Chapter III

COSMETICS, DRESS AND ORNAMENTS

We shall now turn to that aspect of social life, which the people of the times brought to such sophistication that it excited the admiration of people in remote corners of India. The records speak highly of the elegant taste of the men who knew how to eat well and dress well. They liked variety in dress and ornaments; they used unguents which went well with their garments and were in keeping with the seasons of the year.

The people's love of ornaments drew the notice of foreign travellers, of which they have left accounts. Abu Zaid writes, "The kings of India wear ear-rings of precious stones mounted on gold. They wear round the neck collars of great value made of precious stones, red (rubies) and green (emerald); but pearls have the greatest value, and in most cases they are used. In fact, pearls constitute the treasure of kings, and their financial reserve."

Marco Polo has also noted the people's love of ornaments. This love of ornaments found its way in the ornate language the people used. Preceptor
Srikantha was like a pearl necklace on the throat of Sarasvati. To the lady (the Konkana country) Hayve was like her bracelet (kankana). Even the gods are described as elegantly dressed. An invocation to Brahmeva of 1184 A.D. reads, "with the perfume of musk, a hand-dagger, a golden sheath, a small rattle (ghaggara), a garland of pearls, armlets, a water lily on his hair-parting, a thick sacrificial string, tasselled cane, creaking ivory sandals, and ear-ring of tala, the Brahmeva, who wanders at night may he grant our desires." This description of the deity is not very much different from that of the well-dressed citizens of those times. Though spiritual values were not forgotten, due attention was given to the enjoyment of the pleasures of life. The science of cosmetics and perfumery (gandhasastra) and the art of preparing these (gandha-vuktrikrama) were eagerly studied and practised, during the period under study, in Karnataka. Both Lokonakara and Manasollasa refer to this art.

Cosmetics

P.K. Gode, who has edited Gangadhara's Gandhasara ascribes it to 1200 A.D. The scope and purpose of the Indian art and science of cosmetics
and perfumery are described in Gandhasāra. "This science of cosmetics and perfumery is helpful in the worship of the gods, which requires the use of auspicious perfumes and incense; it contributes to the pleasures of men; it leads to the attainment of three ends of human life, religious merit, worldly prosperity and sensual enjoyments; it removes one's own poverty; it contributes to the pleasures of kings and it gives the highest delight to the minds of accomplished ladies." Thus it served both spiritual and material purposes. Śrīkṣetra considered the gandhayuktikrama useful to many (palapalam uchitam), and Mānasollāsa stated that the pleasure-loving people should know it. No make-up was complete without the ointment of sandal-paste on prescribed parts of the body. It will be fitting if we start this study with the royal bath described in Mānasollāsa.

Oil-baths

Massaging the body with plain or medicated and scented oils before bath is an ancient practice. This daily bath made for comfort and cleanliness. The king was to take his bath in specially constructed
The athletes (mallas), well-versed in the art of massaging (samyāha vēdibhi) would rub with fragrant and medicated oil, the king’s person, with the palms of their hands. This was sesame (tila) oil, perfumed with flowers like kāti, punnāka, and ghanaka. After the massage, a particular unguent was applied prepared from various herbs, leaves, roots, and flowers.³

**Soap**

For removing the grease from the body, a special cake-soap (khal) was used. It was made of very fine wheat flour, mixed with fermented rice gruel (śrāmāla), powdered roots of madana (emetic nut) and pisūna (saffron).

The king was then to bathe with the help of beautiful female attendants. The water used to come from different holy places; it was agreeably warm and perfumed. It was poured from beautiful gold and silver pitchers. To the hair, unguent made from perfumed pulp of the fruit of āmalaka (emblic myrobalan) was applied, and to the body...
scented turmeric. The royal oil-bath was thus a daily affair. In the Talagunda agrahāra, provision was made for the weekly oil-bath for students. Another inscription of 1034 A.D. registers a gift of ghānaka (oil mill) by Mahamandalesvara Charandaraya for a māthika in Sanyāna for burning a lamp and for besmearing oil on the feet of the Svādhyāvikas (scholars). Padmanāja Purāṇa describes the usual decoration of Mādevi which started with the massage of scented oil (kammeṣa) and bath (abhyaṅga amāṅa).

Unguents

According to Agni Purāṇa, there are eight processes of making the body free of bad smell. Deodorization could be done by (i) cleansing or washing, (ii) gargling, (iii) vomiting, (iv) decorating the body with flowers and garlands, (v) heating, (vi) burning incense sticks, (vii) fumigation, and (viii) using scents and perfumes. The last one i.e. perfumery was developed to such an extent, that sometimes one is struck with astonishment at the magnitude of the epicurean taste of those people. Different unguents were used for different seasons.
The paste of sandal-wood was mixed with musk, camphor, fibres of saffron, and fragrant flowers and roots. This was a highly concentrated odoriferous mixture, and was used by the king. The unguent used for the removal of the smell of sweat was called sandhyā. ¹⁵ According to the use of paste of ārigandha (sandalwood), which could be added to the extract of any flower one liked, which then rendered the sweet smell of that particular flower. ¹⁶

