** is depicted as wearing a white one. From **MB<sup>112</sup>** we learn that priests wore **Uñëéña** of red colour. We have reference to **Uñëéña** in the epics and in the works of **Bhäsa<sup>113</sup>**, **Çüdraka<sup>114</sup>** and **Daëòì<sup>115</sup>**.

Reference to **Uñëéña** often occurs in **Puräëas** in the descriptions of gods as well as **Räkñasas**. In **MP<sup>116</sup>**, white clouds are compared to the **Uñëéña** of **Himälaya**. Unlike **Vedas**, there are rare mentions of **Uñëéña** worn by women in the epics. But they are often described as covering their hair either with a separate cloth or with the end of their lower garments.

**BS<sup>117</sup>** attests the use of **Uñëéña** by a priest performing **Homa**. It is stated in the text that seeing **Uñëéña** on morning or at the commencement of a journey is considered auspicious.

In **MSA<sup>118</sup>**, **Uñëéña** is described as worn by nobles. The text informs us that **Uñëéña** is of different shapes and sizes.

### **II. Veñöana**

The definition of a **Veñöana** is thus -

veò(te Anen #it veònm!,<sup>119</sup>

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**Veñöana** is referred to as used by both men and women. **Kälidäsa**<sup>120</sup> has used the term **Veñöana** in the sense of a manner of tying turban. Sometimes **Uttaréya** itself served as **Veñöana**. It has been stated in *HC*<sup>121</sup>.

In addition to the above mentioned names, some other names of head dress are, **Kumbha**, **Kuréra**, **Çirasträëa**, **Çikhaëöa**, **Paööa**, **Jälikä** and **Céracüòikä**. Of these **Kumbha** and **Kuréra** were specially meant for ladies. It is stated in *Baudhâyana çrautasütra (BSS)*<sup>122</sup> that at the time of **Räjasüya** order was given to gold smiths for making golden **Kumbha** and **Kuréra** for all the royal female inmates of the harem. There it is further stated that while performing **Räjasüya**, this head dress was handed over by the priest to the wife of the sacrificer. She should wear the **Kumbha** and **Kuréra** at the same time, when the king wears the turban. These head dresses are described in *ASS*<sup>123</sup> as a net like hair dress. *KSS*<sup>124</sup> refers to this net by the term **Jäla**. **Çirasträëa** is mentioned by **Kälidäsa**<sup>125</sup>. **Bäëa** has referred to **Çikhaëöa** and **Jälikä**<sup>126</sup>. We have reference to **Paööa** in **Bhäsa**'s works<sup>127</sup>. **Céracüòikä** is attested by **Daëöi**<sup>128</sup>. **Céracüòikä**, as the name indicates is a cloth, worn over the crest. In one place **Daëöi** refers to a **Céracüòikä** of blue **Aàçuka**.

People were skilled in tying turbans in various styles. From the description made by **Pataijali**<sup>129</sup> in one place, it is clear that there were turbans, shaped so as to cover the entire head. In *HC*<sup>130</sup> we find that turbans

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were worn in such a way that different designs of knots were produced on it. *Bäëa*<sup>131</sup> alludes to one turban having *Svastika* shaped knot in the centre. *Bäëa* attests the use of cone shaped caps also<sup>132</sup>.

Different colours of turbans were employed for different occasions. During the magic rites, a red coloured turban was worn by the performer. In *MBH*<sup>133</sup>, the turbans of *Droëa* and *Bhéñma* are referred to as white in colour. In *KDM*<sup>134</sup>, we come across white and black coloured turbans.

Turbans were an important item during the stage performance. But *Bharata*<sup>135</sup> prescribes them only for those, who belong to respectable class such as kings, ministers, soldiers, priests and rich merchants. They are suggested to wear winding turbans. Sometimes their head dress consists of a turban and a mask, both in a mutually attached form.

From the above given information it can be concluded that head dress generally symbolise dignity. Hence it was mostly worn by people of high social status.

### b) **Avaguëöhana (Veil)**

*Avaguëöhana* is a piece of cloth worn over the head in such a way so as to cover the face completely or partially. In some cases, *Avaguëöhana* was long enough to cover the entire body. Sometimes the upper garment itself served the purpose of a veil. It was generally a costume of married women especially those belonging to aristocratic families as well

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as the royal inmates of a harem. It was an important item among the bride's dress also. It was not considered as a daily ware. Since women had no freedom to move to the public places in those days, they usually wore veil outside the harem. From which period the practice of wearing veil started is not clear. However we have reference to **Avaguëöhana** in **Puräëas**, epics and in the later classical literature.

In **Puräëas**<sup>136</sup>, we come across upper garment itself serving as a veil.

In **VR**<sup>137</sup>, we read of the lamentation of **Maëòodaré** on the death of **Rävaëa**, where the poet makes a reference to her veil. Even though there is no mention of a separate **Avaguëöhana**, **Sétä**<sup>138</sup> also is described in many places as covering her head with the end of her lower garment.

But unlike **VR**, we have only rare mentions to a veil in **MBH**. There we find **Draupadé** covering her face with hair not in veil, when she sets out for exile<sup>139</sup>. No reference is seen to **Svayamvara**, where princess wearing veil. Similarly **Arjuna** is said to be attracted by the beauty of **Subhadrä** as well as **Citrägadä**<sup>140</sup>. This shows that women other than royal families had the freedom to reveal their face before men. In another context, the daughters -in -law of **Dhätaräntra**<sup>141</sup> are seen being introduced to the sages without veil.

Use of veil by women is attested by **Päëëni**<sup>142</sup>, **Kauöilya**<sup>143</sup>, **Kälidäsa**<sup>144</sup>, **Bäëa**<sup>145</sup>, **Mägha**<sup>146</sup>, **Daëöi**<sup>147</sup>, **Çüdraka**<sup>148</sup> and

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Harñavardhana<sup>149</sup>.

Even though use of *Avaguëöhana* was in vogue among women of social status, *Bäëa* in one place in *KDM*<sup>150</sup> has described a tribal girl called *Mätaìgakanyä*, going to the king's court wearing a veil of red *Aàçuka*. *Abhisärikas* also were represented by *Bäëa* as wearing veil<sup>151</sup>. Their veil was of blue colour. From *KDM* we learn that a bride usually wore a veil of red colour.

In *MK*<sup>152</sup> there is a context, where a prostitute is described as attaining the status of a housewife by wearing a veil. From this it can be concluded that a veil symbolized chastity.

### c) **Karapaöa (Handkerchief)**

*Karapaöa* was not in common use. It was usually carried by civilized. In *KMS*<sup>153</sup> we have reference to *Nägaraka* carrying *Karapaöa*.

### d) **Uttaréya**

**Uttaréya** was a long and broad unstitched cloth. Men and women wore **Uttaréya** in different styles. Whether **Uttaréya** was an item of dress of the common folk is not clear, for most of our knowledge regarding **Uttaréya** is supported by the references related to people belonging to the higher class in the society. However servants were not allowed to wear it. **Uttaréya** was compulsory during religious practices. It was sometimes embroidered as well as set with jewels. Plain as well as colourful types were in fashion. All sorts of materials were employed in its making. **Uttaréya** finds the earliest mention in **Sūtra** texts<sup>154</sup>.

Among the different styles adopted by men in wearing **Uttaréya**, one method was to cover the upper part of the body omitting head, while in the second way, **Uttaréya** was merely thrown away over the shoulders in such a way that both of its ends hung down over the chest. Whether it is long enough to touch the feet is not known. As per another method, it was worn in the same way a **Yajñopavéta** was worn. Sometimes, **Uttaréya** was worn in such a manner, so as to cover the upper body, leaving the right arm naked. All these descriptions inform us that **Uttaréya** was a long piece of cloth. In *RTVL*<sup>155</sup>, **Vidūñaka** is described in one context as covering a picture board with his **Uttaréya**. **Rāma** in one place in *VR*<sup>156</sup> is seen wiping out the tears with the end of his **Uttaréya**. **Uttaréya** of women also was long. Sometimes it served the purpose of veil also. In *VR*<sup>157</sup>, we find **Sétä**

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throwing away her **Uttaréya**, amidst the **Vānaras** in **Āñyamūka** hill. This **Uttaréya**, later helped **Rāma** in proving the abduction of **Sétā** by **Rāvaëa**. There it is stated thus –

%Ärly< tya Ty´ < zuÉaNyaÉr[ain c,  
taNySmaiÉg&Rhltain inihtain c ra"v.<sup>158</sup>

**Vasumaté**, characterised by **Daëòì**, in *DKC*<sup>159</sup> is seen attempting to suicide by means of her **Uttaréya**. All these references give indications to **Uttaréya** worn by ladies. Usually married women wore **Uttaréya**. It was not worn by young unmarried girls and also by women in grief. In *MBH*<sup>160</sup>, we have reference to **Sukanyä** roaming in the forest without an **Uttaréya**. Likewise the widows of **Kaurava** princes are depicted as moving to the battle field by covering their face with the end of the lower garment<sup>161</sup>. There we don't have mention to **Uttaréya**. During their periods also women didn't wear **Uttaréya**. **Draupadé** was in her monthly period, when she was dragged into the assembly. She is described as **Ekavasträ**<sup>162</sup>, meaning one wearing a single cloth. **Uttaréya** was not permissible for servants also. **Draupadé** disguised as **Sairandhré** of **Viräöa**'s queen **Sudeñëä** also is represented as **Ekavasträ**<sup>163</sup>. Married women usually wore colourful **Uttaréya**, while widows used white. In **Äçramaparva** of *MBH*, the widows of the **Kaurava** princess, going to see their father in law are described thus - zu¬aeÄrly a nrrajpTNy>, <sup>164</sup>



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In *SP*<sup>165</sup> it is stated that during the ceremonies, one should wear an *Uttaréya* and a *Dhoutavastra*.

The materials for *Uttaréya* were not only cloth. But we have even reference to *Uttaréya* made of grass and skin. Rich people usually wore *Uttaréya* of silk texture. *Dukülottaréya*, *Sitadukülottaréya*, *Pétapattottaréya* are some common expressions. Sometimes the borders of *Uttaréya* were beautifully decorated with settings of precious stones. *Kälidäsa* alludes to such a type in *RGV* <sup>166</sup>.

### e) **Kürpäsaka**

*Kürpäsaka* was a stitched garment worn by both gents and ladies. *Kürpäsaka* of men was like a mantle, covering the upper body up to waist, while *Kürpäsaka* worn by ladies was not so large. From *Kälidäsa*'s description we learn that it was similar to *Stanäàçuka*<sup>167</sup>, while in one context, *Kälidäsa*<sup>168</sup> attests women wearing *Kürpäsaka* in winter. From this it is evident that use of long *Kürpäsaka* was popular among ladies also. *Räjaçekhara*<sup>169</sup> mentions it as a dress similar to the modern blouse. *AK*<sup>170</sup> gives *Cola* as a synonym of *Kürpäsaka*. *Bäëa*<sup>171</sup> has referred to *Kürpäsaka* of several colours. *Kürpäsaka* was also known by the name *Kuppäsa*.

### f) **Kaïcuka**

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**Kaïcuka** was a tailored garment worn by gents and ladies. Among men, it was usually worn by ministers, chief door keepers and soldiers. During hunting, kings also wore **Kaïcuka**. **Kaïcuka** was of various colours and was sometimes embroidered also. On certain occasions, **Kaïcuka** was made as gift.

**Kaïcuka** of men was a mantle. The dress of male attendant in a harem was **Kaïcuka** and hence perhaps he was named **Kaïcuki**. The term **Kaïcukoñëéñi**, mentioned in *KAS*<sup>172</sup> supports the above inference. In *NS*<sup>173</sup>, it is described as a dress of ministers. **Bäëa**<sup>174</sup> represents the chief doorkeepers, dressed in **Kaïcuka**. *AK*<sup>175</sup> describes *Kaïcuka* as armour. From *VR*<sup>176</sup> also we learn that it was usually a dress of soldiers as well as servants.

*KM* gives indications to the shape of a **Kaïcuka**. In one place there is a verse, which begins thus -

kÂukmk;RNTya> àkqlÉvd<s>, <sup>177</sup>

From this it is clear that **Kaïcuka** of men was in the model of a mantle, which covered the shoulders, armpits, chest and both the sides.

**Kaïcuka** worn by ladies was short, when compared to that of men. It was not in the model of a mantle. Some describe it as similar to the modern blouse. But **Kälidäsa**<sup>178</sup> in some places has used the word in the sense of a breast cloth, tied in knots. **Kaïcuka** was prevalent among ladies of almost all

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regions. Dravidian ladies were an exception to this, for in *MSA*<sup>179</sup> we read of bare breasted ladies of *Dräviöa*. Full sleeved *Kaïcuka* was in fashion among the ladies of Gujarath. *Bilhaëa*<sup>180</sup> attests the use of *Kaïcuka* by unmarried girls. Even though they usually wore short ones, we have rare mentions of ladies wearing long coat like *Kaïcuka*, In *HC*<sup>181</sup>, *Mälaté* is depicted in one place as wearing *Äprapadénakaïcuka*, meaning one touching the feet. *Caëöälakanyä* (Tribal girl) in *KDM*<sup>182</sup> also is described thus.

*Kaïcuka* were dyed in various colours. *Bäëa*<sup>183</sup> has mentioned a reddish brown *Kaïcuka* worn by a soldier. In one place, he refers to a *Kaïcuka* similar to lapis lazuli. For embroidered *Kaïcuka*, we get evidence from *DKC*<sup>184</sup>. A custom of presenting cotton *Kaïcuka* in the month of *Mägha* was prevalent. *SKP*<sup>185</sup> refers to it. *MP*<sup>186</sup> records the custom of presenting a gold inlaid *Kaïcuka* to maids at *Ñañöhivrata*.

### g) **Colaka**

*Colaka* is referred to in different texts in different ways. However it is a stitched dress, worn by royal personages. On the basis of the accounts given in *MP*<sup>187</sup>, it can be assumed that *Colaka* was mantle shaped. It might have been similar to *Akavacakaïcuka* mentioned in *BS*<sup>188</sup>. *Bhavabhüti* describes *Colaka* as a bridal dress<sup>189</sup>. According to *Räjaçekhara*<sup>190</sup>, it is a lower garment of unmarried girls. *Cénacolaka* was sub variety of *Colaka*.

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As the name suggests, it is made of Céna cloth. In Bää's works, kings are often referred to as attired in Cénacolaka<sup>191</sup>.

### h) **Värabäëa**

Literally the word Värabäëa means armour. But it was not only a dress of soldiers. Royals and aristocrats also wore Värabäëa. Sun god is described in many places as attired in golden Värabäëa<sup>192</sup>. A special kind of fabric called Sthavaraka was employed for making Värabäëa. AK<sup>193</sup> mentions Värabäëa and Kaïcuka as synonymous words. Kings usually wore gorgeous Värabäëa on ceremonial occasions. In *Mudräräkñasa* (MR)<sup>194</sup>, we come across Vairocaka attired in a costly Värabäëa during his coronation ceremony. It is described as embroidered with designs and studded with pearls and precious gems. In HC<sup>195</sup> also we often meet with such gorgeous coats. Even though it was popular among men, women also wore Värabäëa. But women's Värabäëa was not a coat like garment. In KM<sup>196</sup> this term is used in the sense of a breast cloth.

### i) **Yogapaööaka**

Yogapaööaka is a cloth worn by those who were engaged in meditation. It is worn in such a way that it passed through the back and knees. A house holder having a son and one whose father is alive were not permitted to wear Yogapaööaka<sup>197</sup>.

### j) **Atka**

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From *RV*<sup>198</sup> we learn that **Atka** was a male costume, especially of princess. It was a stitched as well as embroidered coat like garment, worn over the usual dress. We have descriptions of **Atka** made of bleached cotton with golden embroidery.

### k) **Dräpi**

**Dräpi** was an embroidered garment. Usually men and women having social status wore it. In *AV*<sup>199</sup>, we meet with a courtesan clothed in **Dräpi**. We read of **Varuëa**<sup>200</sup> and **Pavamäna**<sup>201</sup> sitting in the court attired in **Dräpi** in *RV*.

### l) **Ardhoruka**

**Ardhoruka** is a coat hanging down to the thighs. As the name indicates, it covers half of thighs. **Ardhoruka** is mentioned in *AK*<sup>202</sup>. **Bäëa**<sup>203</sup> and **Daëòì**<sup>204</sup> have also referred to it. **Daëòì** describes it as a male costume. But in *BKS*<sup>205</sup>, a woman is represented as wearing a blue coloured **Ardhoruka**.

### m) **Prävāraka**

Prävāraka is also known as Prävāra. Literally it means a covering. According to some scholars, Prävāraka is a cloak, while in some others view; it is a shawl worn in the same manner a modern ‘Duppatta’ is worn. Pāëini<sup>206</sup> describes Prävāra as a blanket. According to Kauõilya<sup>207</sup>, Prävāra is a sort of blanket made of the wool of wild animals. Wool made Prävāra is mentioned by Daëòì<sup>208</sup> and Bhäsa<sup>209</sup>. *MBH*<sup>210</sup> also alludes to Prävāra. In *MK*<sup>211</sup>, we read of Vasantasena’s brother wearing a Prävāraka of silk. In another place, Vasantasena’s<sup>212</sup> mother wearing a Puñpaprävāraka is mentioned. It may either a Prävāraka, embroidered with patterns of flowers or one having flowers woven on it. Prävāraka having several fringes and tassels is also referred to there.

### n) **Breast Cloth**

Breast cloth was an unstitched piece of cloth worn by women as a covering for their breasts. It was usually tied in knots in between the breasts or on shoulders. A breast cloth was known by the names Stanääçuka, Stanapaööa, Payodharääçuka, Payodharapaööa, Stanottaréya, Nitambavastra etc. Of these Stanääçuka is the most familiar. In addition to the above mentioned words, Rājaçekhara has used the term Kaiculika in the sense of a breast cloth. In *VB* it is said that a Kaiculika is worn first and above it a Kaicuka is worn. This gives indications to the difference

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between a *Kaïcuka* and *Kaïculika*<sup>213</sup>. Even though breast clothes were usually sleeveless, *Kalhaëa* alludes to a half sleeved breast cloth also<sup>214</sup>. A newly married woman usually wore a red breast cloth. In *RS*, *Kälidäsa* has referred to it<sup>215</sup>.

Besides the above mentioned varieties, upper garments were known by several other names. Some of them are - *Båhatikå*, *Nisåra*, *Adhivåsas*, *Paöa*, *Aìgarakñåëa*, *Paryånahana*, *Paööa*, *Pracchådana*, *Äcchådana*, *Uttråsaiga*, *Påëöva*, *Våsas*, *Pråvaraëa*, *Paridhåna*, *Vavri*, *Upavasana*, *Uparivastra*, *Cela*, *Pratidhi* and *Colika*.

Among the aforesaid types, *Båhatikå* is described as a synonym of *Pråvåra* in *AK*<sup>216</sup>, while *Pataijali*<sup>217</sup> uses this term to indicate the clothes in general. By the *Sütra* -

*b&hTya AaCDadne*<sup>218</sup>,

*Påëini* also informs us that *Båhatikå* is the name of a certain type of cloth, probably the upper garment. *Nisåra* is listed as a female costume especially designed for winter season, in *AK*<sup>219</sup>. *Adhivåsas* also known as *Adhivastra*, was an overcoat worn over the upper garment. From *SB*<sup>220</sup> we learn that it was a dress of princes *Paöa*, as described by *Pataijali* is similar to *Uttaréya* and was worn in such a way that it covers the shoulders. *Paöa* of white colour was in common use in his period. *Aìgarakñåëa* finds mention in *Råjataraigiei (RT)*<sup>221</sup>. As the name indicates it may probably

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be a mantle, especially worn by soldiers. *Vavri*, *Upavasana* and *Paryānahana* are referred to in *Vedas*. According to some commentators, *Upavasana* is either a bride's veil or an upper cloth similar to *Uttarēya* of the later period<sup>222</sup>. In the view of S.C Sarkar, *Paryānahana*<sup>223</sup> is a thin and long texture, which probably served the purpose of both *Uttarēya* and veil. *Pracchādana*, as per the description given in *MK*<sup>224</sup>, is only a wrapper. *Ācchādana* is alluded to by *Bāēa*<sup>225</sup> as a shawl that covers the shoulders. *Cela* is mentioned by *Pāēini*<sup>226</sup>. It was perhaps meant for ladies. *Uttrāsaiga* is attested in *MP*<sup>227</sup> and also by *Kālidāsa*<sup>228</sup>. *Pāēōva* was a dress worn usually by the performer of *Rājasūya*<sup>229</sup>. The term *Vāsas* in the sense of upper garment is used in *Samhitas Vedas* and *Brāhmaēas*. *RV* often talks about the tying of *Vāsas*. From this it can be assumed that such types were not tailored ones, but were tied in knots or tucks. In *RV Pratihā* is referred to as a female dress<sup>230</sup>. *AV*<sup>231</sup> mentions it as a breast cloth. *Paridhāna* is described in *AV*<sup>232</sup> as worn by both men and women. We come across these two varieties in *Brāhmaēas* also. As per the details given by *Rājaçekhara* in *VB*<sup>233</sup>, we learn that *Colika* was a female costume, which is similar to today's blouse. There we have reference to unmarried girls wearing *Colika* of blue colour.

Upper garments were essential for all ceremonial occasions, for e.g. in the marriage rituals, there was a custom of tying in knot the end of the



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upper garments of both bride and groom. This custom is still in existence among certain communities.

Upper garments other than *Stanāaçuka* or *Kaïcuka* were not compulsory among unmarried girls. In the story of *Gomini* in *DKC*<sup>234</sup>, the girl is described in one place as devoid of upper garment, while in another context, *Navamālikā*, the princess of *Çrāvasti* is represented as wearing a *Dukūlottaréya*<sup>235</sup>. However, tailored upper garments of ladies were almost sleeveless. In *SV*<sup>236</sup>, a lady is depicted as exposing her armpit, while gathering flowers.

### 2.2.2. Lower Garments

Lower garments are garments, worn from waist to feet. They usually consist of two types, an undergarment and another one worn above the under garment. Unlike upper garments, varieties of lower garments were limited. Even though stitched types were in use, unstitched varieties of lower garments are mostly referred to in our literature. People in different regions adopted different styles in wearing lower garments. Mode of wearing of men and women also was different. Some varieties of lower garments mentioned in the Sanskrit literature are described below.

#### a) **Peças**

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It was an embroidered garment worn by female dancers. It finds mention in *Vedas* and *Brähmaëas* and is often termed as *Hiraëyapeças*<sup>237</sup>.

### b) **Caëòätaka**

*Caëòätaka* was under garment, usually worn by ladies. Some describe it as a skirt; while from the description given in *KSS*<sup>238</sup>, we come to know that it is a sort of short, for it is described as a garment worn by the sacrificer's wife at the time of ascending the step to the top of the sacrificial pillar. On such occasions, it is convenient to wear a short. Such types were necessary for dancers also. *Daëòì*<sup>239</sup> refers to it as a bathing dress worn by both men and women. *Bäëa*<sup>240</sup>, *Çréharña*<sup>241</sup> and *Räjaçekhara*<sup>242</sup> also allude to *Caëòätaka*. In *HC*, *Bäëa* describes *Mälaté* as wearing a pink coloured *Caëòätaka* having various designs on it. *AK*<sup>243</sup> also mentions *Caëòätaka* as a female costume.

### c) **Tärpya**

*Tärpya* was a garment, worn especially on sacrificial occasions. Regarding the exact identity of *Tärpya*, different opinions exist. According to *BSS*<sup>244</sup>, *Tärpya* is either the name of a cloth soaked in ghee or the bark of *Tripä* trees. The text uses the word *Tärpya* and *Valkala* in the same sense. *KSS*<sup>245</sup> also defines the word in three ways, as per which *Tärpya* is

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either a linen cloth or a cloth soaked in ghee or that made of yarn of Triparëa.

### d) Névi

The term **Névi** is used in different senses. According to one tradition, **Névi** is the name given to lower garments in general, while some others mentioned it only as a portion of the lower garment, either the knot that keeps the garment in position or some fringes hanging down from it. These fringes were usually formed in between the two legs. **Päëini**<sup>246</sup> in one context has referred to **Névi** as a waist band that keeps the lower garment in position. However the earliest reference to **Névi** is found in *AV*<sup>247</sup>. In *TS*<sup>248</sup> also we meet with the word **Névi**. **Kälidäsa**<sup>249</sup> has ascribed **Névi** to the female dress. He has mentioned the slipping of **Névébandha** very often. **Névi** was sometimes close fitting and was worn in such a way that lot of pleats were produced in it. Such a style was usually adopted by royal ladies. **Ambälikä**, characterised by **Daëò**<sup>250</sup> is seen in one context as wearing **Névi** in the above said manner. **Kalhaëa**<sup>251</sup> compares such pleats of **Névi** to the palm leaves wavering in the wind. The fringed end of **Névi** is called as **Prägäöa**<sup>252</sup>, which finds mention in Vedic literature.

