CHAPTER XI
EATABLES AND DRINKS, COSTUMES AND COSMETICS.

Literary evidences suggest that vegetable food was common among most of the people. Hiuen Tsang refers to various agricultural products of different countries which he visited. He writes about several countries producing rice, wheat and cereals in abundance. Naturally they might constitute the common items of food. He mentions millet and barley also.

I-Tsing supports Huien Tsang by stating that wheat-flour was abundant in the North-west, rice or barley in the west and rice in Magadha but millet was scarce. According to Bana the people of Sthanvisvara region used rice, wheat, beans of different varieties and sugar-cane as the main items of food. All sorts of cakes made of corn were also used as food. Bana in his description of the camp of Harsha, refers to the eating of all types of grain by common people. Dandin gives an interesting description of a meal consisting of rice mixed with ghee and curds.

Hiuen Tsang mentions different kinds of fruits growing in various parts of the country. He speaks about mangoes, bananas, grapes, oranges, pomegranates, the panara, the coconut, the Madhuka, the berry, the amla, the Kapittha, the adumbara, the melon, the Tinduka,
the pear, the peach, the plum and the apricot (the last four were grown in Kashmir only). Bana and I-sing also mention some of them. At least some of them might have certainly been used by common people because Hiuen Tsang describes them as most esteemed by the people. Hiuen Tsang names ginger, mustard and pumpkins as edible herbs and plants. Like Fa Hien, Hiuen Tsang also remarks that onions and garlic were eaten by very few persons. Persons who ate them were forced to live outside the city. I-Tsing supports the statements of his predecessors by declaring that Indians did not eat onions.

Hiuen Tsang observes that milk, butter, cream, soft sugar, sugar-candy, the oil of mustard seed etc. were usual articles of food. Salt was in common use. Sugar-cane was a popular article. Bana refers to butter-milk pots protected by wet seals and covered by white cloths in the camp of Harsha. Milk, curds, butter and ghee seem to be quite favourite among all types of people.

There is no doubt that meat formed one of the articles of food. Just like (b) Meat Diet: Kalidasa, Hiuen Tsang refers to it. He notes that fish and flesh of gazelle and deer were generally used either fresh or sometimes salted. People were prohibited to eat the flesh of ox, ass
elephant, horse, pig, dog, fox, wolf, lion and monkey. Those who ate them were despised and compelled to live outside the city. Probably they were treated as untouchables. The same authority informs us that Harsha provided choice meats for men of all sorts of religion in his travelling palace. Béña confirms these remarks when he states that bearers of goats attached to thongs of pigskin and of rabbits were found in Harsha's camp.

Dandin graphically describes how a deer was shot, skinned and roasted before a full venison meal was prepared. I-Tsíng observes that the Buddhist monks in India, unlike those of the islands of the southern sea, abstained from eating even the three pure kinds of meat on the uposatha (weekly Sabbath) day. The remarks mean that otherwise the monks ate the three kinds of meat on other days. Bráhmíns sometimes sacrificed animals in Yajnas. Meat diet was often prepared to satisfy the fore-fathers. Even orthodox Bráhmíns ate certain kinds of meat on certain festivals. That meat-eating was common to all classes of people is clear, but it was not a part of the regular diet of all people.

As in the Gupta times so in the age of Harsha too, drinking seems to

B. Drinks:
(a) Common to men and women of all classes; be a common feature of all the members of classes. Both males and females. Types of liquor are also mentioned by contemporary authorities. According to the testimony
of Hiuen Tsang Brāhmins and Buddhist monks drank syrup of grapes and of sugar-cane, but not in the nature of fermented wine. Kshatriyas used wines prepared from the vines and the sugar-cane. The Vaiśyas were habituated to strong distilled spirits. The low mixed castes drank any type of liquor. The Brāhmaṇas of the times evidently had no objection to drinking wine because Bāṇa himself was a brāhmin born in the family of soma-drinking Vatsayānas. A painting at Ajantā suggests that kings along with queens drank wine from special wine-cups. Along with other presents to Hārsha from Bhāskaravarmen, Hāśavega brought cups of Vīlaka, diffusing fragrance of the sweetest wine. Bāṇa mentions queens accustomed to beverage. He speaks of the wine flushed cheeks of Malava and Malbari women. All types of men and women drank wines at certain festivals and celebrations. The birth festival of Hārsha witnessed persons from top to bottom dancing under intoxication.