During summer, the saffron named Hariharandana from Kashmir was added to the paste of ārigandha, which cooled like ice. ¹⁷

During the rainy season, the king was to apply musk produced from the navel of a tawny young musk-deer. This was a bit tawny in colour, was unctuous and soft, and could be turned into a ball. ¹⁸

During winter, the excellent unguent called pullīnga was applied, the process of extracting which was elaborate. Seeds of civet and niṣaghūra were spread and dried in shade; these then were
boiled with seeds and sprouts of the holy basil (सुलसी), sandalwood tree (कोतक), mango (मांग), and rose-apple tree (जसबू). After boiling these with peels of citron (बीलपुरा), the oil was extracted. The oil was slowly removed with a shell, "untouched by hand." There was another method of extracting oil by grinding the seeds. The oil, then, was well incensed with light camphor, and mixed with perfumed oil. 19

In autumn, the vermilion produced from the fresh filaments of lotus, which beautifies the body, was recommended. 20

All the basic materials for these unguents vis., musk, civet, saffron, and sandal paste were costly, and beyond the means of the common man. All these except civet and sandal-wood were to be imported. Hence, it is interesting to read about the ersatz perfumes, which Lokonstakara describes. Various seeds, roots, flowers, barks, leaves etc., were used for preparing these. A little camphor or musk had, of course, to be added. After processing, the compound gave the smell of musk. These local unguents were called sādu and Lokonstakara
Pigives six varieties of these.

Lökópakára and Mānasollása owe a great deal to the earlier texts on the science of cosmetics which are lost. Many formulae are traceable to the Brihatasambita of Varāhamihira. Gándhasára also has borrowed from earlier works, as is the case with reference books. From Gándhasára and Lökópakára we can see that the following ingredients were common in the preparation of the perfumes:

1. Leaves (like those of holy basil)
2. Flowers (like jasmin, champa, kédige)
3. Fruits, (pepper, nutmeg, cardamom.)
4. Barks of camphor tree - (clove tree etc)
5. Wood (like sandal-wood etc.)
6. Roots, nut and grass.
7. Exudations from trees (like basic camphor).
8. Organic products: (musk, honey, lac, ghee, civet etc.)

Face powder

Camphor, bora (jujube), saffron, musk,
closnes, kōshtha (a kind of tree product), takkōla (a fragrant drug: règuka) etc., were taken in fixed ratio and ground with sandal-wood paste. This was stuffed in a fruit of the mādala, after its contents were removed, then sealed and dried. After processing, the dried face-powder (mukhavāsa) would waft a pleasing fragrance. 24

From Vikramaśākadeva-charita, it is known that the powder of camphor was used for removing body odour. Thus it served the use of modern talcun powder, as also the compound mixture described above. 25

Mouth-wash

Ginger, pepper, hinnali, bhadramustie (nut-grass) honey, sprouts of cloves, cardamom and coriander were powdered, and when stirred in water and rinsed, the mouth was rendered free of bad breath. 26

Tooth-brushes

Sticks from medicinal trees like śīle and tare were soaked in juices of various barks; thereafter, the ends of these sticks were chewed
till they formed into a kind of brush and then
used to cleanse the teeth. The teeth were strengthened
by the use of these sticks. The use of nim sticks
etc., is universal in rural part of north India,
even to this day.

Some other items

Lökönakāra further describes modes of
preparing different scented oils. Various types
of fumigation are also given, which were used for
the person and his clothes to make them smell sweet.
Poet Harihara describes that flowers were kept in
folds of clothes to make them odorous.

From Adi Purāṇa, it is understood that to
render the hair soft and sweet-smelling, fumigation
of Krishnāgari (black aloe) was used.

The variety of oils, unguents and fumigations
described in Lökönakāra and Mānasollāsa bears
witness to the refinements of taste and fastidious-
ness our ancestors developed in the field of
cosmetics. According to a famous inscription, the
merchant guilds travelled far and wide and traded
in camphor, musk, saffron, malēgāja (ichor exuded
from temples of elephants), cardamom, cloves, and other perfumes and drugs.\textsuperscript{31} \textit{Yasastilaka} refers to stalls of perfume dealers (saugandhika), along with those of garland sellers.\textsuperscript{32} In the trade-emporium of Belgaum, various stalls of caterers of perfumes existed (\textit{gandhavanaga vasara}) as also shops (\textit{gandhavanigara angadi}).\textsuperscript{33} In one \textit{rasaśāi} (poem) of Haribara, we come across the information that people seeking incense moved from island to island.\textsuperscript{34} All these show that the perfumes and their ingredients were much in demand. As these were required in huge quantities, for the worship of the deity, and also for the daily use of the king, the nobility and those who could afford, there was an unceasing supply of articles in demand. Saffron came from Kāśmir and musk from the Himalayan regions. Considering that such rare costly things had to be brought from far-off lands, we can deduce that there were regular trade contacts, between Karnāṭaka and such regions. We can well visualise that Karnāṭaka, being the home of sandal-wood, could well afford other luxuries, by barter or money exchange. This was over and above making sandal-wood a basic material for things of art and perfumery.
Make-up (Prasādhana)

Painting and decorating the body with designs were in vogue and were carried to elaboration especially by ladies. It was so common among the general public, that even religious orders, and different castes would have their own distinct marks on foreheads, and impressions stamped on other parts of the body, above the navel.