Apart from the above said varieties, lower garments were also known by several other names such as **Upasaàvyäna**, **Antaréya**, **Väsa**, **Svsthäna**, **Piiga**, **Névikäàçuka**, **Kaupéna**, **Cénàìgahära**, **Çäöé**,

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Adharäàçuka, Nivasana, Satula, Dhautavastra and Malamallaka. Of these, Upasaàvyäna is the name given to lower garments in general by Patañjali<sup>253</sup> and Kätyäyana<sup>254</sup>. Antaréya finds mention in Sūtra texts<sup>255</sup>, *BS*<sup>256</sup> and by Daëòì<sup>257</sup> also. Bäëa<sup>258</sup> informs us that Svasthäna, Piiga and Satula are male costume, especially worn by royals. As its name suggests, Svasthäna is perhaps a close fitting garment. Piiga and Satula were embroidered and gorgeous. Satula is identified by some with the modern under wear. Even though the word indicates lower garments in general, we mostly come across Nivasana in the descriptions of ladies in Kälidäsa's works<sup>259</sup>. Névikäàçuka and Malamallaka are referred to by Daëòì as under skirts, where Névikäàçuka is worn by ladies and is tied round the waist by means of a lengthy cloth called Névika. Malamallaka is a dress of men. Cénàlgahära, as per the description of Daëòì in *ASK*<sup>260</sup>, is an under garment resembling the modern knickers. Kaupéna is usually a piece of cloth used as under garment especially by recluse. The word Kaupéna is used in the sense of an armour by Daëòì<sup>261</sup>. Swaswati Das<sup>262</sup> describes Çäöé as a skirt and hence it may be a tailored dress. Patañjali has mentioned a Çuklaçäöé worn by ladies<sup>263</sup>.

As mentioned earlier, styles of wearing lower garments might have been different in different periods and different regions. *VR* and *MBH* give indications to some styles prevalent in that period. As per it, we learn that lower garments of ladies in those days were generally long enough to cover

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the entire body. This is evident from the description of *Sétä* covering her breasts with the end of her lower garment before *Rävaëa*, who made *Sétä* captive in *Laikä*. Likewise, in the context of *Séta*'s abduction, it is described that *Sétä* threw away her *Uttaréya* amidst the *Vānaras* in *Āñyamüka* hill. From this description it is clear that covering of the body was possible even with the lower garments<sup>264</sup>. Similarly in *MBH*, we read of the upper half portion of *Draupadé*'s cloth falling down, when *Duççäsana* attempting to drag her by her garment. *Draupadé* was in her monthly period and hence her upper body was supposed to be covered with the end of lower garment, when she was ill treated by *Duççäsana*. It is also supposed that *Kaca*, a girdle was not always employed by women in those days to keep their lower garments in position. Otherwise, *Duççäsana* could not have pulled away with ease *Draupadé*'s garment, at the assembly<sup>265</sup>.

In the view of Vanamala Bhawalkar, the style of wearing lower garments of ladies of that period was similar to the sari wearing of north Indians of nowadays. She assumes it on the basis of the description of *Draupadé* in her exile. There *Draupadé* is represented as covering her hair knot at the right side with the end of her lower garment. According to Vanamala, hiding the hair knot at right side with the end of lower garment is possible only when the dress is worn in the aforesaid north Indian style<sup>266</sup>.

According to C.V Vaidya, men in that period wore their lower garments in a style similar to today's 'Dhoti' of north Indians. His assumption

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is on the basis of Duryodhana's dressing. There in *MBH*, we have reference to Duryodhana baring his cloth from his right thigh at the assembly. In the view of Vaidya, such baring is possible only with the clothes worn in the style of today's 'Dhoti'<sup>267</sup>.

In addition to the above described upper garments and lower garments, we meet with some other types, which are difficult to identify exactly. Some of them are - Äprapadéna, Vādhüya, Vätapana, Antahpuranepathya, Antaram, Paridhāna and Çyāmula. Of them, Äprapadéna also known as Prapadéna, as the word indicates is perhaps a gown that touches the feet. Paëini<sup>268</sup>, AK<sup>269</sup> Daëoi<sup>270</sup> and Bäëa<sup>271</sup> had referred to it. Vādhüya and Vätapana are two types attested in Vedic literature. From there we learn that Vādhüya is a garment, worn by a bride during the wedding ceremony<sup>272</sup>. Literally the word Vätapana means a wind guard. But some are of the opinion that Vätapana is not a separate garment, while it is only a portion of the garment which blocks the wind<sup>273</sup>. But it is difficult to identify it exactly. Paridhāna is alluded to in *AV*, *BU* and by Paëini<sup>274</sup> also. It was worn by both men and women. Paëini uses the term Antaram in the sense of Upasaavyāna, which as mentioned earlier, is a lower garment. From the expression -

ANtr< bihyaerGaeps<Vyanyae>,<sup>275</sup>,

it is clear that Paëini has used the word Antaram in a dual sense, dress and exterior. Antaùpuranepathya literally means costume of royal harems.

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Kälidāsa has attested this type as short and transparent one. In *MGM*<sup>276</sup>, we come across dancers attired in such garments, which were adequate to exhibit their physical beauty. The earliest reference to Çyāmula is almost in Çrautasūtras<sup>277</sup>. It was a sort of wool which is necessary during Açvamedha sacrifice. Çāmula, Çämüla and Çyämüla are some variants of Çyāmula.

### 2.2.3. Night Wears

The night wears were usually a robe. This might have been similar to the modern nighty. In *VB*<sup>278</sup>, Rājaçekhara depicts the heroine attired in a robe of Chinese silk at night.

### 2.2.4. Kambala (Blanket)

Blankets were used even at an early period. We have reference to them in the Dharmasūtras, Çrautasūtras, Purāëas and in the epics. Usually blankets were of wool or hair of goat. They were printed and painted also.

*AK*<sup>279</sup> gives the name Rallaka for blankets. *Āpastambadharmasūtra* (*ADS*)<sup>280</sup> insists on wearing woollen blankets by Snātakas of all castes. In *BDS*<sup>281</sup>, a blanket made of the hair of mountain goat is termed as Kutapa. In *Purāëas*<sup>282</sup>, we have reference to fine Nepal blankets. Citrarallaka, mentioned in *SKP*<sup>283</sup> indicates the printed or painted blankets. *MKP*<sup>284</sup> mentions Kambala as a gift article. In

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VR<sup>285</sup> also we read of Kekayarāja presenting coloured blankets to Bharata along with other gift articles. Ladies of harem usually wore a fine variety of thin blankets. The expression sUúmka<blvaisnl in MBH<sup>286</sup>, indicates soft and thin blankets worn.

### 2.2.5. Thin and Soft Clothes

Even though many varieties of garments were in fashion, people had a special fondness towards thin as well as soft texture. Reference to such varieties is evidence to the highly developed craftsmanship of the period. We have ample references to light and soft garments. The ladies of Rāvaëa's palace in VR<sup>287</sup> are described as wearing thin clothes, which are as thin as to be blown away even by the breath of the ladies during sleep. In another context, Rāvaëa's dress is also referred to as a light and extremely white. Its colour is there compared to that of foam of churned nectar. Kālidāsa<sup>288</sup> mentions such clothes very often. The expression Niçvāsahārya frequently occurs in his works.

Bāëa<sup>289</sup> has alluded to thin and soft silk clothes in many contexts. In one place, he has depicted Harñā as wearing a good variety of silk, which is described as too thin as a snake's slough. In another context, he has mentioned a cloth which is Sparçānumeya. From its literal meaning it is clear that its presence is inferable only through touch.

### 2.2.6. Dress for Bath



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From *BSS*<sup>290</sup> we learn that three sorts of garments were used during a bath - a cloth worn before bath at the time of oil massage, a dress worn at the time of bath and that worn after bath. Of these the first one is a thick robe while the garment worn after bath is a washed silk having a red hue.

### 2.2.7. Dress of Prostitutes

Abhisārikā usually wore blue or black garments. Since they are clad in blue or black, they can move in the night without having noticed by anyone. They wore a veil, which also was of blue colour. Sometimes Uttaréya served as a veil. It is mentioned in *NA*<sup>291</sup>. Mālaté in one context in *HC*<sup>292</sup> is represented thus. From *MBH*<sup>293</sup> we learn that a prostitute usually wore dress having red colour.

### 2.2.8. Dress of Widows and Old Women

Widows were usually clad in white single cloth. In *MBH*<sup>294</sup>, we come across the daughters- in -law of Dhātarāñōra and other young princesses setting out for oblation for the departed souls attired in white single cloth. This dress symbolises their widowhood. Bāëa<sup>295</sup> describes Kādambaré clad in two white robes after Candrāpéòà's death. Similarly women of old age also are mentioned as clothed in white.

### 2.2.9. Dress for Worshipping

Usually white clothes, especially of silk were worn by both men and women, who observe a fast or engaged in prayers and worshipping. But the

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Purāēas prescribe different colours for different types of worshipping. Thus the worshippers of the deities like Brahma, Viñēu, Rudra and Sarasvaté on the day Yamadvitéyā are recommended to wear white clothes in *MP*<sup>296</sup>. For worshipping the goddess Lalitā, it is stated that men should wear yellow garments, while ladies should be clad in red. During the worshipping of a Brāhmaēa couple, a yellow cloth should be given as Dāna to Brāhmaēa, while his wife should be presented with a garment of the colour of Kusumbha flower. Similarly for worshipping sun god, red garments are suggested.

### 2.2.10. Clothing for Çrāddha

Purāēas inform us about the clothes made as gift on the occasion of Çrāddha. From *VAP*<sup>297</sup> we learn that Koça (Silk), Kārpāsa (Cotton) and Kñāuma (Linen) clothes were usually given as gifts during a Çrāddha.

### 2.2.11. Wedding Dress

Wedding garments were usually gorgeous and costly. They were made of silk and were embroidered with different patterns and were of different colours. Wedding dress of different countries was different. Bridal costume was known by different names in different periods. During the marriage ceremony, different sorts of clothing were worn on different stages. Like today, there was a custom of presenting clothes as gift on the occasion of marriage.

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Wedding dress of royals was *Dukūla*, decorated with swan motif. *Kālidāsa* attests this in the descriptions of certain wedding ceremonies.

h<sicûÊk<sup>a</sup>lvan!., k|h<sl][< vxUÊk<sup>a</sup>lm!, etc.

are some common expressions found in the works of *Kālidāsa*<sup>298</sup>. In *MGM*<sup>299</sup>, we come across *Mālavikā* attired in her marital costume, which is made from *Vidarbha*. *Kālidāsa*<sup>300</sup> has also alluded to the custom of presenting *Dukūlayugma*, i.e. a pair of silk garments by the bride's father to the bridegroom. After the nuptial bath, a bride was given white bleached garments to wear. When the dressing is over, bleached garments were replaced with silk garments. *Kālidāsa* gives an account of such customs when describing *Pārvaté's* wedding<sup>301</sup>. He has referred to both white and red as colours of wedding garment. In *RS*<sup>302</sup>, he speaks of bridal dress having white colour resembling *Kāça* flower. There in another context, a season is compared to a newly married woman attired in red. Similarly *Mālaté's* wedding dress as represented by *Bhavabhūti*, includes a red upper garment and a white breast garment<sup>303</sup>. *Bāëa* has depicted *Rājyaçré*, her face covered with a red veil on her wedding day<sup>304</sup>.

*RV*<sup>305</sup> gives the name *Çamūlya* to the wedding garment of a bride. It was a black and red coloured one. There in another context, mention of *Vādhūya*<sup>306</sup> is seen, which also forms part of a bride's attire. But whether it was an upper garment or lower garment is not clear. *Bāëa*<sup>307</sup> names *Tirodhāna* to the wedding garment of his period.

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### 2.2.12. Dress of Ascetics, Monks and Hermits

Dharmasūtras and Smātis insist on the dressing of monks, ascetics and hermits. Vedas and Purāēas also inform us about their dressing. Usually barks and skins were worn by these detached persons.

The earliest reference to sages wearing skin is in *RV*<sup>308</sup>. According to Dharmasūtras, a monk should wear clothes only for covering his nakedness. *ADS*<sup>309</sup> recommends *Valkala* for a *Bhikṣu*. As per the information given in some other texts, a monk may use the old rags after cleansing. However in the later period, we come across monks wearing yellow or ochre coloured dress instead of *Valkala* and these garments are generally termed as *Kāñāyavastra* or simply *Kāñāya*. For a hermit, *MANU*<sup>310</sup> suggests skin texture. The monks are also suggested to throw away their old rags in the month of *Āṣvina*. But in the later texts, we have reference to hermits clothed in barks also. *Purāēas* mention both barks and skins as clothes of ascetics. In *MKP*<sup>311</sup> and *SKP*<sup>312</sup>, sages are mentioned as wearing *Uttarēya* made of black antelope skin. In another place, king *Hariṣcandra* is asked by *Viṣvāmitra* to observe *Vānaprastha* as clad in bark.

Even though barks and skins were worn by monks in the period of Sūtras, we have reference to Brahmin monks clothed in barks in *Buddhacarita (BUC)*<sup>313</sup>, which follows the *Dharmaçāstra* rules, even

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at a later period. There is even reference to mendicants living naked in the forests, which also agrees with the view of some, as quoted in *ADS*<sup>314</sup>.

### 2.2.13. Costumes of Deities

The costumes of deities also were different on the basis of their manifestations. In *Sakalādhikāra of Sage Agastya (SSA)*<sup>315</sup>, we come across the costumes reserved for different manifestations of *Çiva*. Somaskanda wore *Dukūla* and is sometimes depicted as clad in *Vyāghracarma*. *Vyāghracarma* is worn by *Naöeçvara* and *Dakñiëämürti* also. In addition to tiger skin, an *Uttaréya* also is reserved for *Dakñiëämürti*. *Bhikñäöanamürti* also is represented as wearing *Uttaréya*. *Umädevi* is depicted as clad in *Raktämbara*.

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### 2.2.14. Dress for Stage performance

The costume of a character on the stage manifests his rank in a social hierarchy, his ancestral region, profession, religious creed and the fashion of the period. In *NS*, *Bharata* much elaborately discusses the different aspects of dressing of actors representing different characters, which is a part of *Āhāryābhinaya*. Some of the common rules regarding the mode of dressing were maintained by the actors also. *Bharata* classifies their costume on the basis of the nature of characters they represent. In general, white garments, colourful garments, soiled garments, barks and skins are prescribed by *Bharata*<sup>316</sup>. The following table describes it.

Characters	Garments	Example
Ascetics, hermits	Bark	Çakuntalā and Kaëva in <i>AS</i>
Abstainers, recluse	Skin	
Performing or attending religious ceremonies, engaged in propitiating gods, old men, Brahmins, Çreñöhins, ministers, royal priest, Kaïcuki, business persons, worried people, Kñatriyās, Vaiçya, Vidyādhara ladies, a king in the wake of a public disaster, a lover in separation, those going on pilgrimage.	White colour	Urvaçé, Purūravas and his queen on different occasions, Pārvaté observing penance in <i>KS</i> , Vidyādhara damsels in <i>NA</i> , Kāçérājaputré in <i>VKU</i> , presenting of white silk clothes to Çakuntalā by Vanadevata's on the occasion of her journey towards her husband.
Friars male as well as females, Buddhist monks, employees in the lower Rank at the harem, Gandharva females and	Kāñāya (Saffron colour)	Some characters in <i>MK</i> , <i>Priyadarçikā (PD)</i> and <i>AS</i> , Kauçiki in <i>MGM</i> , Kāmandaké and Avalokita in <i>Mālatémādhava (MM)</i> ,

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Çakyamunis.		Yaugandharäyaëa in <i>SVD</i>
Nymphs	Green colour	
Siddha females	Yellow colour	Malayavaté in <i>NA</i>
Abhisärikäs in general, who include nymphs or damsels, Divyavänaré (Female monkey)	Blue colour	Ürvaçé in act III of <i>VKU</i> , Vasantasenä in <i>MK</i> .
Censured to death	Red colour	Cärudatta in <i>MK</i> , <i>Näga</i> and Jémütavähana in <i>NA</i> .
Räkñasés	Black colour	
Vidüñaka	Tattered cloths	
Frantic, wayfarers, mentally distressed due to hardships, inebriated	Soiled clothes, rags	Purüravas in <i>VKU</i> and damsel in <i>Mattaviläsaprahasana</i> , Viöa and the maid in <i>NA</i> and <i>AS</i> .

In *RT*<sup>317</sup>, it is stated that each character should be represented as attired in the same manner in which they are dressed in their own country.

### 2.2.15. Dressing on the Basis of Hierarchy

Smätis and Gåhyasütras are the main sources, which inform us about the dressing of different castes. Different materials are suggested for different castes. Similarly colours also are prescribed as different. Distinction is suggested even in the mode of wearing on the basis of hierarchy. However we find different rules in different texts.

According to *AGS*<sup>318</sup>, Brahmins should wear hempen clothes as lower garments. Flax and skin are recommended for Kñatriya and Vaiçya respectively, while in *PGS*<sup>319</sup> and *MANU*, we come across Ävika (Wool) for Vaiçya. *Vasiñöhagåhyasütra* (VGS)<sup>320</sup> and

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*Gautamagâhyasûtra*<sup>321</sup> do not make such a distinction. They prescribe the same material for lower garment of all the four sects.

*AGS*<sup>322</sup>, *PGS*<sup>323</sup>, *VGS*<sup>324</sup>, *Baudhâyanagâhyasûtra (BGS)*<sup>325</sup> and *AGS*<sup>326</sup> insist on wearing skin as upper garment. But there also we find difference of materials based on hierarchy. Thus, a Brâhmaëa is suggested to wear skin of black deer, while for Kñatriya and Vaiçya it is of Ruru deer or spotted deer and he-goat respectively, while all castes are permitted to wear woollen blankets as well as sheep's skin. In *PGS*<sup>327</sup> it is stated that one may use cow hide, in case he is unable to own a skin suited to his Varëa. Similarly, on the nonavailability of goat skin, *BGS*<sup>328</sup> prescribes black deer skin for all Varëas.

Garga<sup>329</sup> prescribes white, red, yellow and dark colours for garments of Brâhmaëa, Kñatriya, Vaiçya and Çüdra respectively. But some other texts<sup>330</sup> insist on Brâhmaëa wearing clothes of reddish yellow, Kñatriya wearing those dyed in madder and those dyed in turmeric by Vaiçya.

It is mentioned in *Smâtis*<sup>331</sup> that a Brâhmaëa is deemed as Çüdra, whenever he happens to wear the lower garment without having a tuck in the behind. Likewise, a Brâhmaëa will never cover the upper part of his body with a portion of the lower garment. If it happened, then also he will be deemed as a Çüdra. From this it is clear that each caste had its own mode of dressing.



### 2.2.16. Dressing According to Financial Status

Rich and poor dressed themselves in accordance with their economic status. Some of our writers have tried to portray this difference of standard of living of rich and poor. Dämodaragupta in his *KM*<sup>332</sup>, in one place, has represented the son of a government servant clad in golden embroidered and saffron dyed garments. He also depicts, people having very modest wealth wearing old rags. In the matter of variety of texture also we meet with such difference. When aristocrats opted silk and such other high quality materials, poor had to be satisfied with rough variety of cotton.

### 2.2.17. Dressing According to Region

Dresses of people belonging to different regions were different. We have incidental reference to the costume of different countries in our literature. In *Pratimānāōaka (PN)*<sup>333</sup>, Bhāsa has alluded to different styles prevalent in different Janapadas. There we find that people of Ayodhyā wore dress in different ways on the basis of their hierarchy, but people of Kekaya had a common dress code. Rājaçekhara's works, especially *KVM*<sup>334</sup>, informs us the different styles of dressing of women from different regions. Thus a Bengal lady is represented as exposing her fore arms, which indicates the possibility of wearing a sleeveless or half sleeved upper garment. Women of Kanuj wore their dress in such a way that it encircled their body from thighs to ankles. Though Rājaçekhara has not mentioned the costume of Päicālas and Decan region, it is stated in *KVM* that men of Avanté had a special fondness towards the costume of Päicālas, while their women liked that of Decan region. Keralite women are described as wearing their dress in such a way that it encircled their body from just above the breast to the ankles. It was held tight with a knot in the region of armpit. Ladies from Afghanistan are described as attired in wool. Regarding the dressing of Maharashtrians also we get information from *VB*<sup>335</sup>. From *MSA*<sup>336</sup>, we get a picture of the dressing style of ladies of Gujarath and Andhra. There, the two damsels from the above said countries attending Someçvara's court are described as wearing their cloth in such a

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style that its free end passing over the right shoulder. Such a style is still prevalent in the northern regions of India.

### 2.2.18. Dressing on the Basis of Profession

People belonging to different classes in the society wore different clothes according to their hereditary occupation. Perhaps the manner of dressing must have been the same to all. But the colour or quality of the texture might have been different. Description of the *Pāṇḍavas* entering the *Virāṭa's* city in *MBH*<sup>337</sup>, informs difference in the clothing of people involved in different occupations in the society. There *Bhēma*, disguised as a cook is described as clothed in black. Likewise the dressing of his brothers, disguised as cowherds, eunuch, horse breeder etc. also are described there. Some of the professionals, whose costume is depicted in our literature, are the following.

#### a) Dress of a Warrior

Costume of a warrior must have been different in different countries. In general their costume includes head dress and a mantle. Sometimes, they wore gloves for the protection of fingers.

*RV*<sup>338</sup> mentions a head dress called *Çipra*, which is there referred to as worn by soldiers. From *YC*<sup>339</sup> we get a picture of soldiers from Karnataka. He is described as wearing shorts like lower garment. His hair is held tight with a cloth band. In the same text, we have reference to soldiers of Gujarat and

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Tirhut, where the former's dress is described as reaching the knees, while the latter is a mantle touching the ankle.

### b) Dress of Cowherds

We don't have any direct information regarding the dressing of cowherds. But from certain contexts we can infer that there might have been a separate mode of dressing for the people belonging to the community of cowherds. For e.g. in *MBH*<sup>340</sup>, there is a context, where Subhadrä is brought before Draupadé, dressed in the style of a cowherd. But in which aspect, their clothing were different from those of others is not clear. It was perhaps either in the mode of wearing, or in the quality or colour of the texture. However in *BUC*<sup>341</sup>, we find Nandabälä, the daughter of the cowherd chief clothed in dark blue.

### c) Dress of Kirätas

Kirätas as represented by Açvaghöña<sup>342</sup>, had clothing of peacock gale.

### d) Dress of a Maid Servant

Maids usually wore a single cloth. It was of white colour. They were not permitted to wear Uttaréya. For e.g. in *MBH*<sup>343</sup>, Draupadé who was disguised as Sairandhré of Viräöa's queen Sudeñëa is described as Ekavasträ, meaning clothed in single garment.

### e) **Hunting Dress**

Hunting dress was not meant for professional hunters only, but even civilians wore suitable garments during a hunting expedition. The expression **Māgayāveça** in *AS*<sup>344</sup> makes it clear. Usually hunting dress was similar to the colour of leaves, in order to deceive the wild creatures with ease. In *RGV*<sup>345</sup>, a hunting dress similar to the plantain leaves in colour is described. Clothing of tiger skin also was used for hunting. According to *MSA*<sup>346</sup>, a hunter's dress consists of an **Upadhāna** and **Dvipadi** of black and green colour respectively. Jyotsna. K. Kamath defines these garments as wrappers or trousers. In *KDM*<sup>347</sup> we come across a hunter attired in tiger skins.

### 2.2.19. Seasonal Clothing

People wore garments made of different materials as well as of different colours in different seasons. It is stated in *SS*<sup>348</sup> that in **Grēñma** (Hot season), light clothes perfumed with sandal paste should be worn, while during **Varña** (Rains), warm clothes are suited. For **Çarat** (Autumn), he recommends clean as well as thin clothes. **Päëini**<sup>349</sup> in one context has referred to the term **Varñābhyavāk** in the sense of a cloth worn on rainy season. He gives reference to a particular cloth worn during autumn also. In *RS*<sup>350</sup> **Kālidāsa** gives an account of textures used by ladies during each season. Thus in summer, it is described that ladies preferred thin clothes. **Kālidāsa** mentions such types, which were so thin enough to be blown away

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even by breath. Ladies wearing *Névi* of white silk in summer are also described there. There were even garments with the settings of gems in order to alleviate the summer heat, while in winter, they opted wool as well as silk. Spring garments were dyed with lac juice and perfumed with *Käläguru* (*Aquilegia agalloca*). *MSA*<sup>351</sup> and *KM*<sup>352</sup> inform us the winter clothes, where *Someçvara* speaks of *Aìgikä*, a special type of woollen coat designed for winter season, while in *KM*, cotton clothes are mentioned as worn in winter. In *MSA* it is stated that in summer people used white clothes. For rainy season, they selected red or its different shades, while in autumn the clothes were dyed in lac.