Bāṇa refers to rum-booths just as Kālidāsa has done. Hiuen Tsang says that they were distinguished by sign-boards. Dandin sings in praise of wine. He remarks that wine fortifies the charm of youth. It neutralises all misfortunes. It increases the capacity for enjoyment. It drowns the consciousness of sin. It encourages continual enjoyment of music.
so on. Banā relates that the beauties of his master fanned him with wine-perfumed breath. These praises seem to be curious to the present age. But Dandin is not unconscious of the detrimental effects of drink when he says that the habit of drink often led persons like Shrigalika to jail.

The Chinese pilgrim observes that people ate from one vessel, mixing all sorts of condiments together, which they took up with their fingers. They did not use spoons or any sort of chopsticks except in cases of sickness when copper spoons were used. People washed themselves before every meal. The fragments and remains (of former meal) were not served again. The food dishes were not passed on. Utensils of clay must be thrown away after use; while those of gold, silver, copper or iron were rubbed and polished. After the completion of meal they again washed their mouth and hands and cleansed their teeth with a willow stick. Until such ablutions were finished, they did not touch one another, I-Tseng confirms these observations of his predecessor. He also mentions bath, throwing soiled pots and cleansing of mouths with tooth-picks. Moreover he states that clean water for drinking was kept in earthenware or porcelain jars. While water for cleansing purposes was stored in jars of copper or iron. Banā also refers to some of these habits of cleanliness such as bath, cleansing the
mouth etc. He mentions the habit of chewing betel leaf after meal. However it was not indulged into on sad occasions. References are also made to the use of camphor with betel and of aloes-wood incense for perfuming drinking water. Naturally these must be the luxurious habits of the rich, the nobles and the royal families.

Bëna enumerates several vessels used for cooking purposes probably in his times. Utensils:

While describing Harša’s camp he refers to water-posts, cups, fire-trays, ovens, simmering pans, spits, copper saucepans and frying pans. Of course the exact sense of some of the Sanskrit words may be said to be doubtful. The Chinese traveller also mentions that Indians had generally a good supply of household necessaries, of various qualities. He remarks that though they had different kinds of cooking implements, they did not know the steaming boiler. (Hiuen Tsang is probably referring to large boilers used in large families in China). The household utensils were mostly earthen ware, few being of copper. The frescoes at Ajanta also reveal a number of small as well as large vessels evidently used for cooking and drinking purposes. Big pots near an oven, dishes, trays, cups, goblets or jugs are depicted. Some of the jugs have large stomachs, narrow necks and handles.

Literary and numismatic sources and
S. Costumes:
(a) Different varieties:

(i) Clothing materials:

The nobility and the common people. Varieties of cloth as well as garments are also mentioned by these sources. Hsüen Tsang observes, that the garments of people were made of Kouseya (silk from the wild silk-worm), muslin and of calico (cotton). They also made garments from Ksauma (a sort of hemp), Han or Kambala (a texture woven from fine goat-hair or sheep-hair) and Ho-la-li (stuff made from the wool of a wild animal). The last one being fine and soft, was easily spun and woven and was prized as a material for clothing. Thus it may be inferred that the principal varieties of cloth were (i) Kouseya, covering types of silk and of cotton, (ii) Ksauma, linen manufactured from flax, jute or hemp (bhanga), (iii) Kambala woollen cloth or blanket and (iv) fine woollen fabrics made from the wool of a wild animal. Bāṇa also refers to a variety of silk and cotton cloths. He mentions Dukūla (bark-silk), lālāntuṣṭ (spider’s silk), metra (shot-silk), māṣūka (muslin), Kṣauma (linen) and Bāḍara (cotton). I-Tsang too casually refers to silk cloth worn by monks.