### 2.2.20. Royal Dress

Royal garments were usually of costly texture. Usually there were settings of jewels and were sometimes embroidered with golden fibers. Their clothes were perfumed and during the ceremonial occasions as well as during festivals, they wore new clothes. For funeral purposes also they used costly clothing.

**Bäëa**<sup>353</sup> gives ample references to the clothing of kings and other royal personages. A King in many contexts is described by **Bäëa**<sup>354</sup> as attired in two pieces of silk clothes which are thin, transparent and decorated with different patterns. Such clothes are there mentioned as **Magnäaçuka**. Because of its thinness, such garments were also known as **Niçväsahärya**, meaning one could be easily blown away even by the breath. **Bäëa** also attests the dress of a king on various occasions. Thus a king wears white silk garment after bath. During lunch a **Duküla** is usually worn. We also get an idea of the manner of wearing clothes by the royals from **Bäëa**. In *SNDA*<sup>355</sup>, we read of the bed of **Sundaré**, having a multicoloured silken cover, set with diamonds. In another context, she is described as clothed in silk, decorated with golden designs. A similar description is given in *BUC*<sup>356</sup>, associated with the clothing of **Siddhārtha**. In *SV*<sup>357</sup>, the description of the slipping of **Çiçupäla**'s lower garment is an evidence for the fine texture used by kings, for there is no possibility of slipping away any clothes other than fine silk.

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In *MBH*<sup>358</sup> we come across Kunté asking to cover the body of Mädre with costly cloth.

From all the above given information, it cannot be concluded that royals were always clad in gorgeous garments. They wore dresses suiting the occasions. In *SNDA*<sup>359</sup>, we find Nanda going to meet Buddha wearing clothes suiting a disciple. Similarly in *BUC*<sup>360</sup>, Siddhārtha is described as wearing forest dress, instead of princely attire while entering a forest. There in another context, ladies of the harem are described as clad in yellow garments. Since yellow symbolises love, they wore it in order to excite Siddhārtha. Similarly *Açvaghōṇa*<sup>361</sup> refers to royal ladies wearing torn and dirty clothes during mourning.

### 2.2.21. Dress of Separated Woman

A woman, whose husband is away from her usually, wore black cloth. Such women are also represented as clothed in worn out or dirty garments. In *VR*<sup>362</sup>, Sétā who was made captive by Rāvaëa is described in one context in such dress. It was perhaps to guard their chastity in the absence of their husband that women avoided wearing costly or colourful dress. *Kālidāsa*<sup>363</sup> gives lot of references to separated women, who are careless about their dressing.

### 2.2.22. Dress of a House Holder



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*Smātis* and *Sūtras* furnish us with the knowledge of dressing of a householder. *ADS*<sup>364</sup> insists on the necessity of wearing upper garment by a householder. In the absence of an upper garment he is permitted to wear only the sacred thread on his upper body.

It is stated in *Smātis*<sup>365</sup> that a householder should not wear worn out or dirty clothes. Similarly they were permitted to wear white clothes only. *Purāēas*<sup>366</sup> also prohibit the use of coloured garments by a householder.

### 2.2.23. Dress of Students and Celibates

We get information regarding a student's attire from *Smātis*, *Dharmasūtras* and *Gāhyasūtras*. But they are of different opinion about a student's dress. *GGs*<sup>367</sup> insists on wearing a single garment by a *Snātaka*, while *Vasiñōhadharmasūtra* (*VDS*)<sup>368</sup> recommends both upper garment and lower garment. *BDS*<sup>369</sup> adds a turban to the above mentioned attire. *Gautamadharmasūtra* (*GDS*)<sup>370</sup> insists that a student should wear skins of black bucks, spotted deer or he goats as upper garments, while as lower garment, it prescribes textures made of linen, hempen or inner bark of trees. He may use cotton also, but it should not be dyed. It is stated as other's view in one place that a student may also wear dyed red cloth. But in such situations, the clothes should be dyed with different substances according to their hierarchy. Thus it is mentioned that a *Brahmin* should use garment dyed with a dye prepared from a sort of tree, while for *Kñatriya* and

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Vaiçya, the dyeing agents should be madder and turmeric respectively. *GGS*<sup>371</sup> insists on wearing a garment of black deer by a student observing Mahänämnivrata. In *AGS*<sup>372</sup> also we find such classification. *Småtis*<sup>373</sup> also recommend skin upper garments for students. But unlike *GDS*, *Småtis* suggest different skins for students belonging to different category. Thus the skin of black antelope was reserved for a Brahmin student, while for Kñatriya and Vaiçya it was of the goat and spotted deer respectively. Such a distinction is seen with lower garment also. A Brähmaëa wore hemp, while a Kñatriya and Vaiçya used flax and linen respectively. As per the rules of *Småtis*, a student is not permitted to wear worn out or dirty clothes. He should wear white clothes only and should be simple in dressing while meeting his teacher.

### 2.2.24. Sacrificial Dress

About the dressing of a sacrificer, his wife and the priest who performs a sacrifice, we have reference in *Brähmaëas*, *Kalpasütras* and *Çrautasütras*.

A Sacrificer as referred to in *SB*<sup>374</sup> usually wore four types of dress. Two upper garments - *Adhiväsas* and *Päëòva*, a lower garment - *Tärpya* and a head dress *Uñëéña*. Of these, the upper garment is an undyed wool. A lower garment in the model of a skirt and made of *Kuça* grass was worn by the sacrificer's wife, which also is mentioned in *SB*<sup>375</sup>.

In *BSS*<sup>376</sup>, a sacrificer, his wife and the priest who performs the sacrifice are intended to wear washed fresh clothes. The clothing of a priest who performed *Äbhicära* was of red colour. *Baudhäyana*<sup>377</sup> recommends different types of clothes for the sacrificer at different stages of performance. Clothes prepared from flax fibers are prescribed for the fire consecrating ceremony. If flax is not available, one may use cotton or wool.

*ASS*<sup>378</sup> recommends a white turban for a king, who performs *Räjasüya*, while for queens, the head dress was *Kumbha* or *Kuréra* made of gold, while talking about the dress of a priest performing animal sacrifice as well as magical rites, *ASS* suggests red garments as well as red turbans. *KSS*<sup>379</sup> also mentions it. According to another rule insisted by *ASS*<sup>380</sup>, *Käriñöé* should be performed by wearing black upper garments, a black

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antelope skin and a black turban. In connection with the Aṣvamedha sacrifice, ASS<sup>381</sup> mentions the use of Çyāmūla. It is stated in one place in ASS<sup>382</sup> that a person who wishes progeny and cattle should observe a vow for twelve days. During the vow, he should wear coarse garments.

As in Brahmaëas, we have reference to grass garment in KSS<sup>383</sup> also. There during the performance of a Vājapeya, the sacrificer's wife is suggested to wear an underskirt namely Caëòätaka. It should be made of Kuça grass. Similarly a king who performs Rājasüya is recommended to wear a Tärpya, Adhiväsas, Päëòva and Uñëéña.

Even though the above mentioned types of garments are generally seen referred to in literature, some expressions like Nänäveñadhara, Citraveñadhara etc. may perhaps point to the fact that a large variety of garments were prevalent. But we don't have any further information regarding their identity.

### 2.3. Dress Making

The profession and art of dress making is as old as the age of Vedas. Several technical terms related to various processes in textile manufacturing give indications to the sophisticated knowledge acquired by people in this field, at an early period. It is very interesting to note that women were mostly employed in every work related to textile manufacturing which includes processes like weaving, spinning, stitching or sewing, bleaching, dyeing, perfuming, washing, printing, painting and embroidery.

#### 2.3.1. Spinning and Weaving

We have only incidental references to spinning and weaving in Vedas, Brähmaëas and Gåhyasütras. But later in epics and other classical literature, we come across more details regarding this profession. Thus from these texts we learn that such professions were under the control of government and the employees were accordingly rewarded for their work. However in every age, spinning and weaving were the jobs of women folk.

Some technical terms related to weaving or spinning, which found in Samhitas and Brähmaëas are evident for the knowledge of people in these professions in that period. Some of such words used are Tantra (Warp), Oöü (Woof), Tantu (Yarn), Veman (Loom), Muyükha (Weight or shuttle) and Präcénatana (Forward stretched web)<sup>384</sup>.

A weaver is mentioned in *RV*<sup>385</sup> by the term Väya, while for a lady

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weaver, the terms Väyitri, Siré etc. are used<sup>386</sup>. In another place, the god Puñä is known by the name Väsoväya<sup>387</sup>. There in another context, the day and night are compared to two women weavers, who engaged in weaving by interlacing the long thread between them<sup>388</sup>. In *Taittiréyopaniñad*<sup>389</sup>, we read of the goddess Çré engaged in making dress needed for herself. Both in *RV*<sup>390</sup> and *AV*<sup>391</sup>, we have reference to a ceremony conducted in connection with the dress making. *SNS*<sup>392</sup> gives indication to spinning with various fibres.

In *KAS*<sup>393</sup>, a chapter is devoted to the textile industry, where we read of the function of a weaving department led by a superintendent called Adhyakña. Some materials manufactured in that department were threads, coats, clothes and ropes. As in Vedic age, spinning was a work usually done by women, who were provided with good wages, depending on the quality and perfection of the work done by them. In addition to their wages, they were also encouraged with presents such as scents, garland etc.

In Sabhāparva of *MBH*, Nārada asks Yudhiñöhira in a context

thus -  $\hat{O}Vyaepkr[ < ki\hat{A}TsvRda svRiziLpna <, catumaRSyavr < sMy'æ inyt < s < \grave{a}yCDis. ^{394}$

From this verse it is clear that the work of artisans of any kind in the society was under the control of government and they were aided with money as well as instruments. *MANU* also regulates the operations of weaving<sup>395</sup>.

### 2.3.2. Stitching or Sewing

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We get evidence to the art of stitching from the description of certain types of garments and also from some terms related to sewing. Usually lower garments used no stitching, while some upper garments were tailored.

**Nepathyaprayoga** and **Sücévanakarma** are two among the sixty-four arts named in *SNS* as well as in *KMS* <sup>396</sup>. Of these, **Nepathyaprayoga** is an art of adorning oneself with clothes and ornaments suiting the region and time, in order to enhance beauty<sup>397</sup>. **Sücévanakarma**<sup>398</sup> is stitching of clothes by means of needle. This art is of three kinds – **Sévana**, **Ütana** and **Viracana**. Of these, **Sévana** is an art of stitching new clothes, while **Ütana** is the sewing of torn off clothes. Tailoring of bed sheets and saddles are known as **Viracana**. In *SNS*, stitching of clothes as well as saddles is stated as two separate arts. There it is defined thus.

slvne kÂukadlna< iv}an< tu kla Sm&ta,  
gjañv&Éaeò+a[a< pLya[aid i<sup>3</sup>ya kla.<sup>399</sup>

Knowledge of Vedic people in stitching is evident from the mention of certain stitched garments like **Atka**, **Dräpi**, **Peças** etc. in *RV*. Similarly the process of stitching are often referred to. As in *Samhitas* we read of some instruments associated with sewing in *Brähmaëas* and *Gâhyasütras* also<sup>400</sup>. Some of the instruments there mentioned are **Sücé** (Needle)<sup>401</sup>, **Aiguñöhäna** (Thimbles)<sup>402</sup> and **Satthaka** (Scissors)<sup>403</sup>. In the post Vedic literature also we find reference to some tailored upper garments like

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Kaïcuka, Vārabāëa, Ardhoruka etc. Instruments used for stitching also are incidentally mentioned there.

VR informs us the society of tailors. In Kiñkindäkäëòà, there is a line referring to the city of tailors thus – pĀn< kaezkara[am!, <sup>404</sup>

### 2.3.3. Printing and Painting

Clothes were decorated with printed or painted designs. Citradukūla, Citrāàçukam etc. are some common expressions. Probably it is in ASS<sup>405</sup> that we first meet with the printed cloth. The term Citranta indicates the art of sketching figures in cloth. Patterns of leaves, flowers or birds were usually painted or printed. We often meet with the silk clothes decorated with swan figures. Since Cakravāka was considered as a good omen, clothes were decorated with such patterns also. MSA<sup>406</sup> alludes to clothes having designs of circles, checks, lines and dots.

### 2.3.4. Bleaching

The art of bleaching was known to the people even at an early period. But the procedures adopted for bleaching or the substances by which the bleaching was done are not clear. Our writers have frequently referred to bleached clothes. The words Niñpravāëi and Udgamanéya indirectly indicate bleaching<sup>407</sup>. For, the word Niñpravāëi literally means a cloth just separated from a weaver's shuttle and hence it may be an unbleached cloth, while Udgamanéya indicates a bleached cloth suitable for wearing.



### 2.3.5. Embroidery

The art of embroidery was known to people since Vedic times. Usually embroidered clothes were a sign of aristocracy. Clothes were embroidered with various designs. Sometimes golden threads were employed in embroidery.

Peças, Atka and Dräpi are some kinds of embroidered clothes mentioned in *RV*<sup>408</sup>. In one place, Maruts are described as wearing golden Atka. In *Väjasaneyasaàhitä (VJS)*<sup>409</sup>, a woman who stitches Peças is named as Peçakäre. In *BU*<sup>410</sup> also the term Peçakäre is used to indicate a lady embroider.

The word Ärokha in *SB*<sup>411</sup> indicates clothes having designs of flowers, stars and other patterns. From the description of the Uñas in *RV*<sup>412</sup>, it can be inferred that young women wore clothes having embroidery works in golden threads. In one place, the horizons at sunrise and sunset are compared to the gold and red borders on each ends of a cloth. *PB*<sup>413</sup> mentions Vrätayas attired in clothes having blue borders. We have also reference to Névi with decorated edges. Clothes were decorated with Tuña (Chaff) also. All these information point to the fact that Vedic people were experts in the art of embroidery.

In *VR*<sup>414</sup>, we read of the embroidered apparel of Sétä and Rävaëa. There in a context, we come across, Sétä's golden embroidered Uttaréya

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sticking into the blades of grass<sup>415</sup>. Rāvaëa's night garment was embellished with golden fibers<sup>416</sup>. A wool embroidered with golden fibre made out of fox's hair is mentioned in *MBH* <sup>417</sup>.

Kālidāsa<sup>418</sup> has mentioned silk clothes embroidered with swan designs very often. Haàsacihnadukūla is a common expression.

Golden embroidered garments are mentioned by Daëòì<sup>419</sup> also. In *BUC*<sup>420</sup>, we come across Siddhārtha clad in a cloth embellished with golden swan.

### 2.3.6. Washing

Different techniques were known to the society of washer man for washing different types of clothes. It is in *Vedas* that we meet with the earliest reference to washing. *Purāëas* and *Smātis* also provide us with the knowledge of different modes adopted in washing different clothes.

In *RV*<sup>421</sup> we come across the description of god Puñä washing wool. *Gāhyasūtras*<sup>422</sup> also furnish us with the knowledge of washing.

In *MANU*<sup>423</sup>, we read of the society of washer man. *MANU*<sup>424</sup> gives an account of the different modes by which different clothes were purified. Thus for cleaning silk and wool fabrics, alkaline earth was generally used, while for cleaning *Aàçupaööas*, bel fruit was employed. Blankets were washed with

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Ariñöa fruit (Neem). For linen clothes, paste of white mustard was the cleansing agent. Tibetan shawls were purified by means of Sapiëða fruit.

Puräëas also allude to the different modes of washing, of which, some are same as that mentioned by Manu. For cleaning wool clothes, AP<sup>425</sup> doesn't suggest alkaline earth. There it is stated that wool clothes can be purified by sprinkling water, which is perfumed with flowers and fruits. Regarding the washing of cotton Vāmanapuräëa (VP)<sup>426</sup> states that it can be cleaned by 'water from outside'. By the term 'water from outside' what is meant is not clear. In MKP<sup>427</sup>, cotton clothes are suggested to wash by means of water and ash.

There it is mentioned that water should be sprinkled on them to cleanse the antelope skins. For cleaning wool, MKP<sup>428</sup> recommends sediment of the white mustard or of sesamum seed. But Puräëas do not permit the use of alkaline earth in washing. For, as per one belief recorded in Brahmavaivartapuräëa (BVP)<sup>429</sup> one who washes clothes using soda will be punished by throwing into the well of salt water after death. However in the later period, we come across the use of caustic soda. In SNDA<sup>430</sup>, we read of clothes washing with Kñära (Soda). Water and clay were used for washing bark garments. It is mentioned in MKP as well as in VP<sup>431</sup>. Damaged clothes were washed only in water.

### 2.3.7. Dyeing

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Dyeing is considered as one among the sixty-four arts listed in *SNS*<sup>432</sup> as well as in *KMS*<sup>433</sup>. The art of dyeing was known to people from an early period itself. There was even a society of dyers, who were skilled in dyeing different sorts of clothes. Dyeing was possible for all types of textures. Even barks were dyed. But we have rare mentions of the process of dyeing and also of the materials employed in its process. However dyes were prepared from natural substances like animal secretions, clay and also from barks, seeds, fruits and flowers of certain trees or plants. On the basis of their profession, age, social status or hierarchy, people wore garments of different colours. On the basis of the colour of their clothing, some characters are known by certain epithets, for e.g. **Pétämbara** is an epithet of **Viñëu** and **Kãñëa**, while **Nélämbara** is that of **Balaräma**. In general, people were very conscious about colour combination.

We have ample references to clothes dyed in colours such as red, yellow, blue, green, black and their various combinations. Clothes were multi coloured also. According to **Bharata**<sup>434</sup>, different combinations of primary colours – **Varëa** will produce all other colours -**Upavarëa**. He has listed four primary colours - white, red, yellow and blue. Thus it is stated that light blue colour is obtained by mixing white and blue. For getting **Päëòu** (Pale yellow), white and yellow should be combined. **Padmavarëa** (Pink) is obtained by mixing white and red. From the combination of blue and yellow,

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green is originated. **Gaura** (Orange) is a mixture of red and yellow, while **Kãñäya** is the combination of red and blue.

Usually seeds and flowers of **Kusumbha**, bark of **Lodhra** (Lac) and **Paöasa**, **Maïjiñöha** (Madder) and **Kuikuma** (Saffron) were employed for this purpose. In *KAS*<sup>435</sup>, it is stated that **Kiàçuka**, **Kusumbha** and **Kuikuma** were cultivated for this purpose. It was the duty of the superintendent of the forest to look after this cultivation. Pigments were prepared from cow's urine and clay also. In *KDM*<sup>436</sup>, we come across a king's silk cloth painted with swan figures. There the yellow pigment by which the swans were designed, is described as made out of cow's urine or bile. **Pataijali**<sup>437</sup>, mentions **Çakala** and **Kardama** as two dyeing agents. **Çakala** is a sort of black pigment, while **Kardama** is clay or lime. He also informs us indirectly about the consciousness of the people of his period in colour combination thus – **Öyae r'yaevRôyaemRXye zu↔< vò< tì,[mupl\_yte,**<sup>438</sup>

He has described women of social status wearing colour garments very often. The expression **Väsaçcitra** is common and is indicative of the multi coloured clothes prevalent in that period.

We get evidence to dyed barks in *RGV*<sup>439</sup>. There barks dyed in saffron are referred to. In *VJS*<sup>440</sup> and *MANU*<sup>441</sup>, we come across dyer, who is termed as **Raijaka**.

### a) **Importance of White Colour**

Even though people had fondness towards colour garments, people usually preferred white colour for ceremonial occasions. For, some sort of sanctity was attached to white. This colour is a sign of widowhood as well as old age. From *Bäëa*<sup>442</sup> we learn that he had given much importance to white colour. Very often he referred to garments, garlands and even cosmetics of white colour.

### **2.3.8. Perfuming of Clothes**

Aristocrats usually wore their garments after perfuming. For this purpose, scented powders, pollen of saffron, jasmine and some other flowers etc. were employed. Clothes were fumigated also, in order to keep away bad odour. In *MK*<sup>443</sup> and *BSS*<sup>444</sup>, we have reference to perfumed clothes. *Açvaghõña*<sup>445</sup> also mentions such clothes.

### **2.4. Dressing of Women**

Like today, women were very particular about their dressing even at an early period. They had a special fondness towards well made and gorgeous garments, by which they could attract male sex. However their dressing was in a decent manner. There are even certain rules mentioned in *Smâtis* and *Dharmasûtras* regarding the mode of dressing of women.

In *RV*<sup>446</sup>, we come across a well dressed maiden waiting for her lover. In another context<sup>447</sup>, the well attired *Uñas* is depicted as exposing her

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physical beauty. There she is compared to a well dressed lady attracting her husband.

They wore garments of different colours on different occasions. Usually women from aristocratic families wore red garments on ceremonial occasions. However, at home all ladies opted white. *Çaikhasmâti* insists on the proper dressing of women thus -

n naiÉdRzRyedaguL)aÖas> pirdXyat!, n StnaE ivv&taE k...  
yaRt!.<sup>448</sup>

From this statement it is clear that ladies wore their dress decently. They were not permitted to expose the region of navel and breast and were directed to wear dress touching the ankle. Most of our writers have depicted the women characters as covering their breasts either with the upper garment or with end of lower garment. *Räjaçekhara* has mentioned different styles of dressing of women belonging to different provinces. From his descriptions we learn that women of his period had enjoyed the freedom of covering their breast, while in the contexts of describing the physical beauty of ladies, our writers have violated all the *Dharmaçästra* rules. In such contexts, women are represented as wearing dress in an indecent way. Similarly ladies from poor families also were unable to maintain the rules in *Dharmaçästra*. Hence such women are often described as leaving the upper body disrobed, for they were too poor to afford an upper garment. In *DKC*<sup>449</sup>, we come across such a description, where a lady having no means of livelihood is seen meeting a stranger leaving her breast naked.

### 2.5. Clothes as Gift

The custom of presenting clothes is as old as the *Vedas*. Clothes were given as gift to Brahmins on certain occasions like sacrifice, child birth, marriage ceremony and *Çrāddha*. No ritual was considered complete without presenting clothes as gift. Clothes were presented as dowry and were made as offerings. They were made as rewards or as a mark of pleasure to the servants by kings. Since clothes were considered one of the primary needs, maid servants were often rewarded with costly clothes for their work. Clothes were sent as gift articles along with the messengers going to other countries.

*RV*<sup>450</sup> mentions physicians rewarded with fine clothes. In *MKP*<sup>451</sup>, we have reference to clothes bestowed upon *Brāhmaëas* by the king *Nariñyanta*, on the occasion of a sacrifice. In another context, king *Karandhama* is described as presenting clothes to *Brāhmaëas* on his grandson's birth. *SKP*<sup>452</sup> refers to the custom of presenting cotton *Kaïcuka* in the moth of *Māgha* to Brahmins. Similarly ascetics were presented with *Kaupéna*. In *VR*<sup>453</sup> it is described that sage *Vasiñöha* sent some messengers with costly garments to the country of *Kekaya* to fetch *Bharata* and *Çatrughna*, while *Kekayarāja* in reciprocation send carpets, blankets, garments and several kinds of skins. In another place, we read of the dowry given by *Janaka* to *Sétä*, which includes excellent blankets, skins and silk clothes<sup>454</sup>. We also come across *Räma* distributing clothes to his dependents, when set out on exile<sup>455</sup>. *Bäëa* has alluded to the



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use of clothes as offerings. In *HC*<sup>456</sup>, he mentions a *Mukhakoça* worn by *Çiva*.

### 2.6. Some Beliefs Associated with Dressing

From Vedic period itself, we meet with certain beliefs regarding the dressing. In our literature, we are informed with the good and bad effects of wearing certain types of clothes. In this connection we meet with some taboos also.

*Caraka*<sup>457</sup> has mentioned the benefits as well as the necessity of wearing clean clothes. Thus by wearing clean clothes, one acquires beauty, longevity and fame. Wearing torn clothes is considered by him as inauspicious. *RN* also describes this idea thus -

kaMy< yzsmayu:ymlúml<sup>1</sup>< àh;R[<,  
ilmTpair;d< zSt< inmRla<brxar{m!.<sup>458</sup>

*SP*<sup>459</sup> also mentions that garments will provide longevity. Stealing clothes was considered as a sin. Men doing such sins are believed to be reborn as different creatures. According to *MKP*<sup>460</sup>, one who steals *Varëaka*, a kind of blanket will be reborn as a peacock. It is stated in *MKP*<sup>461</sup> that stealing of *Kauçeya* leads one to the birth as a *Cakraväka* bird. It is believed that one stealing *Duküla* also will be reborn as a peacock<sup>462</sup>, while stealing of *Kärpäsika* and *Kñäuma* will lead to the birth of *Krauïca* bird and boar respectively<sup>463</sup>.

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It is a belief that one who gives clothes as gift will attain an easy death<sup>464</sup>.

According to one belief recorded in *BDS*<sup>465</sup>, offerings or worships made by wearing red garments are in vain. Clothes dyed in indigo also are strictly prohibited. Similarly one is not allowed to propitiate gods, clad in single. One who observes the *Çakvara* vow was not permitted to wear the black clothes. Any ritual without wearing an upper garment was considered fruitless.

Washing of clothes after bath, particularly in the river was a taboo, but washing after bath is allowed near a well or at home.

A householder having a son and whose father is alive is not allowed to wear *Yogapaööaka*. Such a householder is also not permitted to wear clothes made using black sheep wool.

Wearing of clothes used by another person is normally considered as inauspicious. But in case one is unable to own a cloth, he may use clothes of other's after cleansing. According to *MKP*<sup>466</sup>, one should not take food clothed in single garment. Similarly one should not wear red or black clothes on bed, for it will cause evil dreams.

There was a custom of discarding the wedding dress of the bride on the second day of the marriage. According to this belief attested in *Vedas*<sup>467</sup> and in *Gåhyasütras*<sup>468</sup>, the garments worn by the bride at the night of the

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wedding day is infested with an evil named **Kātyā** . Hence it is to be disposed on the next day. Such a discarded cloth should be received by one who is well versed in **Sūrya** hymn.

In *BS*<sup>469</sup> there is a chapter entitled **Vastracchedalakñāëa**, which elaborately discusses the good or bad effects experienced by people on wearing new clothes in the twenty seven stars. The results experienced in each star are different. It is believed that gods, devils and men dwell on different parts of a cloth. Thus the abode of gods in a cloth is the four corners. For men, it is the middle portion of each broad side. All the remaining parts are dwellings of devils. Different shapes of stains or slits appeared on the different parts of a cloth were taken as omens. Stains or slits, which fall in the shape of inauspicious things even in the abode of gods, are ill omens. They will cause misfortunes, while some other stains or slits resembling the shape of auspicious things appearing on the inauspicious places (Dwellings of devils or men) are good omens.

It is also stated that the intensity of the good or bad effects caused by stains or slits appearing on a new cloth, short term used and an old one is gradually decreasing.

### **2.7. Trade and Commerce**

Textile industry in India was in a developed state even at an early period. Dress materials were manufactured in different parts of the country. They were imported from the neighboring countries also. Different countries

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were famous for the production of certain types of clothes. In general, cotton, linen, wool and silk textures were manufactured. **Vaiçyas** were experts in the field of trade.

In Vedic period itself textile articles had a good market. A complete hymn in *AV*<sup>470</sup> is devoted to the wishes for success in trade. From *RV*<sup>471</sup> we learn that the countries **Paruñëi** and **Gändhära** were famous in that Period for the production of different varieties of wool. It is also indicated that sheep was seen in abundance on the banks of the river **Sindhu**. In *MBH*<sup>472</sup>, we have reference to the wool presented by the Kings of **Kämböja**, **Äbhëra**, **Céna** and **Välhika** to **Yudhiñöhira** on the occasion of his **Räjasüya** sacrifice.

It was in the southern regions that the production of cotton flourished. In *MBH*<sup>473</sup> we find that kings from **Bharukaccha**, **Cola** and **Päëòya** countries presented cotton clothes to **Yudhiñöhira** during the sacrifice. *KAS*<sup>474</sup> informs us about the countries, in which the best varieties of cotton clothes were manufactured. Some of them are **Madhurä**, **Aparäntaka**, **Kaliiga**, **Vaiga**, **Vasta** and **Mähiñaka**. In *KM*<sup>475</sup> it is recorded that cotton was largely cultivated in that period. Fostering of rams for wool also is attested in the text.

Countries like **Céna**, **Välhika**, **Puëòra**, **Suvarëakuòya**, **Kaliiga**, **Kosala**, **Magadha** and **Vaiga** were famous for the production of different

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varieties of silk. Of these, it is mentioned in *KAS*<sup>476</sup> that Bengal was famous for the production of white as well as soft *Dukūla*. Blue and smooth one was manufactured in *Puëðra*, while from *Suvarëakuòya*, a reddish variety was made. *Magadha* was famous for *Patrorëa*.

In *KAS*<sup>477</sup> there are references to different sorts of *Kñāuma* clothes, manufactured in different countries. There it is mentioned that in *Vaiga* country, white and soft *Kñāuma* clothes were produced. *Päëðya* country was famous for its black and soft linen clothes, while sun coloured and soft ones were prepared by *Suvarëakuòyans*. The smoothness of these three varieties is compared to the surface of a gem. *Kñāuma* from Assam was also famous. In *HC*<sup>478</sup>, *Bhäskaravarman* is described as presenting *Kñāuma*, made from *Kämarüpa* along with other gift articles to *Harñavardhana*.

To conclude, clothes are considered not merely as one among the primary necessities of human being, but they are also reflectors of one's aesthetic sense, personality, mood, social as well as economic conditions etc. It is not clear, when man began to cover his nudity. However it is clear that people were conscious about well dressing, even at the early stages of civilization. This is evident from the terms *Suväsas*, *Suvasana*, *Surabhi* etc. which occur frequently in *RV*, *SB* and *AB*<sup>479</sup>. In *SB*<sup>480</sup>, there is a passage, which describes man's natural instinct to look for people who are decently attired. Similarly some hymns in *RV*<sup>481</sup> point to the fondness of people,

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especially of women, towards well dressing. In some of these hymns goddesses are described as elegantly dressed.

Sanskrit literature not only illustrates the above mentioned different aspects of the idea of cloth wearing, but it sometimes directly informs us the developed state of social as well as aesthetic sense of human being, even at the early stages of our civilization.

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## CHAPTER 3

# ORNAMENTS

Ornaments are an inseparable part of the life of human society, since ancient times. The prime reason for the practice of wearing ornaments is man's desire to enhance his physical beauty and thereby to impress others. Both men and women are fond of adorning their body with ornaments from head to feet. Religious purposes and various beliefs also persuade men to wear ornaments. They wore ornaments for protection from diseases, to evade the bad effects of planets as well as to appease the auspicious planets. Ornaments were worn subjective to different occasions. They were not merely a means of physical beauty, but also an investment that took care of urgent financial needs. Anything that enhances beauty is an ornament. This fact is applicable in the case of animals as well as the immovable things. But this chapter focuses on the different aspects of ornaments that embellish human beings.

### **3.1. Materials of Ornaments**

Metals, jewels, flowers, shells, beads and glass were the materials used in the fabrication of ornaments. The prime factor that determines the selection of materials for ornaments is the financial status. When people of higher economic classes opted for jewels or precious metals, those of ordinary means had to fulfill their desire with cheap metals or other materials.

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### 3.1.1. Metals

Knowledge of ancient Indians about metals was amazing. From the incidental references made by Sanskrit writers, it is evident that mining and metallurgy were well developed in ancient times. Almost all metals like gold, silver, copper, iron, bronze, brass, bell metal, tin, lead and steel were in use. For making ornaments, gold and silver were widely used. Ornaments made out of iron, lead and copper also are rarely mentioned.

The *Vedas* and the *Brähmaëas* frequently mention the above metals. A hymn in *Çuklayajurveda*<sup>1</sup>, gives reference to some metals. In *SB*, lead is identified thus -

sis< n Ay> n ihr{ym! .<sup>2</sup>.

In Vedic age, the word *Ayas* used to denote all sorts of metals. But in the later Vedic age, adjectives were prefixed to this word to denote different metals. Thus copper was called by the name *Lohäyas* or *Lohitäyas* and iron by the name *Kãñëäyas* or *Çyämäyas*.

In *RV*, we do not have any specific mention regarding the makers of ornaments. But some incidental references point to the fact that there might have been some garland makers, who were very dedicated to their work. For, in one context a hymn<sup>3</sup> describes such makers troubled with evil dreams, which indicate their anxiety.

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Upaniñads also refer to metals. In *Chāndogyopaniñad*, there is a hymn thus –  $lv[en\ suv[; s<dXyat!,\ suv[eRn\ rjtm!,\ rjten\ \text{Çpu}>, \text{Çpu}[a\ slsm!,\ slsen\ laehm!,\ laehen\ daé ,\ daé\ cmR[a.$ <sup>4</sup>

The term goldsmith is referred to in *MANU*. According to *MANU*, those who have stolen precious things are reborn as goldsmiths. The punishments for goldsmiths were of different kinds in accordance with the intensity of the fault. Thus one may have capital punishment or amercement. The first one was meant for dishonesty, while the latter for improper work<sup>5</sup>.

From *VR*<sup>6</sup> and *MBH*, we get some obscure indications of mining and metal refining prevalent in that period. *VR* alludes to the mountains from where minerals were obtained. The description of the town *Laikā* and its people, gives ample references to the use of gold and silver. It also proves the developed craftsmanship of goldsmiths in the period. A verse in *Udyogaparva* of *MBH* indirectly reveals metal refining thus -

$suv[RSy\ ml<\ êPy<\ êPySyaip\ ml<\ \text{Çpu}>,\ }ey<\ \text{Çpuml}<\ sls<\ slsSyaip\ ml<\ mlm! .$ <sup>7</sup>

Metal purification by means of chemicals was known to the people of Purāëic period. In *AP*<sup>8</sup>, we have references to cleansing of copper by acids, while for iron and bell metal, the cleansing agent is alkali.

In *KAS*<sup>9</sup> there is a separate chapter devoted to this subject. There we have references to mine controller, superintend of metals, their duties etc. Basically mining industry and metallurgy were under the control of a chief controller. In addition to this, each department coming under mining and

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metallurgy was headed by some other controllers, who were known by the name **Adhyakña**. Thus there were **Adhyakñas** or heads for the departments of mines, metals and jewellery. Labourers like goldsmith, silversmith and blacksmith were under the supervision of the chief superintendent of jewellery. Their works include setting, stringing, plating, enamelling and making different objects, solid as well as hollow. The various forms of cheating by goldsmiths also are pointed out. The goldsmiths were called by the name **Suvarëakära**, while black smiths were known as **Karmakära**.

According to **Bharata**<sup>10</sup>, the ornaments worn by the actors should be of light weight. Otherwise it will cause them fatigue. Hence all the ornaments used in a stage performance were imitated ones. For making such ornaments, light metals as well as natural substances were used. **Bharata**<sup>11</sup> gives a description of the procedure followed in a crown making, which was designed by a special artisan namely **Makuökära**. The boiled flesh of wood apple was employed in its making. On its surface, mica sheets were pasted in order to make a real look of a crown.

**Kälidäsa**<sup>12</sup> also attests to the working of mines in his works.

From **Açvaghöña**<sup>13</sup> we can infer that there was a society of gold cleaners who made gold dirt free by placing it in the hearth.

**Dhätuväda**, **Suvarëaparékña**, **Rüpyaratnaparékña**, **Maëirägäkarajäna** etc are some of the sixty-four arts enumerated by



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Vātsyāyana. Of these, the first one is minerology. Second and third are the examination of gold and jewels, while the last one is related to knowledge of jewels as well as mines<sup>14</sup>. SNS also considers the various procedures connected with metallurgy, such as alloying, separating, piercing and incinerating as arts<sup>15</sup>. The notion of sixty-four arts is followed by Bāëa and Daëòì<sup>16</sup>. P.C Ray in his *A History of Hindu Chemistry (AHHC)*<sup>17</sup> quotes some ancient chemical texts. These texts collected in the form of manuscripts are proof of the knowledge of ancient Indians in alchemy. They were skilled in the 'Killing' (Suvarëamäraëa) and purification of metals. They identified metals by means of colour of flames. They were also skilled in the testing of pure metals. Some of the metals popularly used in making of ornaments are described below.

### a) Gold

Gold is a yellow coloured precious metal. Basically it is a metal, used by people of high economic status. But as far as its religious uses are concerned, it is essential for all; for a piece of gold is associated with every religious rite. Use of gold ornaments was popular since Vedic times. A number of synonyms are used in our literature for gold. Gold is known by several names on the basis of its colour, origin and purity. Its origin can be divided into three heads - mythical, transmutational and obtained from mines. Descriptions regarding its purification and other processes are found in the texts, literary as well as scientific. In addition to its decorative as well as religious purposes, it is used as medicine in different forms.

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In Vedas, gold is generally known by the names Harita and Hiraëya which means yellow<sup>18</sup>. According to *AV*<sup>19</sup>, gold is originated from fire or sun. That is why it remains lustrous. It is also stated that this immortal metal has the power to provide long life to one who wears it. *Gåhyasütras* point out the importance of gold in *Ñòðaçakarma*. At the *Annaprãça* (The first feeding ceremony), the child is fed with honey and ghee by his father. To this mixture, gold is rubbed<sup>20</sup>. *SGS*<sup>21</sup> gives the description in another way, as per which the mixture of honey and ghee is kept in a gold plate. Relevance of gold in the ceremonies associated with the birth of a child, i.e. *Jätakarma* is pointed out in *Hiraëyakeçégåhyasütra (HGS)* and *AGS*<sup>22</sup>. On the occasion of marriage, a piece of gold is kept on the head of the bride at the time of the ritual bath. *AGRS*<sup>23</sup> gives details of a house warming ceremony, in which a piece of gold is placed in the water used to sprinkle around the house. During the funeral, the seven passages of breath of a corpse should be filled with seven pieces of gold dipped in honey or clarified butter. Gold is needed in every stage of *Agnicayana* ritual. At the *Väjapeya* sacrifice, the priests, sacrificer and his wife used to wear gold chains.

We have references in *MBH*, regarding the extraction and mining of gold. But from the verse

APyuNmÄaLàlptae bala<sup>1</sup>/<sub>2</sub> pirjLpt>,  
svRt> sarmadayadmSy #v kaÂnm!. <sup>24</sup>

it comes to know that the process of extracting gold needed great effort in that period. While describing the imperial sacrifice of *Yudhiñöhira*, it is said

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that the gifts received by Yudhiñöhira include gold digged out by ants (Pipélikä). In the absence of clear evidence, this description may be considered as an exaggeration. However, it may have been due to the possibility of getting gold even from the diggings made by ants. This shows that gold was so near to the surface in those regions.

Puräëas<sup>25</sup> call gold by the name Suvarëa, Käicana and Kanaka. Like Vedas, Puräëas also link the origin of gold with fire. In addition to this, *Garudapuräëa (GP)*<sup>26</sup> puts forward another method for producing gold. As per this method, when burning a mixture of yellow flowers of Dhustüra, lead weighing five Pala and a bunch of Lakuca, gold will be generated.

Kauöiliya<sup>27</sup> divides gold basically into three - Jätarüpa, Rasasiddha and Äkarodgata. Jätarüpa is naturally pure, Rasasiddha is chemically purified and Äkarodgata is that got directly from mines, which is impure. Besides these, he talks about another five divisions in accordance with the colour and the region from where it is excavated. The table given below describes this classification.

Name	Colour	Region
Jampünada	Resembles rose apple	Meru mountain
Çätakumbha	Similar to pollen of lotus flower	Çatakumbha mountain
Häraka	Looks like Çevati flower	Gold mines
Vaiëava	Like that of Karëikära flower	Veëu mountain

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Çàigéçuktij a	Mensil	Suvarëabhümi region
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Kauöiliya opines that Çätakumbha is the best among these, while gold with red colour is inferior. Regarding gold ores, Kauöiliya mentions two types - solid ore and liquid ore. Their colours and other features are also listed by him. Mention is also made of gold purification, gold plating and enamelling on gold.

In *NS*<sup>28</sup>, certain characters like Yakñiëé and nymphs are recommended to wear gold ornaments.

Gold is considered the wealth of a nation. Açvaghöña points out this fact in *BUC*<sup>29</sup>. We get evidence in *SNDA* to gold washers, engaged in cleaning the dirty gold. *BUC* gives allusions to gold excavated from the regions of Himälaya and Käicanaparvata and also from the river beds. It may be because of the abundance of gold in that region that the mountain is named as Käicanaparvata.

*AK*<sup>30</sup> gives eighteen synonyms of gold. They are -

- (1) Kanaka, (2) Hiraëya, (3) Hema, (4) Häöa, (5) Japanéya, (6) Çätakumbha, (7) Gäigeya, (8) Bharna, (9) Karvara, (10) Cämékara, (11) Jätarüpa, (12) Mahärajata, (13) Käicana, (14) Rukma, (15) Kärtasvara, (16) Jämbünada, (17) Añööpada and (18)

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Suvarëa. Çâigékanaka is the name given by AK to gold ornaments in general. Mention is also made of Kâpâëé and Kartaré, which are scissors used for cutting gold.

Caraka<sup>31</sup> indicates the use of gold as a drug. He describes the preparation of gold powder for making tonic. Suçruta also recommends gold tonic, which is a mixture of gold dust, lotus seed and honey.

Daëòì<sup>32</sup> gives evidence to the purification and melting process of gold. Gold was used for decorative purposes in the powder and liquid form in that period.

RSA<sup>33</sup> describes the transmutation of copper into gold, in which copper is converted into gold through a process, where a mixture of Rasaka and some organic matters is to be roasted with copper. The same process is described by Nâgârjuna in his RR. From RSA, we get evidence to the ‘Killing’ of gold. There it is said that a Vida contained in the crucible, smeared with the milk of Arka plant will kill the gold. Similarly the transmutation of iron, lead and copper by means of calamine is also possible. RRS divides gold into five heads on the basis of their source.

They are as follows - àak«t< shj< viûsMÉUt<,  
rseNÔvexsÃat< suv[i; pÂivx<  
Sm&tm!.<sup>34</sup>

Of these, the first three are associated with myths, fourth one is obtained from the mines and the last is produced by converting the baser

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metals. In the ‘killing’ process of gold referred to in the same text, the perforated gold leaves having the coating of a mixture of lemon juice and ashes of mercury are to be heated ten times. For getting the pure colour of gold, gold leaves with the coating of salt are to be heated in charcoal fire for one and a half hour. For heating these leaves, they should be placed between two earthen plates. In another method described by Nāgārjuna<sup>35</sup>, gold can be purified by heating the gold coated with the mixture of salts and ashes for three days.

*Kākacanòeçvarématatantra*<sup>36</sup> talks about some techniques of transferring a base metal into gold. Thus according to the text, mercury can convert a base metal into thousand times weight of gold. But the mercury gains this power only on rubbing with the mixture of *Vida*<sup>37</sup> and heated in a closed crucible. Mercury prepared in this manner converts copper into gold.

The technique of converting a base metal into gold by means of melted copper, silver or lead is described in *Rasaprakāçasudhākara*<sup>38</sup>. For this purpose, the melted minerals should be alloyed with the digested mixture of calamine, cinnabar, copper pyrites, realgar and milky juice of Arka.

*Dhätumaijare*<sup>39</sup> talks about the preparation of gold from the alloys of lead and copper. The text also speaks of preparing imitation gold by alloying gold with one hundred times its weight of copper. In another process, reddish yellow gold is produced by melting zinc and gold in a certain proportion. To this mixture, alkalis are added and heated in a closed crucible.

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*Suvarĕatantra*<sup>40</sup> explains the process of converting base metal into gold by means of mercury. Mercury attains this power, when rubbed with the root of a certain plant, which is bulb shaped, contains an oily substance. When this oil is added into molten copper, the latter will turn into gold. The colour of gold thus produced resembles the lustre of rising sun.

### b) Silver

Silver is a white coloured, shining metal, which has been in use since Vedic times. Even though rich and poor were fond of wearing silver ornaments, they were more popular among people belonging to middle class. Silver is produced by means of mining and also through chemical processes. Besides these, some myths are also associated with its origin.

Silver was common in the epic period. The description of the town Laikā in *VR*<sup>41</sup> makes allusions to the use of silver in that period. *MBH*<sup>42</sup> also attests the use of silver. The presents received by Yudhiñöhira during the imperial sacrifice include silver articles given by the king of Prāgjyotiña.

*Purāēas* in general talk about the origin of silver in connection with myths. Thus according to the *Purāēas*, it is the semen of Çiva that changed into silver<sup>43</sup>. But *GP* attributes its origin to mercury. It describes a method, in which silver is generated by smoldering the mixture of honey, clarified butter, jaggery and the juice of Kāravella (a kind of vegetable)<sup>44</sup>.

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*KAS*<sup>45</sup> makes reference to four types of silver on the basis of its colour and the region from where it is excavated. They are:

Name	Colour	Region
Tutthodgata	Similar to Jasmine	Tuttha mountain
Gauòika	Looks like Tagara flower	Assam
Kämbuka	Looks like Tagara flower	Kämbu mountain
Cakravälika	Resembles Kunda flower	Cakraväla mountains

According to *Kauöilya*, white silver with smooth and soft surface is the best, while black coloured silver with surface containing cracks are inferior. Pure silver resembles curd in colour and it is glossy. The characteristics of silver ore also are described by him.

Synonyms of silver mentioned in *AK*<sup>46</sup> are – (1) Rajata, (2) Rüpya, (3) Çveta, (4) Kharjura and (5) Duvarëa.

From the works of *Açvaghöña*<sup>47</sup> it is evident that silver was in abundance in his nation.

*Caraka*<sup>48</sup> recommends silver tonics for diseases. The preparation of silver tonic is similar to that of gold tonic. The gold plate dipped in the decoction of ingredients is replaced by silver plate.

In *RRS*<sup>49</sup> it is said that silver is subjected to purification by melting it with lead and borax. For this process, silver placed in an earthen dish along with the mixture of lime and ashes is to be heated. Then only the purified silver will remain in the dish. For making silver powder, three methods are



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described in *RRS*. In the first method, after stroking a thin sheet of silver with mercury and juice of *Lakuca*, it is to be placed in sulphur and heated. When cold, the same process is to be repeated by rubbing the silver sheet with orpiment and acids. In the second method, silver is powdered by roasting the silver sheet with the mixture of lemon juice and iron pyrites. In the third method, the same process is repeated; but the iron pyrites is replaced by orpiment. In the three methods mentioned above, the time taken for roasting is varied.

*RR*<sup>50</sup> gives an account of two methods of silver purification. In the first method, silver which is treated with the cinnabar and digested with eve milk acquires a lustre resembling the colour of saffron. Silver can also be purified by alloying it with lead and fusing with ashes. In another process referred to in *Rasacintāmaëi*<sup>51</sup>, silver is generated by fusing a mixture of bell metal, silver and steel taken in different proportions with tin and borax.

### c) **Iron**

Iron was a metal of people with ordinary means. Reference to iron ornaments is rare in our literature. However in *HC*<sup>52</sup>, an ascetic named *Çaivācārya* is described as wearing conch shells strung in an iron ring. *Kauōilya*<sup>53</sup> refers to iron ore; its colour is described as reddish. P.C Ray<sup>54</sup> talks about the different varieties of iron on the basis of their colour and other features. He also speaks of iron pyrites and the 'killing' process of iron. It was a common belief that iron is a dispeller of all sorts of fears.

### d) Lead

In *AV*<sup>55</sup> lead is mentioned as a metal, which has the power to drive out all sorts of sorcery. Because of this, lead was used for ornament making. In *KM*<sup>56</sup> we have reference to an earring made out of lead sheets.

### 3.1.2. Gems

Even though the subject of gems is seen mentioned in our literature in a scattered form, it is indeed considered a branch seeking special status. Some classify different features of gems under science, while others consider it an art. This branch mainly deals with the following factors. (1) Sources, (2) Qualities, (3) Defects, (4) Effects, (5) Colour, (6) Varieties, (7) Shape, (8) Price, (9) Testing and (10) Size

Gems are used for decorative as well as religious purposes. Besides their utility as ornaments, some beliefs associated with the planets also prompt one to wear gems. The effect of a jewel depends on its quality. Even though gems are produced as a result of some natural Phenomena, some myths also exist regarding their origin. In *Vedas* we have reference to a few varieties of gems while in the other works ranging from *Purāēas*, a number of gems are recorded.