Literary evidences and Ajantā frescoes

(11) Types of garments:

Indicate that men in India from 4th century A.D. to 7th century A.D. were familiar with turbans, caps, coats, shawls,
and loose garments comparable to the dhoti of modern times. But it seems that people usually wore two garments one styled as outer and the other inner. Hsiuen Tsang remarks, "The inner clothing and outward attire of the people have no tailoring. They mostly esteem the fresh white garments and motley is of no account. The men wind a strip of cloth round the waist and up to the armpits and leave the right shoulder bare." These remarks of Hsiuen Tsang do not seem to be quite correct. It is already shown by the help of various evidences that the tailoring had possibly existed in the days of Harṣa. References of Bāha indicate that coloured, designed and ornamented garments were also used in those days. The white colour might have been very popular. Hsiuen Tsang adds that women put on the robes which fell down to the ground but did not cover their shoulders. Ajantā paintings (caves No. 16 and 17) and statements of Bāha show that women also wore jackets, skirts, upper garments, a girdle etc.

Hsiuen Tsang notes that the dress and ornaments of the kings and grandees were (b) Costume of the Royalty: excellent. Bāha confirms the general statement of the Chinese pilgrim. He informs us that Harṣa had a white lower garment which shot with silk threads, appeared like a mass of ambrosial foam, while his upper garment was sprinkled with worked stars. At another place he states that Harṣa wore two seemly robes (dukāla) of bark-silk marked with a pair
of flamingoes. It indicates that this flamingo design noted by Kālidāsa, seems to have survived in the days of Harṣa. The dress of Harṣa may be taken as a specimen of those worn by contemporary kings.

Bāna gives a glowing description of the attire of the nobles. He relates that the chief who had come to Harṣa's camp, wore tunics (Kanchuka), Chinese cuirasses thrown over them, coats and chabāls, bodices (bolakah) speckled with a mixture of various colours and shawls (uttariyah) of the shades of parrots' tails. Fine waist bands (fastam) were wound about their flanks and their heads were wrapt in shawls of a soft saffron hue. They had fine turbans (Kṣaumacholan) inlaid with bits of crest-gems.

Foot-soldiers were girt with scented jerkins spotted with a powder of black aloe-wood paste. They also put on tūpans. They fastened daggers in strong knots in their sashes of doubled cloth (patta-pattika). The cavalry riders had almost the same type of dress. Though this description of the dress of the soldiers is associated by Bāna with a goddess like Sarasvatī, he evidently had in mind contemporary soldiers in his mind. The narration suggests that the dress of soldiers did not
differ from that of the nobles, except of course in the quality of material used.

Their dress seems to be quite simple consisting of two or at the most three garments of ordinary kind without any decorative designs. As Huien Tsang observed the ordinary person might have wound a strip of cloth round the waist, and wore either a tunic or merely covered his chest with another loose piece of cloth. This is supported by Bāṇa. The courier Mekhalaka had simply a tunic girt up tightly by a mud-strained strip of cloth and the knot hanging loose and fastened by a ragged cloth swinging behind him. Bāṇa's friend Sudrati, a typical Brāhmaṇa, wore a pair of pale silken Paundra clothes.

According to Bāṇa the dress of the ascetics was perhaps the simplest. His worldly possessions consisted of a staff, black antelope skin, bark-dress, rosary and girdle. Bhairavāchārya's deputy had a red scarf hanging from his shoulder. His upper robe consisted of a tattered rag knotted above his heart and stained with red chalk. His loin cloth was merely a piece of cloth. Huien Tsang states that the Śramaṇas (the Buddhist monks) put on only three types of robes, the cutting of which depended
upon the school of the monk. Both yellow and red colours were used. The Jain Digambara ascetics (Nirgranthas) wore no cloth at all. Ban also refers to a naked Jain sage (Digambara).