*GP*<sup>57</sup> ascribes its origin to the different parts of the body of the demon *Bala*. *AP*<sup>58</sup> gives information about the gems worn by a king and also the ones used for special purposes and on certain occasions. *SKP*<sup>59</sup> speaks of

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good and evil effects made by gems. This is illustrated by the stories of **Ānarta** and **Agastya**, where the former became blind by stealing a gem, while the latter got back his vision after giving gems as present. *SP* lists **Navaratnas** thus -

nll< r' < c vEfa<sup>a</sup>y; Zyam< mrkt< twa,  
mu' aàvalgaemedvçai[ nvrÆkm!.<sup>60</sup>

In *MP*<sup>61</sup> mention is made of gems, which are to be given as **Dāna** (Gift). Thus in a **Ratnadhenūdāna**, a cow's motif made of **Ratna** is prescribed. In **Ratnācaladāna**, the gems suggested for making the model of a mountain are, **Muktāphala**, **Vajra**, **Indranéla**, **Padmarāga** **Vaiòürya** and **Vidruma**.

We get plenty of references to gems in *VR* and in *MBH*. The gifts made by the kings at the **Rājasüya** sacrifice of **Yudhiñöhira** include, articles made of various precious stones<sup>62</sup>. In *VR* also we come across the jewel gifts presented by the **Sāmudras** of **Kautya**, **Aparānta** and the merchants of **Udécyā**, **Pratécyā** and **Dākñiëätya**<sup>63</sup>.

**Smātis** insist on wearing gems by kings; for gems are considered a dispeller of poison<sup>64</sup>.

**Kauöilya** devotes a separate chapter in *KAS*<sup>65</sup> to this subject, which elaborately deals with the administration of the department of jewellery and also the working of jewel mines. The characteristics of various gems and gem ores also form part of this chapter.

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Açvaghōṇā<sup>66</sup> also speaks of the mines of precious stones in his country.

Maëirägäkarajïäna and Rüpyaratnaparékñä are two of the sixty-four arts itemised by Vätsyäyana<sup>67</sup>. Of these, the first one deals with the knowledge of the colouring of gems and details of mines, while the latter deals with the examination of jewels. Piercing and incinerating the stones are also regarded as an art by SNS<sup>68</sup>. There was even a society of jewellers, who were skilled in their respective crafts. Vätsyäyana talks about a Vaikaöika, who is skilled in cutting and refining precious stones, especially diamonds<sup>69</sup>. Bilhaëa<sup>70</sup> also makes reference to Ratnaparékñä. There we get evidence to the teaching of Ratnaparékñä to princes.

MK<sup>71</sup> gives a perfect picture of jewellery making prevalent in that period, where in the house of Vasantasenä, jewellers are seen involved in fashioning ornaments. Their craft includes procedures such as polishing, setting, cutting and weaving of various gems.

Regarding some chemical processing of gems, P.C Ray<sup>72</sup> quotes a passage from Nägärjuna, where the dissolution of gems is described, which is possible by means of some vegetable acids and sour gruel.

The above mentioned works discuss a number of gems. Some of them are as follows.

### a) **Vajra (Diamond)**

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Diamond is a hardest and highly priced gem used to make all sorts of ornaments. *Purāḥas* deal elaborately with diamond. *KAS*, *BS* and *MSA* also give a detailed account of diamond.

According to *GP*<sup>73</sup>, diamond is obtained from six sources and they differ in colour. The classification is as follows.

Source	Colour
Veätatva	Red
Sauvéra	Similar to dark cloud
Kaliiga	Colour of gold
Kosala	Yellowish shade
Puëdra	Black
Mätaiiga (Temple of elephant)	Dark yellow

Regarding the signs of an excellent diamond, it is said that those that are very tiny, glossy, having equally softened sides and sharp ends, without any scratches, spots, dots, lines or marks are good. A diamond with all the above mentioned qualities is considered as the dwelling of deities. Even a minute damage of diamond is considered inauspicious. Diamonds of different colours are presided over by different deities. They are also associated with different *Varās*. The tables given below explain it<sup>74</sup>.

**Table 1**

Colour	Deity
Green	Viñëu
White	Varuëa
Yellow	Indra

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Tawny	Agni
Dark	Yama
Red	Maruts

**Table 2**

<b>Colour</b>	<b>Varëa</b>
Similar to conch, white lotus and crystal	Brähmaëa
Looks like hare's eye	Kñatriya
Resembles a plantain leaf	Vaiçya
Like a well polished sword	Çüdra

For a king, diamond with colours of turmeric juice or similar to the colour of a **Japä** flower is prescribed.

An excellent diamond can drive out snake's poison. It keeps away the fear of fire, tiger thieves and water. It is said to be useful in the rituals related to sorcery. Since diamond is the hardest of all objects in the world, it is impossible to cut or even make a scratch on a diamond with any objects other than another diamond<sup>75</sup>.

Mines, flow of water and temples of elephants are the main sources of diamond, mentioned in *KAS*<sup>76</sup>. Of these, diamonds got from the mines and flow of water was known by the term **Prakërëaka**. In addition to these, **Kauöilya** gives special references to another six places, where diamonds are found. They are -

- (1) **Sabhäräntra** (Near Bombay),
- (2) **Kästiräräntra** (Region of Çrékhaëöa mountain),
- (3) **Uttara** (Maëimantha mountain) and
- (4)

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Indravāna (Kaliṅga region). Kauṛilya describes a lot about the quality of a good diamond. Regarding its defects, he agrees with the Purāēas. References to various colours of diamonds are seen in KAS. Thus diamonds with colours similar to Çiréña flower, cow's urine, Gorocana etc. are described<sup>77</sup>.

To the Purāēic list of sources of diamond, BS adds Himālaya region. Its colour is said to be similar to copper. According to the text, the diamond mined from the bank of Veëā river is the purest of all. BS also associates the various colours and shapes of diamonds with various deities<sup>78</sup>. They are -

Colour	Shape	Deities
White	Hexagonal	Indra
Dark	Snake's mouth	Yama
Resembling plantain leaf	Varied	Viñēu
Similar to Karëikāra	Female genital organ	Varuëa
Looks like tiger's eye	Triangular	Agni
Of Açoka flower	Corn of barley	Väyu

The price of a diamond is calculated proportionate to its quality and weight. The normal weight of a diamond is equal to twenty rice grains. Such a diamond drifts on water and is considered the best. Wearing diamond by a woman desiring a child is generally not encouraged. But BS recommends diamonds of good trait for women longing for a child<sup>79</sup>.

P.C Ray<sup>80</sup> gives details of three categories of diamond - male, female and hermaphrodite. Their shape, size and colour are different. These are again divided into Brähmaëa, Kñatriya, Vaiçya and Çüdra on the basis of

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their colour. The text also discusses the chemical processes related to diamond such as melting, purification, ‘killing’ and reducing into ashes.

### b) Pearl

Pearl is a valued gem used for making ornaments and also to adorn other articles. The characteristics of a pearl are different according to its source. Some myths or traditional stories also are associated with its formation. The examination of the genuineness of pearls and several techniques for increasing its lustre were known to ancient Indians. Even though Pearls are used to make all sorts of ornaments, it is more popular with neck ornaments. The expression *Tārahāra* is common. A pearl is known by several names. *Çukti*, *Muktā*, *Muktāphala*, *Muktāmaëi* and *Tāra* are some of them.

In *AV*<sup>81</sup> it is stated that pearls are bones of gods.

According to *GP*<sup>82</sup>, pearls are got from eight places - conch shell, bamboo, cobra, boar, temples of elephants and from clouds. Of these, pearl produced from shell can be pricked while others are not apt for perforation. Those obtained from cobra, fish, boar and conch are auspicious; but have no lustre. Pearls originating from conch and temples of elephants are of least value. One wearing the pearl derived from cobra hood will be blessed with wealth, prosperity and even kingdom. It has the power to take away all sorts of pollution, poison, sorcery and taints. It is stated in *GP* that the teeth of the demon *Bala* that fell into the shells were transformed into pearls. These shell



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born pearls are again divided into eight. They are Saiàhalika (Siàhala), Päralaukika (The other world), Sauräñörika (Suräñtra), Tämraparëa (The river Tämraparëikä), Päraçava, Pääöya, Häöaka, Kauberika (Kubera) and Hemaka. About the mode of wearing a pearl, it is said that one should wear a big pearl glazing like a white glass. This pearl should be kept in mercury. Such a pearl threaded in a gold necklace is considered best for the body. To examine the genuineness of a pearl, it is stated that the lustre of a real pearl will not be subjected to any change when it is placed in a heated solution of oil and water and then being rubbed with barley grains and covered with a cloth. To increase the lustre of a pearl, it should be boiled first with the juice of Jambéra (Big lemon) and mercury and then with milk, water and wine respectively. For this purpose pearl is to be placed in a fish cavity, that is smeared with clay and should be subjected to boiling in a pot containing the above mentioned solutions.

In *KAS*<sup>83</sup>, three sources of pearls are described – Çukti (Pearl oyster), Çaikha (Conch shell) and Prakérëa (Flow of water). Besides these, pearls are categorised into ten according to the area from where they are excavated. They are pointed out in the table given below.

<b>Name</b>	<b>Region</b>
Tämraparëikä	River Tämraparëi in Pääöya country.
Pääöyaväöaka	Mountain Malayakoöi
Päçikya	River Päçika in Pääöaléputra
Kauleya	River Kula in Siàhabhümi

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Caurëya	River Cürëé in Kerala
Mahendra	Seashore near Mahendra mountain.
Kärdimaka	Kardama river in Iran.
Saàträséya	River Sautrasi in Barbar country
Hrädiya	Çrékhaëòà lake in Barbar country
Haimavanta	Mountain Himälaya

The quality of a pearl depends on its shape, colour and such other features. *KAS*<sup>84</sup> describes the signs of good as well as imperfect pearls. Thirteen varieties of substandard pearls are described in it. They are as follows.

Name	Defect
Masüraka	Shape of a lentil grain
Tripuòaka	Triangular in shape
Kürmaka	Tortoise shaped
Ardhacandra	Design of a crescent
Kaïcukita	Thickly wrapped
Yamaka	Two pearls joined together
Kartaka	Busted
Kharaka	Rough
Siktaka	Speckled
Kämaëòaluka	Resembling the bowl of a sage
Çyäva	Brown in colour
Néla	Blue coloured
Duroiddha	Not pierced at the proper place

An excellent pearl according to *Kauöilya*<sup>85</sup> will be radiant, heavy, huge, soft, round without a base, white and properly stabbed.

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Bharata<sup>86</sup> suggests pearl ornaments for characters belonging to the mythical class such as Nägé, Siddhä women, goddesses etc.

Kälidäsa<sup>87</sup> gives allusion to the pearl derived from the elephant temples. He also mentions plenty of pearls found in the region of river Täàraparëi.

Pearls were in abundance in the country at the time of Açvaghöña<sup>88</sup>, for which evidence is found in his works. Reference to Ratnadvépa perhaps points out that plenty of pearls were available there.

AK<sup>89</sup> gives the name Äsphoöané and Vaidhäëika to the instrument used to penetrate a pearl.

In BS<sup>90</sup>, there is a separate section devoted to pearls in the chapter entitled Ratnaparékñä. The tables given below describe the different features of different pearls, pointed out by Varähämihira.

**Table 1. Based on the Region**

Region	Characteristics
Siähala (Ceylon)	Various shapes, lustrous, big, similar to swan in colour
Tämraparëi river (Madras state)	Glossy, white with a red shade
Paraloka (Travankore area)	Of various colours - Black, white, yellow, uneven, mixed with rock fragments
Suräñtra (Kathiawad peninsula)	Medium sized, butter coloured
Päraçéka (Persia)	Radiant, clear, weighty, precious.
Himälaya	Light weight, double shaped, curd coloured
Päëöyavööaka	Very small, looks like neem fruit in shape and

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	coriander seed in colour.
Kubera (A northern country)	Lustrous, black and white, having proper size.

**Table 2. Based on Different Sources**

Source	Features
Elephant temples	Various types and shapes, big, lustrous
Boar	Costly, similar to moon in colour
Clouds	Having brilliance of lightening
Serpents	Blue hue
Bamboo	Flat, looks like camphor or crystal
Conch	Round, glossy, resembles moon
Fish	Big, looks like a fish eye, precious, pure

On the basis of its colour, each pearl has a presiding deity. The table given below describes it.

Colour	Deity
Resembling Aõaçé flower	Viñëu
Colour of moon	Indra
Yellow orpiment	Varuëa
Black	Yama
Similar to the seed of a ripe Däðimä or Guijä	Väyu
Lotus coloured, lustre of a smoky fire	Agni

*BS<sup>91</sup>* describes some astrological phenomena in connection with the origin of pearls from the temples of elephant.

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The price of a pearl is fixed not merely on the basis of its weight, its shape, size; colour and lustre also are some factors that determine its real value. *BS* charts out the prices of pearl.

### c) **Padmarāga (Ruby)**

Ruby is a valuable gem and is used to make ornaments. This gem is found in different colours. Depending on its origin, the characteristics of this gem are different.

According to Purāëic belief, ruby is created from the skin of the demon **Bala**. Purāëas<sup>92</sup> speak of two colours of ruby - a yellowish white and a reddish yellow. The latter is known by the name **Kauraëòà**.

**Gāndharvé** (Celestial musicians) characters on the stage are referred to as wearing ornaments fashioned from ruby<sup>93</sup>.

**Kauöilya**<sup>94</sup> compares the colour of a ruby with that of a lotus.

*BS*<sup>95</sup> considers an excellent ruby even precious than diamond. Qualities and effects are interrelated in calculating the real price of a ruby. *BS* gives a table regarding the price of a ruby. Three substances are described in *BS* as the sources of ruby. They are – (1) **Saugandhika** (Sulphur), (2) **Kuruvinda** (Cinnabar) and (3) **Spaöika** (Crystal). The lustre of the ruby, born of sulphur is said to be similar to bees, collyrium, lotus and the fruit juice of rose apple, while ruby derived from cinnabar is of grey colour, less shining and contains mineral substances. A crystal born ruby is said to be

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radiant, pure and seen in different hues. An excellent ruby will be smooth, pure, weighty, good structured, dark red and bright, while rubies with signs contrary to the above mentioned are inferior. According to one belief stated in *BS*, a ruby found on the serpents hood - *Mäëikya* has the power to destroy the enemies of a king who wears it. He will be free from diseases and never affected with poison. Moreover, his country will be blessed with rain due to the power of this gem<sup>96</sup>.

### d) **Marakata (Emerald)**

*Marakata*, a treasured gem is green in colour. Its colour is seen compared to the colours of different substances in nature. This gem is said to be produced in the port of *Marakata* at red sea and hence the name. In connection with the origin of this gem there are some myths also.

*GP*<sup>97</sup> compares the colour of *Marakata* with that of *Bhallätakapatrikä* (Sprout of the marking nut). It also describes this gem as inlaid with gold dust. It is believed that this gem studded in gold is good for warriors and wise alike. *GP*<sup>98</sup> records an interesting story in association with the birth of this gem. As per this story, it is the bile of the demon *Bala* that turned into *Marakata*. This bile was consumed by *Garuòa*, after an attack on *Väsuki*, who was carrying away the bile. The bile consumed thus was vomited through the nostrils of *Garuòa* and it turned into *Marakata*. It is for the same reason that this gem is considered an antidote for snake poison and hence known by the name *Gärutmata*.

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In *NS*<sup>99</sup>, the ornaments recommended for Siddha women are those studded with emerald.

*AK*<sup>100</sup> gives three synonyms of Marakata - Aṣvagarbha, Hiraëmaëi, and Marutmata. The term Marutmata is used by Bääa<sup>101</sup> and Daëöi<sup>102</sup>

*BS*<sup>103</sup> gives reference to four varieties of Marakata on the basis of its colour. Thus it resembles a parrot wing, bamboo leaves, plantain tree and Çiréña flower in colour. To appease gods *BS* advises one to wear good qualified Marakata.

*MSA*<sup>104</sup> compares the colour of an emerald with that of lotus flower.

### e) **Indranéla (Sapphire)**

Indranéla is a precious gem with blue colour. *GP*<sup>105</sup> compares its colour with that of the throat of Çiva, throat of a cuckoo and a blue lotus. It also believes that the eyes of the demon Bala that created this gem. *GP* forbids the fire test for this gem, for it will become spoiled, when placed on fire. A good variety of sapphire has a rainbow like hue at the centre and such sapphire can turn milk blue.

Kauöilya<sup>106</sup> mentions eight varieties of sapphire. They are as follows.

Name	Colour
Indranéla	Peacock wing

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Mahänéla	Dark blue
Kaläyapuñpaka	Colour of pea flower
Nandaka	Inside white, outside blue
Jémütaprabha	Resembles rose apple
Nélabaléya	Having blue strips
Srvamadhya	Spreading rays like water flow

Ornaments decorated with sapphire are prescribed for Räkñasé type characters by Bharata<sup>107</sup>. This gem is known by some other names like Kuruvinda, Nélamaëi and Mahänéla.

### f) **Puñparäga (Topaz)**

Puñparäga otherwise known as Puñkaräga is a precious stone of yellow hue. According to *GP*<sup>108</sup>, a lady who wears this stone will be blessed with a son. This stone is mentioned by Bäëa<sup>109</sup> and Daëòì<sup>110</sup>. Ornaments studded with Puñparäga are suggested for characters like Divyavänaré in *NS*<sup>111</sup>.

### g) **Vaiòürya (Lapis lazuli, cat's eye)**

Vaiòürya was created from the nose of the demon Bala<sup>112</sup>. Kāca (Glass), Gairika (Mountain glass), Sphaöika (crystal) and Çiçupāla are the four varieties of Vaiòürya. Of these, Sphaöika has a blue shade and is considered the best among the four. A scratch cannot be made on Kāca. Gairika is glossy. It has various colours. Mention is made of a dark



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Vaiòürya in *PN*<sup>113</sup> of Bhäsa. Based on its colour, Kauöilya refers eight varieties<sup>114</sup>. They are as follows.

Name	Colour
Utpalavarëa	Resembles red lotus
Çirëñapuñpaka	Looks like Çirëña flower
Udakavarëa	Similar to water
Väàçaräga	Of bamboo leaf
Çukapatra	Like parrot feather
Puñyaräga	Turmeric coloured
Gomütraka	Resembles cow's urine
Gomedaka	Like Gorocana

### h) **Karketana (Agate)**

This gem is referred to in *Puräëas*. *BS*<sup>115</sup> also makes reference to it. In *GP*, this gem is described as born of the nail of the demon **Bala**<sup>116</sup>. Its colour resembles blood, **Somarasa** and honey. It is also found in blue and white shade. To make it more lustrous, *GP* recommends heating it after coating it with golden film. Such refined **Karketana** is effective to drive out all sorts of diseases and the bad effects of **Kali**. Besides, it provides longevity, happiness and progeny<sup>117</sup>.

### i) **Pulaka (Amethyst)**

This gem also is believed to have been created from the nails of the demon **Bala**. Its colour is similar to that of **Guïja** seeds, honey, red lotus,

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fire and a plantain leaf. **Bäëa**<sup>118</sup> and **Varāhamihira**<sup>119</sup> speak of this gem.

### j) **Vidruma (Coral)**

This gem is also known as **Pravāla**. Its origin is assigned to the intestines of the demon **Bala**. The colour of this gem is red or its different shades. *GP*<sup>120</sup> compares its colour with the colour of the blood of hare, **Guijä** seeds and **Japā** flower. This gem is believed to have the power to root out all sorts of fears and poison and also to provide prosperity to the wearer. **Kauōilya**<sup>121</sup> talks about two varieties of this gem, on the basis of the area from where it is originated. They are **Älandaka** and **Vaivarëika**. **Älandaka** is found in the region **Alakanda** (Alexandria) and **Vaivarëika** in **Vivarëa** sea near Greece. A coral with the mark of insect bite is considered inferior.

### k) **Bhéñmamaëi**

**Bhéñmamaëi** is said to be formed from the semen of the demon **Bala**. Its colour resembles a conch or a white lotus. According to *GP*<sup>122</sup>, this gem is useful in keeping away the wild beasts and in removing the poison of harmful creatures. A person who wears this gem will not be afflicted by the fear of fire, water, enemy and thief.

### l) **Rudhiraratna (Blood Stone)**

As its name indicates, this gem is believed to be created from the blood of the demon **Bala**<sup>123</sup>. It is said to be found in the region of **Narmada** river.

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The colour of this gem is similar to that of a parrot's beak with a white hue in the centre. This gem is also found in a blue shade.

### m) **Sphaõika (Crystal Gem - Pebble)**

This gem is not only popular for ornament making, but it is related to architecture also. Purãëas ascribe its origin to the fat of the demon Bala<sup>124</sup>. Descriptions of crystal paved floors of royal palaces are common in the works of Kãlidãsa and others. This white coloured, transparent gem is also known by the name, Billaura. Kauõilya<sup>125</sup> speaks of four varieties of this gem. They are: (1) Çuddhasphaõika (White transparent), (2) Mulãõagharëa (Like butter), (3) Çitavãñõi and (4) Süryakãnta.

### n) **Candrakãnta (Moon Stone)**

This gem is perhaps an imaginary one, conceived by poets and is believed to have a cooling effect. No proof is available for its existence. Hence its colour or shape is unknown. However many writers have made reference to this gem in their works. No reference is seen about its use as ornament. Kauõilya<sup>126</sup> places this gem in the group of crystal gem and gives the name Çitavãñõi.

### o) **Süryakãnta (Sun Stone)**

This gem also is not identified yet. Açvaghõña<sup>127</sup> describes this gem as fire producing. Nowadays it is scientifically proved that any gem exposed to the sun in a particular angle will produce fire.

### p) **Cintāmaëi**

This gem is referred to only in Purāëas. There it is described as a donor of every wish, even by its memory or sight. It is also said that it has the power to convert other metals and even a stone into gold. This gem was presented to the king Candrasena of Ujjayani by an attendant of Çiva named Maëibhadra<sup>128</sup>.

### q) **Syamantaka**

There is a Purāëic belief associated with this gem, where this gem is described as presented by the sun to the king Saträjit. *Bhāgavatapurāëa (BP)*, *Brahmapurāëa (BRP)* and *Brahmāëòapurāëa (BRAP)* narrate this legend. This gem is well known for its power to give gold weighing eight Bhāra daily<sup>129</sup>.

In addition to the above mentioned precious gems, some others referred to in our literature are - (1) Budabada<sup>130</sup>, (2) Sindūra<sup>131</sup>, (3) Taraiga<sup>132</sup>, (4) Garuòà<sup>133</sup>, (5) Caòulatilaka<sup>134</sup>, (6) Kaustubha<sup>135</sup>, (7) Sasyaka<sup>136</sup>, (8) Çiréñapuñpaka<sup>137</sup>, (9) Vaàçarāga<sup>138</sup>, (10) Citragrävan<sup>139</sup>, (11) Maëi<sup>140</sup>, (12) Haritāla<sup>141</sup>, (13) Kādamba<sup>142</sup>, (14) Gandhapāñäëa<sup>143</sup>, (15) Vimalaka<sup>144</sup>, (16) Rājamaëi<sup>145</sup>, (17) Saugandhika<sup>146</sup>, (18) Gomedaka<sup>147</sup>, (19) Brahmamaëi<sup>148</sup>, (20) Jyotérasa<sup>149</sup>, (21) Ratna<sup>150</sup>, (22) Bhalläöaka<sup>151</sup>, (23) Gajja<sup>152</sup>, (24) Dhülé<sup>153</sup>, (25) Tutthaka<sup>154</sup>, (26) Sisa<sup>155</sup>, (27) Pélu<sup>156</sup>,

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Bhujaigamaëi<sup>157</sup> , (28) Maëika<sup>158</sup> and (29) Panna<sup>159</sup>. Of these, Maëika and Panna are synonyms of ruby and emerald respectively and are referred to by Bäëa<sup>160</sup>. From the name it can be inferred that Sinduüra looks like vermilion in colour. The shape, size or colour of Caöulatilaka is not specified by Bäëa<sup>161</sup>. But it can be inferred that it is a gem, decorating the forehead. Kausthubha is the famous among the ornaments worn by lord Kãñëa<sup>162</sup>. But more details about its colour or shape are not available.

### 3.1.3. Flower

Flowers were considered a means of enhancing physical beauty, from Vedic time itself. Men or women, irrespective of their economic status were fond of decorating their body either directly with flowers or with flower garlands. Flowers were employed in adorning different parts of the body from head to feet. Religious rites also need flower ornaments. They were presented in the form of offerings, gift or felicitations and were made by skilled garland makers, males as well as females. Sale of flowers also was prevalent. Floral decorations and garland making were considered an art. In addition to flowers, sprouts, leaves, grass, beads and pellets also were used. They differ in size, smell and colour. Some of the flowers used for decorations were -

(1) Väsanti, (2) Sindhuvära, (3) Mandära, (4) Karëikära, (5) Madhüka, (6) Pärijäta, (7) Çirëña, (8) Juhé, (9) Mälaté, (10) Açoka, (11) Maulasiri, (12) Arkapuñpa, (13) Näga, (14)

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Keçapuñpa, (15) Kiikiräta, (16) Kunda, (17) Kamala, (18) Nameru, (19) Kurabaka, (20) Kesara, (21) Lodhra, (22) Kadamba, (23) Campa, (24) Nalada, (25) Matta, (26) Kanera, (27) Pellets of Bhadra, (28) Candana, (29) Seeds of Guijä, (30) Cotton and (31) Leaves of Tagara, Bhinda and Kiikiräta .

Imitations of flowers made of gold and precious stones also were in vogue. Flower garlands were useful in summer to alleviate the heat and were usually known by several names like *Sraja*, *Mälä*, *Mälya* and *Dhäma*.

In *RV*<sup>163</sup>, *Açvins* are described as lotus wreathed. A sacrificer should wear flower ornaments during the rites. But flowers other than *Nalada* should be used to make garland, because according to the commentator of *BSS*<sup>164</sup>, garlands of *Nalada* flowers are usually put round the neck of a dead person. *Bhāratapitāmedha*<sup>165</sup> also refers to this belief. *RV* gives the name *Sraja* to a flower garland. There we have references to armlets and necklaces made of pellets of *Bhadra* and sandalwood<sup>166</sup>. *PGS*<sup>167</sup> suggests flower garlands for a *Snātaka* at the *Samāvartana* ceremony. During the marriage ceremony, a bride is suggested to wear *Madhūka* flowers round her neck<sup>168</sup>. The offerings for natural powers like snakes include flower garlands. This is referred to in *PGS* <sup>169</sup> in connection with *Çrāvaëa* ceremony.

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The sale of flowers and garlands were well developed even in the times of Vātméki and Patañjali<sup>170</sup>. Mention of a flower stall is seen in VR<sup>171</sup>. A female garland maker was known by the name Mäliné in that period. There in one place, water reservoirs filled with different varieties of flowers is compared to a prostitute thus -

%TplE> pu{frikEí k...mudEíaip padpE>,  
vaPya> smupzaeÉnte samaNya àmdaivv.<sup>172</sup>

From this verse it can be inferred that flowers were a means of decoration of prostitutes. There are some references to chaplets worn by Rāma, Lakñmaëa and Sāmudras<sup>173</sup>. Chaplets were especially considered a favourite of southern people. In Ayodhyākāëòà, there is a verse starting thus –

k...vRNtlv k...suma=plf<sup>174</sup>,

where Äpéòà is a flower wreath worn round the forehead. As regard to neck garlands, VR speaks of Vanamälä worn by Rāma and Lakñmaëa<sup>175</sup>. In another context, Vātméki portrays Rāma decorating the hair of Sétä with Kesara flowers<sup>176</sup>. Similarly, Rambhä while going to meet her lover is described as decked with divine flowers<sup>177</sup>.

According to *Harivaàçapuräëa*<sup>178</sup>, Vanamälä includes flowers like Népa, Tulasé, Pärijäta, Arjuna, Kundala, Mandära and Kadamba. Another tradition suggests Tulasé, Kunda, Mandära, Kamala and Pärijäta for making Vanamälä<sup>179</sup>.

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According to *BP* and *AK*, *Vanamälä* is a long garland, which is made by knitting flowers of all seasons together with a large flower of *Kadamba* at the centre<sup>180</sup>. In one context there, *Kañëa* is described as received with a *Vanamälä*, when he visited the house of a garland maker at *Madhurä*<sup>181</sup>. In another place, *Yudhiñöhira* is described garlanding *Kañëa* by *Vanamälä* at the *Räjasüya* sacrifice<sup>182</sup>. *NS*<sup>183</sup> divides garlands under five heads, according to the manner in which they are made. These are

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### 1. **Veñöhima**

To make this garland, flowers, leaves or grass are decoratively weaved.

### 2. **Vitata**

This type of garland is made by joining more than one garland.

### 3. **Saigäöya**

Garland made by weaving thread through the flowers.

### 4. **Granthima**

In *Granthima*, flowers are joined together with knots.

### 5. **Prälambita**

As the word indicates, it is a long garland hanging down.



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It is said that different colours symbolise different characters. Thus for a condemned criminal, garland of red flowers is recommended.

In *SV* of **Bhāsa**, **Çephālikā** flowers are described similar to crystals of red arsenic<sup>184</sup>. In one context, blossomed **Çephālikā** tree is compared to pendants of pearls interspersed with corals. There is a reference to **Vāsavadattā**, weaving **Kautukamāla** for **Padmāvaté**<sup>185</sup>.

**Kālidāsa** also portrays such scenes frequently in his works. **Anasūya** makes a **Kesaramālā** for **Çakuntalā**<sup>186</sup>. The women of **Alakā** described in *MD*, decked different parts of their body with different flowers. They wore fresh **Kurabaka** and **Kadamba** on the knot of hair and parting of the hair. Jasmine buds also decorated their hair, which looked like white dots on the hair. They adorned their hand and ear with lotus and **Çiréña** respectively. Some times **Karëikāra** also adorned their ears<sup>187</sup>. **Kālidāsa** often points out the power of sweet smelling flowers and the tender leaves of **Açoka** to kindle the passion of lovers<sup>188</sup>. In *MD*, he speaks of **Kanakamālā**, an imitation made of gold<sup>189</sup>.

The sixty-four arts listed by **Vātsyāyana** include, **Taëòulakusumāvalévikāra** (Decorating floors with flowers and rice flour), **Puñpāstharaëa**, (Preparing flower beds), **Puñpaçakaöikā** (Floral decoration of carts), **Mālyagrathanavikalpa** (Different modes of

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garland making), Çekharakäpédòayojana (Making floral crowns)<sup>190</sup>. All these arts are collectively called by the name Puñpakalä by Daëòì<sup>191</sup>.

*BS* considers flowers as the weapon of cupid. There women are asked to avoid wearing flower garlands during their periods. The text suggests flower garlands for worship. White flowers are preferred for this purpose<sup>192</sup>.

According to *AK*<sup>193</sup>, *Lalämaka* is the name given to chaplet of flowers.

*KDM* and *HC* contain a lot of references to flower ornaments. The forehead garland of Çüdraka was made of Mälaté flowers, while that of Taräpèòà was of red flowers. We have references to Dürvä grass wearing on the ears. In *HC*, it is described as resembling emerald. In a context, Grahavarman is described as decorated by garland prepared with Mallikä flowers. He also wears a Vaikakñaka, which is a flower garland worn across the chest like a Yajjöpavéta<sup>194</sup>

Lotus flowers were used to decorate hair also. The expression Çérñopanéyanélotpala, in *PD* is an example for it<sup>195</sup>.

According to Subandhu<sup>196</sup>, wearing *Lalämaka* is a peculiarity of eastern ladies.

Arkapuñpa, Nägapuñpa and Mattapuñpa are the flowers, displayed in the locks of the images of Çiva<sup>197</sup>

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Floral ear ornaments are generally known by the names *Avataàsaka*, *Paträvataàsaka*, *Çrutipatra* and *Paträikura*. *KM* makes references to *Avataàsaka* made with *Açoka* leaves, *Kiikiräta*, lotus, *Sindhuvära* and shoots of mango. A *Måëälavalaya* - bracelet of lotus stalk is also mentioned<sup>198</sup>.

*Mälatédhāma*, mentioned in *VB*<sup>199</sup> may perhaps be a garland or girdle made of *Mälaté* flowers.

Besides metals, gems and flowers, ornaments were made of other materials like *Çaïkha*, *Rudrākña*, bones, glass, lac, cowries, small beads and *Muïja*. Of these, *Rudrākña* and *Muïja* are used in rituals by ascetics or by those observing penance or those involved in propitiating gods, while others were used by people having very moderate wealth. The ornaments of *Nandabälä* a shepherd girl characterised by *Açvaghōña* are shell made<sup>200</sup>. In *HC*, we come across *Sävitré* wearing finger ring of shell<sup>201</sup>. Ear ornaments made of ivory were popular. The technique of cleansing ivory articles by means of mustard paste was known to the people of *Puräëic* period<sup>202</sup>.

### 3.2. Different Types of Ornaments

Ornaments are generally called by several names such as *Bhüñaëa*, *Äbharaëa*, *Maëòana* and *Alaïkära*. *Bhüñaëayojana* (The wearing of ornament) was considered an art<sup>203</sup>. The exact shape or size of an ornament is

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not specified in any literary work. So it is difficult to understand whether they were synonyms or were of different characteristics. So we can only infer the pattern on the basis of their names. Basically, Bharata classifies ornaments into four- *Ävedya* (To be pierced), *Bandhanéya* (To be tied), *Kñepya* (To be put upon) and *Äropyä* (To be worn round the neck)<sup>204</sup>. *Mänasära (MS)* groups ornaments in another way depending on the status of the wearer<sup>205</sup>. They are –

### 1. **Patrakalpa**

Ornaments of divinities, decorated with leaf patterns on it.

### 2. **Citrakalpa**

Ornaments having floral patterns prescribed for sovereigns and celestials.

### 3. **Ratnakalpa**

Ratnakalpa is meant for Adhiräjas and Narendras. They are made out of jewels and flowers.

### 4. **Miçrita**

Worn by all

Both of the above mentioned classifications (Seen in *MS* and *NS*), include ornaments from head to feet. Some of these are discussed below in detail.

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### I. Head Ornaments

Head ornaments in general are those adorning the head, which include ornaments for forehead, crest, and hair. Though these ornaments are usually worn by kings and other royal personalities, some sort of head ornaments were worn by ordinary people also. They were made of metals, sometimes inlaid with precious stones. Flowers also were employed in their finishing. Head ornaments were known by various names some of them are –

#### a) Kiréöa

By the term **Kiréöa** lordship and sovereignty is implied. Hence, the word is used in connection with kings, courtiers and deities. It has a cone shape with a round base and worn on the scalp. **Kiréöa**, composed of flowers as well as precious metals and studded with precious gems is seen.

In *VR*, in the context of describing Rāma's coronation it is stated -

ikrlqen tt> píaÖisóen mhaTmna,  
\\iTviGÉÉUR;[EíEv smyaeúyt ra"v>. <sup>206</sup>

An epithet of Arjuna is Kiréöin. The reason for calling thus is described in *MBH* <sup>207</sup>

*BP* portrays lord Viñëu by wearing a Kiréöa of Vaiòürya <sup>208</sup>.

It is stated in *NS* that Kiréöa is worn by characters of higher category <sup>209</sup>.

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Bhāsa and Kālidāsa frequently talk about Kiréöa, made of flowers as well as gold with settings of gems<sup>210</sup>.

We get evidence for such Kiréöa from *AK*<sup>211</sup>, *MR*<sup>212</sup>, *SV*<sup>213</sup> and *Ürubhaiga (UB)*<sup>214</sup>

Images of the different manifestations of Çiva are exhibited wearing Kiréöa. In *SSA*<sup>215</sup>, Hariharārdhamūrti is depicted as wearing Kiréöa. Kiréöa is displayed in the images of female deities also.

### b) **Mukuöa**

Mukuöa, otherwise known as Makuöa, is a crown, fixed above the forehead. It is usually of gold and sometimes set with gems or pearls. Most of its description in the literature is found in connection with men. It was worn by king and common people alike and is displayed in the images of gods.

In *AV*<sup>216</sup>, there is a reference to Mukuöa, having horn like parts on it.

*VR* and *MBH* also depict kings and ordinary people wearing Mukuöa. Rāvaëä's Mukuöa, described by Vātméki was made of gold with pearl settings on it<sup>217</sup>. Reference to Rākñasas wearing Mukuöa is seen in *MBH*<sup>218</sup>. There in one place, a ruler wearing Mukuöa with a gem on its top is portrayed. Such a crown was known as Mukuöamaëi<sup>219</sup>.

Use of Mukuöa is cited in *BP* and *SKP*<sup>220</sup>.

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According to Bharata, a Mukuöa is of three types in accordance with the rank of the people<sup>221</sup>.

Bhäsa and Kälidäsa use some words like Mukuöäjäla, Mukuöaguëa which either indicates the crown inlaid with jewels or the locks of hair shaped like Mukuöa<sup>222</sup>.

BS makes reference to diamond studded Mukuöa worn by the kings<sup>223</sup>.

Çekharamukuöa and Ämalasäramukuöa were especially meant for kings. Hindu arts and iconography depicts deities like Çiva, Viñëu and Brahma with Mukuöa. Jaöämukuöa and Karaëðamukuöa are associated with Çiva. But whether it is a crown or a hair style is not specified.<sup>224</sup>

### c) **Kiréöamakuöa**

Though Kiréöa and Makuöa are different, in some places these two words are seen used jointly to denote crown. Rämabhadra Ojha, in his article entitled Kiréöamakuöa, discusses this matter elaborately<sup>225</sup>. This term is also used to indicate the crown of Çiva<sup>226</sup>. It is made by joining pieces of metals in conical shape with various designs carved on each piece. Its base is known as Laläöpattikä. Both scientific prescriptions and artistic genius are united in its making. In BS, these two words are used in the same sense. These crowns were worn by Sürya and Kubera<sup>227</sup>.



### d) **Cüòämaëi**

Cüòämaëi is considered as a forehead ornament, as well as a crest jewel, worn by men and ladies. Usually it comprises of precious gems. In some cases, it is inlaid with pearls. Cüòämaëi designed in the form of various creatures was also in vogue.

Cüòämaëi of Sétä, mentioned in *VR* is set with pearls and gems and was gifted by Janaka. To Janaka, it was presented by Kubera<sup>228</sup>.

*MKP* considers Cüòämaëi as best among the ornaments. The gifts presented by Kñérasägara to Devé include Cüòämaëi<sup>229</sup>. *SKP* also refers to Cüòämaëi<sup>230</sup>.

Bharata prescribes Cüòämaëi for both male and female actors<sup>231</sup>.

Kälidäsa, in all his works alludes to Cüòämaëi. According to him, Cüòämaëi is of unusual lustre<sup>232</sup>.

In *BS*, this head jewel is known by the name Çiromaëi. Its use is ascribed to the kings<sup>233</sup>.

### e) **Paööa**

It is a band like ornament, adorning the hair knot. It is usually made of gold and sometimes studded with jewels.

In *BP*, Mukunda is described as dressed in Paööa<sup>234</sup>.

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Most of the images of kings and queens depicted in the Indian art have such head ornaments<sup>235</sup>.

In *BS*, there is even a chapter devoted to this head ornament entitled *Paööalakñëädhyäya*, where five types of *Paööa* are mentioned<sup>236</sup>. Of these, one with five crests is meant for king, while the number of crests on *Paööa* of queens and princes are three. For an army chief, it is of one crest. *Prasädapaööa* is given in honour by the king, which has no crest on it. In the text it is said that for making a *Paööa*, pure gold is to be used. The text also gives a detailed account of the measurements used in the making of a *Paööa*. Since this crown was regarded as a symbol of kingship, special care was given in its manufacturing. Even the future of a country could be predicted, on the basis of the omens during the crown making.

The flower wreaths worn on the crown were called *Uttaàsaka*. *BS* refers to it by several examples. In one context *BS* makes comparison between the blooming trees of the river land and the lady wearing *Uttamsaka*. In another place, *Uttaàsaka* of *Bäëa* flowers worn by the lions of the *Vindhya* forest is described<sup>237</sup>.

*Bäëa* refers to *Hemapaööa* in *HC*. There the head dress of *Mahädevé* is called as *Paööabandha*<sup>238</sup>. Gold imitations made after flowers were joined together to make a *Paööa*, which is known as *Puñpapaööa*. *Puñpapaööa* is worn by deities, queens, princes as well as army chief.

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Besides the aforesaid varieties, some other names, associated with the head ornaments are – (1) Aöakä, (2) Dostüna, (3) Stupä, (4) Stukä, (5) Çrìga, (6) Çâilga, (7) Çtipra, (8) Opaça, (9) Sraga, (10) Sraja, (11) Mauli, (12) Kuréra, (13) Tiréöa, (14) Kumbha, (15) Jaöä, (16) Karaèöa, (17) Çirastraka, (18) Kuntala, (19) Keçabandha, (20) Dhammilla, (21) Alaka, (22) Cüöä, (23) Patra, (24) Ratna, (25) Puñpa, (26) Sitära, (27) Prabhävalé, (28) Prabhämaèöana, (29) Catuñpürëimä, (30) Ratnapürëimä, (31) Hastivaktra, (32) Ardhendu, (33) Näga, (34) Gaigä , (35) Haàsatilaka, (36) Ratnajäla, (37) Kapälamaëi, (38) Çikhäpäça, (39) Çikhävyäla, (40) Pièòépatra, (41) Makarapatra, (42) Veëéguccha, (43) Pärçvamauli, (44) Makarikä, (45) Çérñajälaka, (46) Çikhipatra, (47) Gaväkñikam, (48) Kandaka, (49) Soòoraka, (50) Laläöatilaka, (51) Bhåuguccha, (52) Upariguccha, (53) Çikhäjäla, (54) Vartalaläöikä, (55) Daèöaka, (56) Cüöämaèöana, (57) Pulakabandha, (58) Candralekhikä, (59) Tilakabindu, (60) Keçamukuöa, (61) Çikhämaëi, (62) Mälya, (63) Maigabandhana, (64) Çikhaèöakhaëdikä, (65) Bälapäçya, (66) Paritathya, (67) Muèöamälä, (68) Prabhrañöaka, (69) Äpéöa, (70) Garbhaka, (71) Sarasa, (72) Srajämälä, (73) Çekharamaëi, (74) Çikhaèöäbharaëa, (75)

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Svastika, (76) Uñëéña, (77) Tilaka, (78) Caöulatilaka, (79) Laläöapaööa, (80) Laläöikä, (81) Muktäjäla and (82) Patrapäçya

The first fourteen of the above mentioned are belong to the Vedic period. Of these, Aöaka, Stupä, Stukä, Çrìga, Çåìga and Çtipra are for men, while Kuréra, Kumbha and Opaça are for ladies<sup>239</sup>.

Twelve of the above mentioned, beginning from Jaöä are associated with deities. Of which, Jaöä is for Brahma, Çiva, Rudra and Manonmaëé. Çirastraka is for Yakñas, Nägas and Vidyädharas. Kuntala and Keçabandha are for Lakñmé and Sarasvaté, while the rest are ornaments of Çiva. Ardhendu, Näga and Gaìgä are ornamental representations of crescent, serpent and river respectively. Ardhendu and Gaìgä decorate the right and left side of the hair lock, while Näga is seen round the matted locks. These ornaments are associated with the manifestations of Çiva like Somaskanda, Naöeçvara, Candraçekhara and Gaìgädhara. Prabhävalé and Prabhämaëöana represent the hallow surrounding the deity, which is made by means of metals, designed in such a way as to look like brilliant rays emanating around the head of the deity. Laläöapaööa indicates either the base of a crown or a bejewelled band worn round the forehead. The motifs seen on the four sides of Laläöapaööa are known as Catuñpürëimä.

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When inlaid with precious gems, it is called *Ratnapürëimä* and it sometimes seen with foliated decorations or floral designs<sup>240</sup>.

*Ratnajäla* is a net of jewels, decorating the coiffure. *Kapälamaëi* is worn by men. Sixteen of the above mentioned, starting from *Çikhäpäça* are referred to in *NS* and *AP*<sup>241</sup>. They are specially meant for ladies. *Pärçvamauli* is designed for male characters come lower in rank. *Mauli* belongs to the head gear of middle ranked characters such as chief ministers, chief of the army etc.

Forehead ornaments include, *Laläöikä*, *Tilaka*, *Caöulatilaka*, *Candralekhikä*, *Vartalaläöikä*, *Laläöatilaka*, *Sitära* and *Muëðamälä*. For making *Muëðamälä*, flowers like lotus and *Mälaté* were used<sup>242</sup>.

Ornaments for the top of the head include *Svastika*, *Uñëéña*, *Çérñajälaka*, *Çikhipatra*, *Gaväkñikam*, *Çikhäpäça*, *Äpéða*, *Piëðépatra* and *Çikhaëðäbharaëä*<sup>243</sup>. *Çikhipatra* is designed after a peacock feather. *Çérñajälaka* is a net of pearls.

At the parting of the hair, ornaments like *Haàsatilaka* and *Maìgabandhana* were used. These were considered auspicious<sup>244</sup>.

Braided hair was decorated with *Veëéguccha*, *Bälapäçya*, and *Patrapäçya*. *Prabhrañöaka* was a garland<sup>245</sup>.

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Above the eye brow, *Bhāuguccha* and *Upariguccha* were worn<sup>246</sup>.

*Garbhaka* and *Mālya* are garlands worn on the centre and bun of the hair respectively<sup>247</sup>.

*MS* lists a number of head ornaments in ten verses<sup>248</sup>.

### II. Ear Ornaments

Sufficient references are found for numerous models of ear ornaments. Earrings, ear tops and ear drops form part of ear ornaments. They were fashioned from metals, jewels, flowers and sprouts. Various methods were in vogue regarding their mode of wearing. A number of words are used to indicate ear ornaments. Some of them are as follows.

#### a) **Kuëòala**

*Kuëòala* is a ring type ear ornament worn on the lower part of the ear and hanging up to the cheek. It is worn by men and ladies and is seen in the images of the gods. Gold, precious stones like emerald, ruby, diamond, lapis-lazuli and crystal are seen employed in its making. It was designed after crocodile, serpent, harp, peacock tail, wheel, conch shell and leaf.

In *VR* there is a reference to the ladies of *Rävaëa*'s palace, wearing *Kuëòala*, studded with *Vajra* and *Vaiòhürya*. It is also described that their *Kuëòala* was furnished with small bells producing jingling sound<sup>249</sup>.

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Among *Purāëas*, *AP*, *MP*, *VAP*, *MKP* and *SKP* allude to the use of *Kuëòala*. *Maëikuëòala* is seen referred to in *MKP* and *MP*. *Devayāni* is described there as wearing a pair of gem-set earring<sup>250</sup>.

*Bharata* suggests *Kuëòala* for male and female actors<sup>251</sup>.

*Kālidāsa* speaks of *Kāicanakuëòala*, *Maëikuëòala* and *Cakrakuëòala*. In *RS*, *Kuëòala* inlaid with ruby is referred to<sup>252</sup>.

*Patrakuëòala* (Leaf shaped), *Nakrakuëòala* (Crocodile shaped), *Ratnakuëòala* (Bejewelled), *Makarakuëòala* (Alligator designed), *Sarpakuëòala* (Snake shaped) and *Çaikhapatrakuëòala* (Conchshell shaped) are exhibited in the idols of gods. Of these, *Çaikhapatrakuëòala* is seen with the deity *Umä*, *Sarpakuëòala* with *Çiva* and *Gaëeça*, while the rest are worn by all the deities<sup>253</sup>.

*Bäëa* gives numerous references to *Kuëòala* of various patterns. *Kādambaré* is described as wearing leaf shaped *Kuëòala* inlaid with ruby and emerald<sup>254</sup>. In another context while describing a betel leaf bearer, *Makarakuëòala* is mentioned<sup>255</sup>. In *HC*, a harp shaped *Kuëòala* dotted with jewels, worn by *Harña* is described<sup>256</sup>. Crystal made *Kuëòala* and *Navaratnakuëòala* also come in *Bäëa's* description<sup>257</sup>. It is said that a rainbow coloured luster emanating from the multi-jewel studded *Kuëòala* was reflected on the *Uttaréya* of *Keyüraka*<sup>258</sup>. *Bäëa* indicates *Kuëòala*

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by the name *Bālikā* also. He describes *Mālaté* wearing *Bālikā* resembling *Bakula* fruits<sup>259</sup>.

In the works of *Rājaçekhara*, we have references to *Cakrakuëðala* and also to one designed like a peacock tail. Such *Kuëðala* are studded with multi coloured jewels<sup>260</sup>.

Some other texts mentioning *Kuëðala* are *BS*, *SV* and *Rāmacarita (RC)*<sup>261</sup>.