Just like Kālidāsa, Bāna too, refers briefly to the peculiar dress of (iv) The forest People: the people living in forests. Perhaps they were scantily dressed.

Sābara youth Sarabhaketu girt round his beard Idins a short black antelope-skin as if it were a woman covering. His dark body was sheltered by a leather-quiver on his back, which was made of a bear's skin and wrapped with a leopard's skin. The Bhils of our time living in forest areas, wear a kind of dress which was points of resemblance with this ancient dress worn by Sarabhaketu. But the Sābara leader Matangaka was clad in a silk dress red with cochineal and was perfumed with fragrant ichor. From this description of garments worn by foresters and their chiefs, the same distinction between the rich and the poor perhaps stands out that while the chief (upper class) wore comparatively costlier clothes of silk or fine cotton, their subjects put on garments made of coarse cotton cloth or skins.

Different sources inform us that women usually wore two garments as

(e) Costume of Women: men did, one was styled the -
upper garment generally a long loose cloth and the lower one known as ansaka, probably the counter part of the modern skirt. The Ajantā frescoes (caves No. 16 and 17) show women with a loose piece of cloth which is a little longer than that worn by men. Sometimes they are depicted in halved or fullarmed jackets. Wealthy ladies were often found to put on larger lower and upper garments the texture of which was so fine that it revealed the figure of the wearer. An article of dress like the modern bodice was not unknown. Huien Tsang to some extent confirms the evidence of the Ajantā Paintings and of Kālidāsa. He states that women wore long robes. Bāṇa to a greater extent supplements the former as well as contemporary evidence.

It appears that corslets were known to women in the days of Bāṇa. He observes that the goddess Candi wore a corslet (Kancuka) fastened in front and opening in front. He also mentions silk skirts and jackets worn by women. The upper garment was often supported by a girdle (Bandha) worn above the naval. When on horseback women probably wore petticoats (Pulaka) and over them silken gowns, which were fastened by girdles. Mālatī, riding on a horse, had worn a gown (Pulakabandha) of bleached white silk, which was hanging down to her toes. It was lighter than even snake's slough. Underneath the gown gleamed her petticoat of saffron
tint, with variegated spots of different colours. This is evidently a reference to the embroidery designs on clothes. The silk robes worn by ladies of Harṣa’s court, were adorned sometimes with hundreds of flowers and birds. Even the awnings were likewise designed with figures, Yaśovatī, during her pregnancy, as she lay all day long on her couch, saw the reflections of figures embroidered on the awning. Such dyed, coloured and embroidered clothes are also mentioned by Bāṇa in the garments which were exhibited on the occasion of the marriage of the princess Rājyaśri. The widows certainly put on the white garments which were utterly simple. Bāṇa states, “let the earth (widowed by the death of Prabhākaravardhana) wear white clothes.”

Men and women of this age continued to adorn their hair in various ways, just like Kālidāsa, Bāṇa also mentions several modes of dressing the hair and decorating it with various practices, Śīkha was the common feature of males. If it was long, it was tied with top-knots. Terracotta figures indicate that the beard was usually shaved off. The custom of having long hair was usual. Bhandi, the son of Yaśomati’s brother, had side-locks of curly hair at the age of eight. The nobles, coming to Harṣa, had peacock feathers stuck in their top-knots (cudāmanikhandakhaṇḍa). Some of the toys discovered
from Ahichtra indicate the same thing. Top-knots were common among the chiefs at Ujjain. Hindu ascetics had matted locks (Jata) Vyaghracatu, a forest chief had his hair tied into a crest above his forehead. Matangaka, the Sābara chief had thick locks curled at the ends and hanging on his shoulders. Some non-believers (Non-Buddhists like Jains) pulled out their hair and cut off their moustaches while others matted their side hair and made a top-knot coil. (This might be the practice with the Hindu hermits) The hair on the crown of the head was made into a coil, all the rest of the hair hanging down. Soldiers and perhaps common people too, had long hair hanging down.