In addition to *Kuëðala*, a number of other words are also used to indicate ear ornaments. They are – (1) *Karëaçobhana*, (2) *Pravarta*, (3) *Pravartya*, (4) *Prävepa*, (5) *Präkäça*, (6) *Sucakra*, (7) *Hiraëyakarëas*, (8) *Karëaveñöana*, (9) *Karëikä*, (10) *Patrakarëikä*, (11) *Maëikarëikä*, (12) *Ratnakarëikä*, (13) *Dantapatra*, (14) *Tälépatra*, (15) *Tälajapatra*, (16) *Tälipaööa*, (17) *Tälapatra*, (18) *Karëapüra*, (19) *Maëikarëapüra*, (20) *Ratnakarëapüra*, (21) *Avataàsa*, (22) *Täöaika*, (23) *Trikaëöaka*, (24) *Mocaka*, (25) *Kéla*, (26) *Karëamudra*, (27) *Karëäguli*, (28) *Muktäphala*, (29) *Patraveñöa*, (30) *Karëotkélaka*, (31) *Çikhipatra*, (32) *Karëotpala*, (33) *Karëakuvalaya*, (34) *Kanakanäðé*, (35) *Muktätäöaka*, (36) *Vajragarbha*, (37) *Çvadaañörä*, (38) *Karëottaàsa*, (39) *Karëabhüñaëa*, (40) *Pürëamadhya*, (41) *Daëðaka*, (42)



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Cüðébhüñaëa, (43) Mukula, (44) Maëðana, (45) Cakra, (46) Citraçravaëäbharaëa, (47) Pavitri, (48) Campakakalikä, (49) Karëavalaya, (50) Trikarëa, (51) Çroëésütra and (52) Karëacülikä. Of these, the first seven are mentioned in Vedic texts<sup>262</sup>. Since the term *Pravarta* has its origin in the root *Vât* which means encircle, it is supposed to be in the shape of a ring. From the term *Hiraëyakarëas* it is believed that it was made of gold. Similarly *Sucakra* is perhaps wheel shaped. *Karëaveñöana* is an ear- top that covers the entire lob of the ear. *Karëikä* is supposed to be an ornament resembling the middle portion of a flower, for the term *Karëikä* stands for the central part of a flower. It is said to be worn on the top portion of the ear. *AP* and *NS* prescribe it for ladies<sup>263</sup>. *Päëini* also referred to it<sup>264</sup>. Sometimes it was bejewelled. *Bäëa* and *Daëöi* give information about *Patrakarëikä*, *Makarakarëikä* and *Ratnakarëikä*<sup>265</sup>. *Patrakarëikä* is for ladies. *Dantapatra* is an ear-leaf fashioned from ivory. Usually it is an upper ear ornament and is crescent shaped with edges, looking like teeth of a saw. Plain as well as bejewelled types are seen. From the word *Avasätakadantapatra* it can be inferred that this ornament is clipped on to the ear. In *SV*<sup>266</sup> it is referred to as *Dantapatrikä*. *Dhavaladantapatra* is a common expression: *Tälépatra* is designed like a palm leaf. *Tälajapatra*, *Tälipaööa* and *Tälapatra* are some of its variants. A *Tälépatra* made of gold is indicated by the terms *Kanakapatra* or *Hematälépatra*. *Kanakapatra* was an

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ear ornament for ladies. From the term **Karëapüra** it can be inferred that it is an ornament that covers the entire ear. Usually it is modeled after lotus flower. Bejewelled variety was also in use. **Maëikarëikä** and **Ratnakarëikä** are often mentioned by **Bäëa**<sup>267</sup>. In the context of **Pradoñavarëana** in *KDM*, a **Karëapüra raktotpala** is mentioned, which perhaps indicates a lotus shaped **Karëapüra** with settings of ruby on it<sup>268</sup>. Similarly a **Karëapüra**, inlaid with sapphire, resembling a blue lotus is mentioned by **Mägha**<sup>269</sup>. **Bharata** refers to this ornament worn by ladies<sup>270</sup>. **Kälidäsa** makes plenty of references to **Karëapüra**<sup>271</sup>. **Avataàsa** is made of sprouts. Sprouts of **Tamäla**, mango and **Ketaka** were used as **Avataàsa**. It was even a bridal ornament. In *HC*, **Räjyaçré** is described as wearing an **Avataàsa** on the occasion of her marriage<sup>272</sup>. **Täöaika** is an ear drop dangling upto the cheek, used by both the sexes. **Trikaëöaka** is mentioned by **Bäëa** in many places<sup>273</sup>. From his description it is evident that it was an ornament used equally by men and women and is set with emerald between two pearls. **Dadhëci**, a young man and **Bhaëöi**, a maternal cousin of **Harña** and the royal ladies celebrating the birth of **Harña** are described as wearing **Trikaëöaka**. **Mocaka** and **Këla**<sup>274</sup> are meant for men and are worn in the middle and top portion of the ear respectively. **Karëamudra** and **Karëäguli** as their name indicates may have perhaps been ring shaped. **Muktäphalapatraveñöa** is an ear leaf made of pearls. **Karëotkëlaka** is an ear top. **Çikhipatra** is formed by

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setting gems of various colours, so as to make a look of peacock feather. *Karëotpala* and *Karëakuvalaya* are imitations of lotus. *Kanakanäðé* is a tube shaped ornament fashioned in gold. *Vajragarbha* is formed by embedding a diamond in the centre. *Çvadaaññöra* is referred to by *Vätméki*<sup>275</sup>. Perhaps it might have been in the shape of a dog's teeth. *Daëðaka* is a circular ornament. *Pavitri* is sanctified by the recitation of Vedic hymns. It is described in *HC* that during the funeral of his father, *Räjävardhana* replaced his sapphire studded ear ring by a *Pavitri*<sup>276</sup>. *Trikarëa* is mentioned in *VR*. Perhaps it comprised of three rings.

More than one ornament could be worn in the same ear. *Kädambaré* is said to be wearing *Tälépatra*, *Kuëðala* and *Karëotpala*<sup>277</sup>. Sometimes, ear ornaments were worn only on one ear. For instance the *Mätaigakanyä*, who arrives at the court of *Çüdraka* wears a *Dantapatra* only on one ear<sup>278</sup>. Another interesting feature was that different sorts of ear ornaments could be worn on each ear. Thus *Bhaëði* is described by *Bäëa* as wearing different sorts of ornaments in each ear<sup>279</sup>. In *HC*, *Bäëa* describes *Mälaté* as wearing four ear ornaments. In both the ears, she wore a pair of *Kuëðala*. Besides this, she wore in her right ear a green *Ketaké* bud and in the left ear she wore a *Dantapatra* of bluish shade<sup>280</sup>.

### III. Nose Ornaments

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Specific mentions of nose ornaments are rare. But in some places, the term *Vesara* is used to indicate them.

### IV. Neck Ornaments

Numerous variety of neck ornaments are referred to in our literature. They were made of many materials and were called by several names. Some of them are -

#### a) **Hära**

*Hära* is of two kinds - worn close to the neck and hanging type. Even though it is made out of several materials like flowers, gold and gems, pearl made *Hära* is more popular. *Hära* is called by several names on the basis of its shape or that of the materials used in its making. Some of them are worn by both the sexes, while others are meant for males or females only. Some of them are -

- (1) Candrahära, (2) Kaëöhahära, (3) Mauktikahära, (4) Häraçekhara,
- (5) Härayañöi, (6) Tärahära, (7) Candräàçukahära, (8) Guöikänahära,
- (9) Indranélahära, (10) Candramaulihära, (11) Häraratna,
- (12) Häraçrévatsaka, (13) Muktähära, (14) Phalakahära, (15) Vyälambahära and (16) Çeñahära. Of these, the use of Candrahära is alluded to by *RV*<sup>281</sup>. Probably it is shaped like a crescent.

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In *VR*, a *Kaëöhahära* is referred to<sup>282</sup>. This is perhaps worn round close to the neck.

In *MKP*<sup>283</sup> it is described that a *Hära* was presented to *Devé* by the milk ocean.

*Bharata* speaks of *Muktähära* for both males and females. It is made of pearls<sup>284</sup>.

*Häraçekhara*, *Härayañöi*, *Tärahära*, *Candräàçukahära* and *Guöikänahära* are one stringed pearl necklace, which are frequently mentioned by *Kälidäsa*<sup>285</sup>. He also speaks of *Nirddhoutahära* and *Lambahära*<sup>286</sup>. *Nirddhoutahära* is perhaps a pearl garland with transparent beads similar to dew drops.

In *VB*, there is a reference to *Indranélahära*, which is made of sapphire<sup>287</sup>. *Candramaëihära* may perhaps be a necklace of moonstone. *Härraratna* and *Häraçrévatsaka* are shown in the images of deities. *Çeñahära*, as the name suggests is designed like a snake.

### b) **Mälä**

The term *Mälä* is used to denote a long garland made of metals, gems or flowers. Plenty of references are there in our literature mentioning this garland made of gold, glass, jewels and flowers. It is also known by the names *Mälya* and *Mälikä*.

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*RV* makes reference to gold chain. There it is called as Käicanamälä<sup>288</sup>.

In *VR*, Bäli is described as wearing a Mälä, presented by Indra. It was made out of gold, intermingled with ivory<sup>289</sup>.

*Puräëas* make lot of references to Vanamälä<sup>290</sup> and Vaijayantimälä. Vanamälä is a long garland touching the knee and made of various flowers. *BP* often describes lord Kãñëa adorned with Vanamälä. Vaijayantimälä otherwise known as Vaijayantikä is associated with lord Viñëu. In *VSP* it is stated that this Vaijayantikä is made of five kinds of gems - pearl, ruby, emerald and blue sapphire<sup>291</sup>. These five gems are considered as symbols of five elements. *BP* also refers to Vaijayantikä<sup>292</sup>. There it is described as presented by the hermits of Naimiña to Balaräma. Another variety described there is a Ratnamälikä.

Bharata uses both the terms Mälä and Mälya. He talks about Ratnamälikä also<sup>293</sup>.

In the dramas of *Bhäsa*, several indications of Hemamälä and Kanakamälä are made<sup>294</sup>.

Kälidäsa<sup>295</sup>, Bäëa and Mägha also referred to it in several contexts. Sphaöikamaëimälä mentioned by Mägha is comprised of

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beeds of crystals<sup>296</sup>. There is a special mention to an *Añöamaigalakamälä* in *HC*<sup>297</sup>. It consists of eight different auspicious objects. For the same reason it is believed to be a dispeller of misfortunes. The army chief of *Harña* is described as wearing this. Mention is also made of *Prälambamälikä* and *Lavaigamälä*<sup>298</sup>. The Former, as the name indicates is a long garland hanging down to the chest, while the latter is either a garland made of cloves or that designed after cloves. Reference for a *Mälä* made with glass beeds is seen in *KM*<sup>299</sup>.

### c) **Yajïopavéta**

*Yajïopavéta* is a sacred thread worn across the chest. Usually it is worn by divinities, *Brähmaëas* and *Kñatriyas*. Reference to *Yajïopavéta* made of thread, skin, gold and even pearl is seen.

*Kälidäsa* talks about *Yajïopavéta* made of pearls and skin of black deer<sup>300</sup>.

*Bäëa* attests the use of *Yajïopavéta* by women. In *KDM*, a white *Yajïopavéta* adorning the body of *Mahäçvetä* is described as a ray of moon on the head of *Çiva*. There the poet imagines that it was made as gift by *Çiva*<sup>301</sup>. In *HC*, *Sarasvaté* is described as decked with a *Brahmasütra*<sup>302</sup>.

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Some other texts that make reference to Yajñopavéta are - *DC*, *SV*, *AK*, *MK* and *MR*. Different manifestations of *Çiva* are seen adorned with Yajñopavéta<sup>303</sup>.

### d) Pearl Necklaces

A number of pearl necklaces are listed in *KAS* and *BS*. On the basis of the number of strings, each necklace has different names. The table given below describes it<sup>304</sup>.

Name	Number of Strings	
	<i>KAS</i>	<i>BS</i>
Inducchanada or Indracchada	1008	1008
Vijyacchanda	504	504
Devacchanda		81
Hära		108
Ardhahära	64	64
Raçmékaläpa	54	54
Guccha	32	32
Ardhaguccha	24	20
Mäëavaka	20	16
Ardhamäëavaka	10	12
Mandara		8
Häraphalaka		5
Nakñatramäla	27	27
Maëisopänaka	1	1
Cäöükara		1
Ekävalé	1	1
Yañöi	1	1



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Sopānaka	1	1
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Of these, **Maëisopānaka** is interwoven with pearls and other precious stones or gold beads. In the centre of' **Cäöükara**, a **Taralaka** gem is fixed. **Sopānaka** has a gold wire attached to it.

In addition to the above mentioned, some other neck ornaments are -

(1) Niñka, (2) Rukma, (3) Maëisāika, (4) Sraja, (5) Maigasütra, (6) Kaëöhikā, (7) Kaëöhasütraka, (8) Yoktraka, (9) Suvarëasütra, (10) Hemasütra, (11) Tapanéyasütra, (12) Ekāvalé, (13) Rucaka, (14) Prälambabhogabhüñëa, (15) Graiveyaka, (16) Prakaëöhaka, (17) Ratnävalé, (18) Prälamba, (19) Lambana, (20) Uraüsütra, (21) Skandamälä, (22) Jälaka, (23) Kaustubha, (24) Ataka, (25) Muktävalé, (26) Harñaka, (27) Sütraka, (28) Vyälapaiktimaïjaré, (29) Çāigalikā, (30) Maëijāla, (31) Kaëöhasütra, (32) Lambasütra, (33) Cämékarakaëöhasütrikā, (34) Maëésanāthagalasütra, (35) Vaikakñika, (36) Härasütra, (37) Mäigalya, (38) Cannavéra, (39) Avakäöaka, (40) Çérñaka, (41) Taralapratibandha, (42) Lambābharaëa, (43) Upaçérñaka, (44) Trivalé, (45) Païcavalé, (46) Bandhura, (47) Apavartaka, (48) Çuddhahära, (49) Brahmasütra and (50) Sthagara. Of these, **Niñka** was worn round the neck. It was made of silver and gold. The epithet **Niñkagréva** frequently

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occurs in *RV*<sup>305</sup>. There is a reference to *Vrātyas* wearing silver *Niñka* in *PB*<sup>306</sup>. *Vātméki* also talks about *Niñka*. In the description of the *Ayodhyā*, it is pointed out that every inhabitant there wore *Aigada* and *Niñka* - *naip An<sup>1</sup>/<sub>4</sub>din:Kṛkœ*,<sup>307</sup>

*Rukma* was in the form of a plate or disc, hanging from the neck in a cord as a Pendant. The epithet *Rukmavakñas* denotes one wearing a *Rukma* on the chest as an ornament. *Maëi* was an armlet like ornament worn round the neck, with the aid of a woollen or cotton cord. *RV* frequently refers to deities with the epithet *Maëigréva*<sup>308</sup>. In one context, the followers of *Vātra* are described as adorned with jewels<sup>309</sup>. *Sraja* was either a flower garland or a gold lace wrought into flowers, usually worn by men. *Maigalasūtra*, as its name indicates is an auspicious thread. Whether it was made of thread or metal is not specified. It is meant for ladies. *Kaëöhikā* and *Kaëöhasūtraka* are referred to in *SKP* as female ornaments<sup>310</sup>. Sometimes it is set with rubies or emerald. *Yoktraka* is similar to *Kaëöhasūtraka*. It is also worn by ladies, which is mentioned by *Açvaghōṇa*<sup>311</sup>. *Suvarëasūtra*, *Hemasūtra* and *Tapanéyasūtra* are the names of a simple gold chain. Sometimes it consists of a precious stone at the centre. *Kālidāsa* refers to such a chain.

*Ekāvalé* is a necklace of one string of pearls. Sometimes it is adorned with a gem at the centre. *Daëòì* refers to a highly priced and highly

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lustrous Ekāvalé. This necklace there described was able to brighten the royal court<sup>312</sup>. Rucaka is described by Patañjali as a gold necklace<sup>313</sup>. But a ruby studded Rucaka is mentioned by Daëòì<sup>314</sup>. Prälambabhogabhüñëa is similar to Çeñahära of Bäëa<sup>315</sup>. Graiveyaka is perhaps a tight necklace, which is mentioned in VR, AA, AK and Puräëas<sup>316</sup>. Prakaëöhaka is a one stringed pearl necklace with a big pearl in the centre, while other pearls are of gradually decreasing size. Ratnävalé as the name suggests is made of jewels. Prälamba is a long garland made of flower or metals. Lambana is a long garland with floral designs. Uraüsütra, Skandamälä, Jälaka and Kaustubha are seen displayed in the images of deities. Of these Kaustubha is specially seen for Viñëu<sup>317</sup>. Muktävalé is a pearl necklace. Bharata recommends it for male characters, royal as well as divines<sup>318</sup>. AP<sup>319</sup> also refers to it. In RGV, Muktävalé with 108 strands of pearls is described<sup>320</sup>. Harñaka is in the shape of a snake. Bharata prescribes it for male actors. Sütraka is a simple gold chain with one or more than one string, for men and women. It is also known by the names Dvisara, Trisara and Catussara on the basis of the number of strings. Trisara is mentioned in NS in connection with male characters. Çàigalikä as the name suggests, consists of several links. Maëijäla is a net of jewels. Kaëöhasütra is perhaps a chain worn close to the neck, while Lambasütra is a long chain. Cämékarakaëöhasütrikä is a gold chain. Precious stones studded on a gold chain were called

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Maëésanāthagalasūtra. Vaikakñika looks like a Yajñopavéta and is worn across the chest<sup>321</sup>. Hārasūtra is a loose and long garland. Māigalya is meant especially for ladies. Cannavéra has a pair of chains; when it is worn, it looks like two Yajñopavétas crossing each other at the centre of the chest. In Avakāōaka and Çérñaka, the sizes of pearls or beads are equal. Taralapratibandha is a pearl necklace having a big pearl at the centre. Lambābharaëa is mentioned in Purāëas<sup>322</sup>. Sometimes it is similar to Prālamba. Upaçérñaka has five bigger pearls in the centre in equal size. Trivalé and Païcavalé are pearl necklaces of three and five strings respectively. Bhandura is a pearl necklace with a jewel studded pendant designed like a lions face. Apavartaka is interspersed with gold beads. Çuddhahāra is similar to Çérñaka. Brahmasūtra is a long gold necklace. It is also made of pearls having more than five strings.

### V. Hand Ornaments

Usually hand ornaments are of two types - armlets and wrist lets. Armlets are worn on the upper arms, while wristlets are for wrist, which are either bangles or bands tied round the wrist. They are made of gold, beads, ivory, conch, glass and precious stones. Plain types or those modelled after different motifs at the end were in vogue. Men and women wear this ornament alike. Wearing this ornament was considered auspicious by women. A number of words are used to indicate hand ornaments. Some of them are –

### a) **Keyūra**

It is worn on the upper arm, below the shoulder by men and women. Gold, emerald, sapphire, jewel, pearls and ruby were employed in its making. They were decoratively designed also.

Evidence for wearing **Keyūra** by both the sexes is found in *VR*<sup>323</sup>.

Among *Purāēas*, *MKP*, *MP*, *SKP*, *VP* and *AK* incidentally refer to this ornament<sup>324</sup>. In *MP*, *Viñēu* is described as wearing **Keyūra**. There is another context, where **Keyūra** of gold with settings of jewels are referred to<sup>325</sup>.

*Kālidāsa* frequently refers to **Mayūrakeyūra**, one with the pattern of a peacock head. *Açvaghōña* also refers to it in his works<sup>326</sup>.

Examples for **Keyūra** with emerald or sapphire settings are seen in *KDM*<sup>327</sup>. *MSA* describes **Keyūra** with pearl settings<sup>328</sup>.

*MB*, dramas of *Bhāsa*, *AK*, *BS*, *HC*, *SV*, *RC* and *Kumārapālacarita (KPC)* contain references to different kinds of **Keyūra**<sup>329</sup>.

### b) **Aigada**

It is also an upper arm ornament, worn below the shoulder above the **Keyūra**. It was made of gold; some were with the settings of gems, while on

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others some strings of pearls were attached. Those producing jingling sounds and those which have lion faced endings were prevalent.

We have reference to *Aìgada*, worn by men in *VR*<sup>330</sup>. *MP* and *AP* make frequent references to *Aìgada*<sup>331</sup>. *MP* describes it as an ornament of lord *Viñëu*. *Aìgada* producing pleasing sound is described at one place<sup>332</sup>.

*Bharata* recommends it for males of higher rank<sup>333</sup>. Reference to *Käicanäigada* and *Pétäigada* is seen in the dramas of *Bhäsa*<sup>334</sup>. The former is made of gold, while the latter is one with settings of yellow sapphire. From the description made by him in *BC*, it comes to know that the fashion of hanging some strings from *Aìgada* was in practice<sup>335</sup>. *Cämëkaräigada* is often described by *Kälidäsa* also<sup>336</sup>. A gold made *Aìgada* described by *Someçvara* in *MSA* is a lion faced one, from which pearl strings were hanging down.

*MBH*, *RS*, *BC*, *DKC* etc. are some other texts mentioning *Aìgada*<sup>337</sup>.

### c) **Valaya**

It is a wrist ornament, either in the form of a bangle or of a bracelet. Gents and ladies were fond of wearing *Valaya*. It was plain or of several designs, sometimes producing tinkling sound. Gold, pearl, glass, diamond, conch and other precious stones like emerald and *Mäëikya* were used for making *Valaya*. They were also made by interspersing plaques and also by stalks of lotus.

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Indications are made by *VR* regarding the *Ratnavalaya* worn by men gents and ladies<sup>338</sup>.

*MP* gives an example of *Valaya* producing tinkling sound. There in one context, an *Apsaras* namely *Vapu* is described as wearing *Valaya*<sup>339</sup>. *SP*, *SKP*, *VP* and *AP* also use the term *Valaya* in several places<sup>340</sup>.

*Bharata* recommends it for male and female characters<sup>341</sup>.

In *AS* and *MD*, *Kālidāsa* refers to a *Kanakavalaya* and *Bhujaḡavalaya*<sup>342</sup>, where the former is made of gold and the latter is modelled after a snake.

*Hāla* in his *Gādhāsaptaçatē*, describes a bangle with the name *Avidhavālakñēavalaya*, which is the identity of a lady whose husband is alive. A *Jālavālaya*, bangle with network of pearls or other stones is also referred to by *Hāla*<sup>343</sup>.

*KDM* and *HC* contain plenty of references to *Ratnavalaya*, *Maēivalaya*, *Vajravalaya*, *Çaikhavalaya*, *Marakatavalaya* and *Māēikyavalaya*. These are gold bangles studded with jewels, diamonds, conch shell, emerald and carbuncle respectively. A *Māēälavalaya* is also attested by *Bāēa*<sup>344</sup>. *Māgha* gives the name *Suvarēavalaya* for a gold bangle and *Valayārpitamuktāphala* for one with settings of pearls<sup>345</sup>. From the term *Valayāvali* used in *KM*<sup>346</sup>, it comes to know that wearing

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bangles in large numbers was also in practice. Bangle made of glass is found in *YC*<sup>347</sup>. *Valaya* was also made by joining semicircular pieces with the help of a *Kélaka* (Screw). There are references to *Valaya* in *MB, VP, BS, PY, KPM, VB, DKC, MK, KPC* and *RC*.<sup>348</sup>

### d) **Kaöaka**

It is a simple ring type wrist ornament. Usually it is of gold, in some cases with settings of gems like emerald, ruby and diamond. Silver and iron also were used in its making.

In *MK* there is a context, which describes milk-ocean presenting a *Kaöaka* to *Devé*<sup>349</sup>. *MP* gives description of some demons wearing *Kaöaka* made of gold, silver, iron and also with gem settings. *Kaöaka* with the motif of crocodile namely *Kaöakamakara* is described at one place<sup>350</sup>. *Kaöaka* of gold is known by different names. *Bäëa* uses the term *Häöakakaöaka*<sup>351</sup>, while *Harña* calls it by the name *Çuddhasuvarëakaöaka*<sup>352</sup>. *Hemakaöaka* is mentioned in *KM*<sup>353</sup>.

*Khädihasta, Hiraëyabähu, Parihastam, Hasti, Bhujan, Pratisaram, Vala, Kaïkaëa, Biju, Hastali, Rucaka, Cülikä, Ucchiöika, Kharjuraka, Vajura, Cüòaka Ardhacüòaka, Bujabandha, Valayayé, Kaläpé* and *Hastapatrasapüraka* are some other names for hand ornaments.



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The first seven of the aforesaid are mentioned in Vedas, Brähmaëas and Saàhitas<sup>354</sup>. Hiraëyabähu is seen in the description of the male deities. Hasti, as the name indicates may perhaps have been made of ivory. From the literal meaning of the words Bhujan and Vala it can be inferred that they are ornaments for hand. Hastapatrasapüraka, as the word indicates is a huge ornament covering the entire palm. Perhaps it may be in the form having three parts - a bracelet, five finger rings and five chains connecting each ring with the bracelet.

In the case of deities, hand ornaments are not merely confined to the above mentioned type. But they include articles such as rosary, musical instruments, weapons etc. Different manifestations of Çiva and other deities are described in SSA as carrying various things in their hands<sup>355</sup>. They are as follows.