The coiffure practised by women was naturally more vivid and decorative. The Ajantā paintings confirm the observations of Kālidāsa and of Bāna. Women either parted their hair into plaits (one or more veni) or tied it into a knot on the head. They had also curls of hair falling on both the sides. Over the hair, a little above the forehead, was worn and ornamented band either broad or narrow. References of Bāna suggest that flower decorations were greatly liked by the people especially by women in the age of Harsha. Tēsāla sprays were fixed in
the braids of their hair. They were adorned by brilliant ear-chaplets of śrīsā flowers. They glancing girls wore wreaths about their brows. Instances of Sudrati and Bāna himself, indicate that males also adorned their hair or ears with flowers. The locks of Haraša are said to have been encircled by a wreath of Jasmine flowers. Mention is also made of flowers like Kadamba, Campaka, Lavali, Nipa, Kutaja, Kalhara, Sephālika and Priyangu. They might have been also used for decorative purposes.

The Gupta practices of cosmetics must have continued to the times of Bāna

(b) Cosmetics:

(1) Saffron and camphor:

who refers to some of them while describing the marriage preparations of Rājyaśrī and birth celebrations of Haraša.

The consorts of the nobles attending the marriage of Rājyaśrī, prepared cosmetics made of saffron paste, clotted by Bālācana essence, unguents as well as strings of cloves (lavanga-mālā) mingled with Kakkola-fruits, nut-megs and large bright pieces of camphor. Ladies hastening to Prabhākaravardhana's palace for celebrating Haraša's birth were followed by servants who carried garlands in wide baskets with bath-powder sprinkled upon the flowers, dishf laden with bits of camphor, jewelled caskets of saffron scents, ivory boxes studded with rows of sandal-hymed areca-nuts and tufted with slim Khādīra fibres dripping
mango-oil, vermilion and powder boxes red and pink. The articles in the palace revealed how the cosmetics of the day were prepared and used. In Prabhakaravardhana's palace mortars, pestles, stone blocks and other utensils were bedecked with perfumes. Crocodile mouthed conduits, sprouting scented water, filled the pleasure ponds.

Sandal paste seems to be a favourite type of cosmetic. Harṣa sent to Hamsavega the remains of his toilet sandal enclosed in a polished coconut wrapped in a white cloth. Sandal was used by women to perfume the body. The limbs were anointed in the perfuming room with sandal wood, sweetened with the fragrance of saffron, camphor and musk.

The lac-dye must also have been a popular cosmetic. It was prepared from lac-juice extracted from fresh lac-branches, for it is noted that a fresh lac-branch became worthless when its sap was taken. It was used mostly to decorate the soles, while the upper portions of the feet were stained with saffron. The lac-dye was applied to Lakṣmī's feet. Bāna plainly mentions that the feet of Rājāśrī were red with the application of the customary lac. The comparison of forest fires to women's lower lips red with melted lac suggests that the lac was also
applied to lips to beautify the face.\textsuperscript{119}

Kalidāsa alludes to betel chewing indirectly, but Bāna definitely remarks that the betel leaf was consumed in order to redden the lips. He relates that Mālatī's joined lips were darkened by a deep, black stain of betel.\textsuperscript{120} Harsha's lip was smeared with betel and vermillion.\textsuperscript{121} A special servant called the bearer of the betel-casket (Pataladharah)\textsuperscript{122} carried the betel leaves and other ingredients. Owing to the practice of betel leaf chewing, the teeth must have been discoloured. It is perhaps to this that Hiuen Tsang alludes, when he remarks that people stained their teeth red or black.\textsuperscript{123}