Deity	Hand Ornaments		
	Back Left	Back Right	Front Hands
Paçupatimürti	Akñamälä		
Dakñiëämürti	Agni or Yogadaëòa	Akñamälä	Véëä
Somaskanda	Kañëahariëé		
Candraçekhar a	Kañëahariëé		
Vañabhaväha na	Kañëahariëé		
Tripuräntaka	Kañëahariëé		
Kalyäëasunda	Kañëahariëé		

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Deity	Hand Ornaments		
	Back Left	Back Right	Front Hands
ra			
Kaìkâlamûrti	Kaìkâla (Bony skeleton)		Òakka
Bhikñâöanam ûrti	Kapâla (Skull), Çikhipiica	Òamaruka (A small drum)	
Naöeçvara		Òamaruka	
Nandikeçvara			Vädya
Skanda	Flowers		

### VI. Finger Ornaments

The ornaments decorating the fingers were generally known as Aìgulébhüñaëa. It is a subject of reference in most of the works ranging from Vedas. Rings of various designs and of various materials were in vogue. Though the finger ornaments are small in shape, they have greater importance. Like today, presenting rings was considered as a token of love by both the sexes. They were known by several names in different periods. Some of the words used for denoting rings are –

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### a) **Aìguléyaka**

It is a ring, usually circular in shape, worn by both men and women. It also adorns the fingers of the images of the deities. Name imprinted types, golden ones, those set with emeralds, jewels etc. were in fashion. It was used as a password of authority and also called by the name *Aìguléya*. The earliest reference is found in *VR*. There an *Aìguléya* with the name of *Räma* inscribed on it was handed over by *Hanumän* to *Sétä*, who is held captive in *Laikä*. It plays an important role in the story<sup>356</sup>.

In *MKP*<sup>357</sup>, there is a description of the greatness of *Devé*, in which the milk ocean presents *Aìguléyaka* to *Devé*. Later *SKP* and *AP* also attest the use of this type<sup>358</sup>. *Aìguléyaka* described in *AP* is a *Mudräìguléyaka*<sup>359</sup>. *Päëini* has used the term *Aìguléya* in *AA*<sup>360</sup>.

An example for the name imprinted one is seen in *AS*<sup>361</sup>.

*Aìguléyaka* made of gold is mentioned in the popular tale *BSS*<sup>362</sup>. In *KM*, the golden *Aìguléyaka* is referred to as *Tapanéyam aìguléya*<sup>363</sup>.

*KDM*, *HC* and *DKC* give references to those with emerald settings<sup>364</sup>.

It is stated as an ornament of *Çiva* in *SSA*. A *Ratnäìguléyaka* is also mentioned there<sup>365</sup>.

### b) **Héraka**

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It is a diamond ring, usually worn by royal personalities. It is sometimes, *Dvihéraka*, *Trihéraka*, rectangular, circular and in the shape of sunrays, according to the number of diamonds and the manner in which the diamonds were arranged.

Besides the above mentioned types, other names used for rings are -

(1) *Hiraëyapäëi*, (2) *Aìgulikä*, (3) *Aìguñöha*, (4) *Yugaìgulikä*, (5) *Ardhäìgulikä*, (6) *Vajradhärä*, (7) *Öhikätripuruña*, (8) *Bälikä*, (9) *Ürmikä*, (10) *Aìguléveñöana*, (11) *Veöika*, (12) *Kaöaka*, (13) *Kaläpi*, (14) *Navagrahamudrä*, (15) *Hastapatra*, (16) *Mudrikä*, (17) *Mudreyaki* and (18) *Çaktimudrä*. Of these, *Hiraëyapäëi* belongs to the Vedic period<sup>366</sup>. As its name indicates, it was of gold. *Mudrikä* and *Mudreyaké* are sign net rings. According to *Bharata*, *Aìgulémudra* is worn by the divine and royal male characters and were of several types, designed in the shapes of bird, lotus etc<sup>367</sup>. *Mudrikä* mentioned in *KM* is for men<sup>368</sup>. But it is described as an ornament of *Mahiñäsuramarddiné*, a female deity<sup>369</sup>. *Çaktimudrä*, described in *MSA* is in the shape of a snake's hood<sup>370</sup>. *Navagraha* is a ring, set with nine gems. It was considered beneficial for propitiating the nine planets.

*Kaöaka*, *Kaläpi* and *Hastapatra* according to *Bharata*, are worn by female characters; while *Veöika* is a golden ring put on by divine and royal characters<sup>371</sup>.

### VII. Waist Ornaments

**Jaghanavibhūñāëa** is the general name given to the ornaments worn on the hip or waist. It was used as an embellishment as well as a method to keep the lower garment in position. Though girdles were worn by both men and women, they were more popular among women. Various metals, jewels, precious stones and grass were employed in making girdles. Girdles were of either one or more than one string. Plenty of references are seen in the literature ranging from Vedas about girdles. They were known by different names, and were different in their features. Some of the types mentioned are -

#### a) **Mekhalä**

It is a girdle with more than one string, worn by men and women and also described as an ornament of deities. It was of many types - simple as well as decorative ones. Gold, jewels, beads of jewels, **Darbha** grass and **Vakula** were used for making a **Mekhalä**. **Mekhalä** with carvings of different motifs and those producing murmuring as well as jingling sound etc. were in vogue. It was useful for ladies in supporting the lower garment in position.

Earliest reference to **Mekhalä** is seen in Vedas<sup>372</sup>.

The term **Mekhalädhäma**, used by **Vätméki** may perhaps be in the sense of a thread, supporting the lower garment of women<sup>373</sup>.

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According to *AP*<sup>374</sup>, girdle with eight strings is a *Mekhalä*. The earliest direct mention of *Mekhalä* made of gold is in *VSP*<sup>375</sup>. *MP* also incidentally refers to the same. References for *Asura* beauties wearing girdles with murmuring sound and *Pärvaté* wearing a girdle of *Darbha* grass are also seen there<sup>376</sup>. *BRAP* and *VAP* also attest to the use of *Mekhalä*<sup>377</sup>.

*NS* also defines *Mekhalä* as a girdle of eight strings. *Mekhalä* with jewel settings or made of jewel beads are seen described in *NS*<sup>378</sup>.

*Mekhalä* described in some places in *RGV* and *KS* is one with jingling sound. *Tapanéyamekhalä* and *Hemamekhalä* described by *Kälidäsa* are golden girdles<sup>379</sup>.

Reference to simple chain type is seen in *AK*<sup>380</sup>.

*Kalahaàsamekhalä* described in *KA* indicates a girdle with the carvings of swan on it. Gold girdles are often referred to there<sup>381</sup>.

*Mägha* alludes to the use of *Muijamekhalä* by worshippers. *Mekhalä* with innumerable strands of jewels is denoted there by the term *Mekhaläkaläpa*<sup>382</sup>.

Specimen for a bell carved girdle in gold as well as a *Vakulamekhalä* is got from *KDM*. There also *Muijamekhalä* is described in connection with the worshippers and those observing penance<sup>383</sup>.

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Besides the above mentioned sources, information about Mekhalä is available from some other texts like *BS*, *MR*, *DC* and *RS*<sup>384</sup>.

### b) Raçanä

It is a girdle especially for women, with more than one string, producing jingling sound from the small bells attached to it. Some were made of gold, while others were of pearl settings. Raçanä resembling the raw of swan or fish were in vogue. It was meant not only for embellishment, but was used as a supporting thread of the garment.

In *Vedas* we get earliest reference to Raçanä<sup>385</sup>.

Raçanäguëa, mentioned in *VR* is an indication of the girdle used for keeping the lower garment in position<sup>386</sup>.

*BRAP*<sup>387</sup> refers to Raçanä having small bells. *VAP* reports a jingling sound producing one<sup>388</sup>.

Perhaps Saraçanä may be another type of Raçanä, for which further description is not given by *Kauöilya*.

Raçanä is a girdle of sixteen strings, in the view of *Bharata*. He talks about Haàsaçroëéracitaraçanä and Çapharéraçanäkaläpa, where, the former is modelled after the design of a row of swan, while latter is one resembling a row of fish<sup>389</sup>.

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In most of the *Kāvya*s of *Kālidāsa*, *Raṣanā* made of gold is a subject of reference. There it is known by *Hemaraṣanā*<sup>390</sup>. This is referred to in *AK* also. It is defined there as a simple chain<sup>391</sup>.

In *BS*, there is a reference to a girdle studded with multi coloured precious stones, which was given as a gift by *Ṣiva* to *Indra*'s flag staff<sup>392</sup>.

In *SV*, *Kāñēa* is described as wearing *Raṣanā* made of pearls<sup>393</sup>.

### c) **Kāicé**

It is a girdle for ladies, with one string. Gold, jewel and flowers were used to make it. Jingle sound producing ones were also in fashion. It is exhibited in the images of the deities.

In *MP*, references are made to *Kāicé* with gem settings and jingling sound producing ones<sup>394</sup>.

*NS* defines *Kāicé* as a girdle with one string made of gold for women<sup>395</sup>.

*Kālidāsa* also attests the use of such a type. For a gold *Kāicé*, *Kālidāsa* uses the names *Hemakāicé*, *Kāicanakāicé*, *Kanakakāicé* etc<sup>396</sup>.

*KPM* gives information about *Padmarāgamaëikāicé*, which is studded with ruby<sup>397</sup>. *Kāicé* is referred to in *VR*, *SKP*, *AK*, *BS* and *PD* also<sup>398</sup>.



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Girdles were known by some other names also. They are:

(1) Nyociné, (2) Varuëapäça, (3) Ninäha, (4) Yoktra, (5) Çâikhala, (6) Kaöisütra, (7) Kïikiëé, (8) Kaläpa, (9) Talaka, (10) Sütraka, (11) Käïcanapaööa, (12)Çroëisütra, (13) Pariveça, (14) Kaöibandha, (15) Udarabandha, (16) Kïikiëa, (17) Saptaké, (18) Çroëibandha and (19) Névé.

The first four of the above mentioned are seen used in Vedic texts<sup>399</sup>. The next three are female girdles. According to Bharata, Kaläpa is a girdle with twenty five strings<sup>400</sup>. Sütraka is worn by male characters. Käïcanapaööa was an article of gift during Çrädhdha, in Puräëic period<sup>401</sup>. Çroëisütra was worn by both men and women. In *MP*, Narasiàha is described as wearing Çroëisütra<sup>402</sup>. Girdle of Rävæa mentioned in *VR* is also Çroëisütra<sup>403</sup>. Pariveça is described in *HC* as one made by inlaying brilliant pearls<sup>404</sup>.

Dharmasütras and Småtis make references to girdles worn by different castes, on the basis of their hierarchy. Thus Muïja grass is meant for a Brähmaëa. In the absence of Muïja, according to *MANU*, Kuça, Açmantaka and Balbaja may be used. For a Kñatriya, it is of bow string made of Mürvä grass. A Vaiçya's girdle was made out of hempen fibres. Sometimes it was of wool<sup>405</sup>.

### VIII. Leg Ornaments

Leg ornaments chiefly consist of two types - worn on ankles and on toes. The practice of wearing anklets and toe-rings was prevalent from Vedic period onwards. They were indicated by different words –

#### a) **Nüpura**

It is a female ornament in different patterns like coils, rings and chain of circles. Gold and precious stones were employed in its making. Sometimes they were of flower stalks. Some **Nüpura** produces jingling or murmuring sound.

In *VR*, there are some words of **Lakñmaëa**, who was unable to identify the ornaments of **Sëtä**, which includes **Nüpura** also. The verse is as follows.

nah< janaim keyUre nah< janaim k...{fle,  
nUpure TviÉjanaim inTy< padaiÉvNdnat!.<sup>406</sup>

The text also records **Nüpura** made of gold and those making pleasing sound. Some **Nüpura** in that period were coil shaped, while others were of simple chain type<sup>407</sup>.

In *MKP* **Apsaras** are described as wearing **Nüpura**. There in another place, a description of **Devé** receiving a **Nüpura** as a gift from the milk ocean is seen. *MP* attests **Nüpura** with murmuring sound<sup>408</sup>.

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In *NS* description is seen regarding *Maëinüpara* (Bejewelled ones)<sup>409</sup>.

*Nüpara* studded with ruby and emerald and made of lotus stalks are referred to in *KDM* <sup>410</sup>.

*Nüpara* with the above mentioned peculiarities are subject of reference in *AP, SKP, VP, BS, DC, KM, KVM* <sup>411</sup> and works of *Kälidäsa*,

*Khädi*, *Hiraëyapävä*, *Haàsaka*, *Säikala*, *Kiikiëé*, *Kiikiëika*, *Maijéra*, *Paööhärabandha*, *Maëibandha*, *Neyüra*, *Kara*, *Ghaëöhikä*, *Ratnajälaka*, *Kaöaka*, *Pädapatra*, *Ürubandha* and *Pädajäla* are some other names of anklets. All these are meant for ladies, with the exception of *Pädapatra* and *Maëibandha*. *Khädi* and *Hiraëyapävä* are anklets of Vedic period<sup>412</sup>. Because of its pleasing sound, *Haàsaka* is considered favourite to *Haàsa*. *Säikala* is the name given to anklet of *Çiva*<sup>413</sup>. *Kiikiëé* as its name indicates is one attached with small bells. *Kiikiëika* was sometimes bejeweled. *Maijéra* also was studded with *Marakata*. *Paööhärabandha* and *Maëibandha* are seen in the images of *Çiva* and *Viñëu* respectively<sup>414</sup>, where the former is seen with the dancing posture of *Çiva*. *Neyüra* was of gold as well as jewels.

*Pädamudrikä* and *Pädä`guléyaka* were examples for toe rings.

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In addition to the above mentioned types of ornaments, we have references to a lot of ornaments, the exact purpose of which are not specified. However we get some idea of the shapes of some from their names. Similarly the colour of jewels used in their making can be inferred from the examples. Some of such varieties are – Ardhaçandra, Udécyaveça, Candra, Çaçi, Raktäçokanikäçam, Catussaram, Añöäçré, Jälorménibham, Våttam, Rathacakrähham, Analajväläsaikäçam, Sarojasaikäçam, Udvaàsam, Nélotpaläbhäsam, Niveçam etc<sup>415</sup>.

### 3.3. Ornaments for Different Occasions

Every religious ceremony needs some sort of ornament. Their variety or pattern depends on the occasion at which it is worn.

At the initiation ceremony, a child should wear a golden thread across the chest. Later this chain is replaced by a cotton thread. A sanctified finger ring called Pavitri also is prescribed for this purpose<sup>416</sup>.

At the Samävarana, the ornaments worn by a Snätaka include earrings, neck ornaments made of gold inlaid with pellets of sandal wood or Bhadra and armlet for left arm made out of the aforesaid material<sup>417</sup>. Scentless wreaths are not permitted for a Snätaka<sup>418</sup>. Marriage is the only occasion, where lots of ornaments were worn. The custom of decorating ladies with all sorts of ornaments on the occasion of marriage was prevalent

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in India since Vedic times. A happily married woman is identified with the garland she wears on the neck. This garland is known by several names. Sometimes it is in the form of a thread, which is known as **Maṅgalasūtra**. In *HC*, **Harṇa**'s mother is described as wearing a red thread round her neck<sup>419</sup>. *VP* calls this garland by the name **Vaivāhé**<sup>420</sup>, while in *MR*, it is called **Varasyamälä**<sup>421</sup>. In *SVD*<sup>422</sup>, the wedding garland prepared for **Padmāvaté** is referred to as **Kautukamälä**, which is made out of flowers and herbs. These herbs described there have the power to prevent all sorts of diseases. From this it can be inferred that the wedding garland of any kind is auspicious. Garland made of inauspicious flowers like **Nalada** is meant for a dead person<sup>423</sup>. For the same reason, garlands of such flowers are not allowed for a sacrificer observing **Vājapeya**, but he may have gold chains. A silver **Niṅka** is prescribed for **Vrātyas** who perform **Vrātyañöhoma**<sup>424</sup>. It is considered an impropriety to wear luxury ornaments on the occasion of mourning. In *HC* it is described that at the funeral of his father, **Rājyavardhana** replaced his sapphire inlaid earring by a sanctified ordinary ring<sup>425</sup>. Usually hermit ladies, call girls and grief stricken wear no ornaments. **Bharata** recommends light weight ornaments for actors in a dramatic performance, in order to avoid fatigue in the actors caused by heavy ornaments. For this purpose, thin and coloured metal sheets, bees wax and lac were used. They resemble the real one. Ornaments were given as gift at the performance of sacrifices. Birth of a child, marriage etc. also are occasions, when ornaments were given as gift to the **Brāhmaëas**. *MP* records the

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marriage of the king *Dama*, where the objects presented by his father in law include ornaments<sup>426</sup>. *Vätsyāyana* make allusions to kings and high dignitaries decked with all sorts of ornaments at the time of visiting their queens. Similarly, *Nāgarakas* going to the club or gardens and ladies going to meet their husband also are described beautifying their body with several ornaments<sup>427</sup>.

### 3.4. Beliefs Associated with Ornaments

In *Purāeas* and in *BS*, we read of the benefits of wearing suitable gems as well as the harms caused by defective gems<sup>428</sup>. *Caraka* points out the importance of wearing ornaments thus.

xNy< m¼lmayu:y< ilmÖysnsUdn<,  
h;R[< kaMymaEjSy< rÆaÉr[xar[m! .<sup>429</sup>

It is believed that ornaments inter mingled with medicinal herbs, are useful in keeping away diseases of any kind. In *BUC*, we read of a garland made by pearls and herbs mixed together, which was given as a gift on the occasion of *Siddhārtha*'s birth<sup>430</sup>. *SB*<sup>431</sup> refers to a *Pratisara*, an arm band which is said to have the power to protect one from diseases.

### 3.5. Ornaments for Animals

There are plenty of references to animals, royal as well as domestic, decked with ornaments in our literature. In *BUC* and in *NC* royal elephants, horses and carriages are described adorned with varieties of gold ornaments<sup>432</sup>. In *RV*, a horse is mentioned decked with pearls and hence called

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by the name *Kāçnavanta*<sup>433</sup>. In another context, *Savitā*'s car is referred to as adorned with pearls<sup>434</sup>. In *MP* a girdle for elephant – *Hemakakña* is described<sup>435</sup>. *Bāëa* recommends *Nakñatramälä* for elephants<sup>436</sup>.

### 3.6. Caskets of Ornaments

We get evidence to jewel boxes in the works of *Daëòì* and *Kälidäsa*. *Daëòì* calls such boxes by the term *Samudga*<sup>437</sup>.

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### 3.7. Trade and Commerce

Since the land of India is renowned for its invaluable treasure of precious stones, it is quite natural to have the export or trade of articles made out of such jewels. From *VR* we get evidence to the export of diamond, which was passed through the hands of *Sāmudra's* (Seagoing merchants)<sup>438</sup>. *KAS* much elaborately deals with the department of jewellery. Toll dues imposed on various jewel made articles also form part of this chapter<sup>439</sup>. *BS* also gives special mention to the price of gems, which were calculated in proportion to the quality of each gem<sup>440</sup>.

The subject of ornaments is seen in a scattered form in our literature. But when we collect them and properly place into a frame, we get a clear picture of a society that values tradition and materialism alike. This picture further throws light into the widespread knowledge acquired by men even at an early period. In view of the above mentioned information regarding ornaments, it can be concluded that ornaments are not merely a part of luxury; they are an indivisible part of rituals and traditions also and provides means of living for many people.



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. **Vida** is a powder prepared with certain organic or inorganic matters. It can be of several types, according to the ingredients it contained. Some types of **Vida** are as follows.

1. A mixture of salt petre, green vitriol, sea salt, rock salt, mustard, borax, camphor and pyrites.
2. Mixture of **Käsisa** (green vitriol), rock salt, pyrites, **Sauvéra**, salt petre, sulphur, juice of **Mälaté** an aggregate of three spices (black pepper, long pepper and dry ginger.)
3. Sulphur, sea salt, salt ammonia, borax, ashes, urine (*AHHC*, p.72.)

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419 . HSA, p.97  
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421 . 10.40  
422 . Act III  
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432 . BUC,V.72; NC,VIII.3, V.3  
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- 436 . *HSA*, p.43
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- 439 . II.22,112
- 440 . Chapter 80

## CONCLUSION

Costumes and ornaments play an important role in measuring the growth of material culture of humankind. As mentioned in the introduction, some religious beliefs and social customs compelled men and women to wear certain dresses and ornaments and also to abstain from the use of some, as demanded by situation. Yet, ultimately dress and drapery are symbols of the passion of human kind towards the physical world.

Literary works of Sanskrit, which can be classified in to three periods namely Vedic, **Sūtra** and classical are rich sources of information regarding the cosmetics, costumes and ornaments of the Indian people of the respective periods. The references therein are a reflection of the artistic sense and the sense of beauty of the people who desired cultural upliftment. They give indications regarding the differences in dress and drapery on the basis of climate, region, time, gender, caste and economic status.

From the references in Vedic literature, we can infer that contemporary society recognised the importance of dress and because of that dressed elegantly. A well dressed person was respected in the society even in those days. Certain **Āgvedic** terms like **Seraphim**, **Suvāsas** etc. represent a well dressed person. Deities like **Varuëa**, **Puñä** and **Uñas** are described as wearing gorgeous clothes at many places in *RV*. *SB* also mentions the need of civilized to wear some types of clothes<sup>1</sup>.

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The case is not very much different in that of cosmetics and ornaments also. There is a *Āgvedic* hymn, which indicates that people use ornaments to enhance beauty<sup>2</sup>. The special affinity of women towards cosmetics is discernable from certain *Sūktas* in *AV*.

There are no clear evidences regarding the making of garments and ornaments during this period; yet certain technical terms related to their production are used here and there. Similarly direct references are lacking to prove the existence of a society who were experts in the production of garments and ornaments, but adjectives of some deities indicate the existence of such a society. For e.g. in one place in *RV*, the god *Puñā* is known by the name *Vāsovāya*. There in another context, the day and night are compared to two women weavers, who engaged in weaving by interlacing the long thread between them. There is mention in *RV* about persons who are very dedicatedly involved in making ornaments.

No special references are present in Vedic literature about the trade and commerce of garments and ornaments. But an invocational hymn in *AV* in the form of a prayer requesting prosperity in business, can be regarded as covering all business transactions. Moreover certain references in *RV* stating that countries like *Gāndhāra* and *Paruñēi* are famous for wooll, can be regarded as corroborating evidences.

In Vedic period materials which are not mentioned in other periods such as *Pélu*, *Nalada*, *Pramandiné* etc. were used for making cosmetics. This does not mean that materials like *Candana*, *Aguru* and *Kuikuma* were not used for making them. The ornaments of this period were made up of flowers ,



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beads and metals. Jewels are mentioned, but their use was relatively low. Clothes were mainly of barks, wool, linen and skin. Silk garments like *Dukūla* and *Aàçuka* are not mentioned. In those days linen clothes were included among silk clothes.

*Dharmasūtras*, *Gāhyasūtras*, *AA* etc. are the literary works that are helpful for understanding the Indian society in the next period namely *Sūtra* period. In contrast to Vedic period, jewel and cloth industry were in a highly developed state. There are clear references to social groups like embroiders, weavers, tailors, dyers, washermen, goldsmiths, gem cutters and beauticians. In addition to clothes of bark, wool, skin and linen, silk clothes were also in vogue. Ornaments were not only of flowers and metals, but jewel ornaments are also mentioned in this period. Even though the society was much more progressed in *Sūtra* period than that of Vedic period, it also kept some conventions, customs and laws regarding the use of clothes and ornaments as formulated in *Dharmaçāstras* and *Smāntis*.

We see the picture of luxury at its zenith in the classical period. This is also seen in the case of cosmetics and costumes. The external influences on dress and ornaments are also seen in this period. Certain references in *MBH* and *KAS* are clear evidences to these external influences. Making of cosmetics, costumes and ornaments is considered more as an art than as a vocation in the classical period. Texts like *KAS* and *BS* give ample evidences to the existence of well developed textile and jewel industries.

One thing becomes clear when we examine the literary works of these three periods. There were certain basic similarities among the costumes and

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ornaments of all the periods; but people modified the shape or mode of usage based on their own tastes or external influences.

In short, these descriptions regarding the cosmetics, costumes and ornaments of ancient India are footprints of their traditional history. If we compare them with our present day practices, these traditions can be seen to be followed in a subtle way.

Human beings are always fascinated by dress and drapery. On account of this fascination, artisans and craftsmen give variety and beauty to the costumes based on the times and their own imagination. It is difficult to identify all the costumes and ornaments mentioned in Sanskrit literature. Yet we can hope that the available information will help to make more studies in this field.

## Conclusion

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. *IC*, p.192

<sup>2</sup> . X.77.2

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