Literary evidences are supported by epigraphic and archaeological evidences. The Mandasor stone inscription (473-74 A.D.) refers to dyeing of lips and toilet pastes prepared from different flowers and plants.\textsuperscript{124} The Alina copper plate of Silāditya VII (766-67) mentions the use of dark-blue coloured cakes of ointment made of pounded aloe-bark.\textsuperscript{125} At Ajantā, in cave No.17, a painting represents a lady of status with her maidens performing her toilet. Unguents, dye, a small lidded vessel on a tray and a mirror in her left hand are clearly visible. Probably she is about to put on the tilaka-mark on her forehead.\textsuperscript{126} Bāna also mentions tilaka or the vermilion
spot made either of black agallochum or bright aloes. People of the age though comparatively simple in their costumes, seem to be very fond of ornaments. Several types of ornaments worn on different parts of the body from top to toe, are mentioned by contemporary sources. Ornaments were made from precious stones like diamonds, rubies, saphires and emeralds. Jewels and pearls were used by the rich for making necklaces of various types. Golden ornaments seem to have been utilized by almost all classes of people. Even the use of ornaments made of beads and bones was not uncommon.

Hiuen Tsang remarks that garlands and tiaras with precious stones were the head ornaments. Harsa's top-knot was adorned with a jewel inlaid with pearls and by white Jasmine flowers. Malati's hair was also crowned with a jewel. Several designs and shapes of this jewel can be observed at Ajanta paintings, caves Nos. 16, 17. Above his forehead Harsa had put on Arunachudāmani, made of padmarāga. Sudraka's head was also adorned by this ornament. It is evident that these crowns were usually made of rare precious stones. Wild tribes like Ābharas used snake's hood as an ornament.

Hiuen Tsang remarks that people bore their
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Varieties of Ear-rings:

ear-rings and wore rings. Various ear-ornaments. On Malati’s ears there were pendent ear-ornaments (balika). Bhandi, at the age of eight, had put on ear-rings (kundala) of sapphire and pearl. The feudal lords, who came to visit Harsha wore ear-ornaments (Karnapuraka) and ear-rings (Karnotpala), budding with gold-filagree work. Harsha presented to Hamsvega an ear ornament called Tarangaka inset with a precious ruby. Foresters like Vyagharketu had ear-rings of glass.

Necklaces and other ornaments of various types worn by women as well as men can be marked in the paintings at Ajanta (caves Nos. 16, 17). Bana also refers to them. Malati wore a necklace with jewelled pendants (Malika). Harsha and Yasomati had necklaces studded with most valuable gems. Malati wore a collar of pearls (Hara), about her neck.

Hiuen Tsang states that the bodies of the kings and grandees were adorned with rings, bracelets and necklaces. Wealthy merchants wore only bracelets. Bhandi had diamond bracelets (valaya) round his fore-arms. Some chiefs at Ujjaini wore bracelets. On each of the
forearms of Mālatī was a golden bracelet having an emerald. Crocodile shaped signet. Vyaghraketu wore a tin armlet (valaya) decorated with white godanta beads.

Yaśovati wore a girdle called tribalī as it evidently had three strings. Harṣa presented to Hamsa a waist-band named Pariveśa inlaid with pearls. Mālatī had a girdle (mekhalā) round her waist and tinkling anklets (supura) round her ankles. Even the chieftains coming to Harsha, wore anklets (padabandhā) inset with precious stones. The Ajanta paintings also present anklets of various shapes and designs.

Shoes are rarely mentioned by contemporary sources. Possibly common people did not make use of it. Hiuen Tsang observes, "Most of the people go bare-foot and shoes are rare." But this does not seem to be quite correct. Kālidāsa and Bāna mention wooden pādukās. These pādukās might have been used by kings or ascetics. Common people generally went without any foot wear. The Ajanta frescoes also do not show any foot-wear. It is indeed very curious that people having variety of costumes, cosmetics and ornaments did not know the use of shoes.