There were particular methods of using unguents and pastes. There was a mechanical device to spray sandal preparations. This device in the form of a woman (vantrastri) discharged streams of liquid sandal when pressed. Different parts of the body are enumerated for applying sandal-paste. Women painted beautiful designs on their cheeks, on forearms, and on breasts, with sandal paste. An inscription of 915 A.D. refers to the expression "Sundarivadanachandanaapatrabhāṇa." The king is eulogised as destroying the sandal painting on the faces of the ladies of the enemy, implying thereby that they were reduced to widowhood. Sometimes musk was also used for such designs. It can therefore, be seen, that sandal-paste, besides giving the cooling effect, like modern snow, helped
to beautify the face also.

_Kadise or anjana_ formed a necessary part of female toilette. We shall presently see that among fashions introduced in Kāshīr this use of collyrium was one. Betel served for lipstick, and the red dye (_alaktaka_) was used for the feet. On the basis of a stone inscription from Rewa, G.S. Gai has come to the conclusion that in the Kālaśīrī Kingdom, at any rate, the colour mark or _tilaka_ on the foreheads of women did indicate non-widowhood, and its absence showed widowhood, as far back as the eleventh century. But the use of _tilaka_ appears much earlier in _Adipurāṇa_ and _Yāṣṭītilaka_. In the _sthānabhoga_ of _Mānasollāsa_, the women attending the court are vividly described wearing different ornaments and costumes. Besides make-up they had besmeared sandal-paste, had designs of musk and had forehead marks (_tilaka_) of variegated designs. Nowadays ladies are fond of putting forehead marks of different hues to go with the colours of their sarees and outfit. But we can see that this use of multi-hued _tilakas_ is more than nine hundred years old.
Pārvatīnātha Purāṇa describes the radiant beauty of a Bēda woman sans decoration thus: "With no varied designs of sandal-paste on her cheeks, or alaktaka (red lacquer) on her feet, with brows which lacked shining and trimming, her eyes without collyrium, the breasts without necklace, the Bēda woman looked enchanting." It is interesting to note that the eye-brows used to be trimmed and brightened (mīrupa tirdanamillīda purva). Earlier, Pampa mentions trimming of brows (samarīda purva).

A Sravana Belgola inscription of 1429 A.D. describes the wives of the enemies of the king thus:

"By their ears with their ear-rings forgotten, by their foreheads without the marks, by their dishevelled curls, by their breasts untouched by strings of pearls, and by their bimbō-like lips deprived of redness caused by the betel, the wives of hostile kings very often make his great prowess manifest on all sides." Thus we see that widowhood signified not wearing tilaka ornaments, pastes or chewing tēmbūla.

Men were equally fond of make-up. Ādayya, the merchant prince, is described in Sēmanāthačārītra.
as wearing different ornaments, and having marks of sandal-paste on his chest, and pure sādu (a compound ointment) on the body. He had a tilaka of musk, and on the cheeks he had applied the perfume of civet which was dripping. He had hadamba flowers in his hair, and betel in his mouth.45

Padmarasa, while going for an outing had the following accessories in his toilette-box:—betel-satchel, gold vessel, napkin or face towel (mogadukula), mirror, golden sandals, jar of scented water, tray of powdered musk, unguent-jar (sādu kuppil), vermilion-case, a curved box of civet, shell of sandal-paste, tube of camphor etc.46

Cake of perfume

It was a practice among the royalty and aristocracy to rub their hands with a cake of perfume after meals. This cake was prepared from the essence of all the fragrant products, like sandal-paste, musk, saffron etc., and was known as kaichatti.47

The maid who prepared unguents for daily use was called ghattivalti. Daily use called for a
calling and the profession required an identifying word. Pampa and Janna refer to such maids in the royal service.\textsuperscript{48}

I cannot do better than conclude with the remarks of P.K. Gode. "The manufacture of different varieties of cosmetics and perfumes was dependent on the refined taste of their consumers. It is therefore possible to suppose that the degree of excellence and refinement of cosmetics... was an index of the cultural development of that period."\textsuperscript{49}

Dress: Clothes of women

"They wore their hair in long braids, with golden Ketaka leaf ornaments, braided into them, and with bows of strings woven with gold, fastened at the ends of the plaits. They wore ornamental pendants, on the forehead, which rendered the marks on it (tilak) unsteady. They joined the corners of the eyes with their ears, by a line drawn with collyrium. Over the hair, no veil was worn. The long tail ends of their garments kissed the ground. Their breasts were tightly confined in bodices, which covered half the length of their beautiful arms."\textsuperscript{50}
Thus did Kalhaṇā describe the elegant fashions from Karnāṭaka introduced into Kāśmīr by its king Harsha, during the latter part of the eleventh century A.D. King Harsha, who was a connoisseur of things beautiful was attracted by the choosy apparel and the elegant cosmetic appliances which heightened the shapely figure of Karnāṭaka ladies. He rightly thought that the naturally graceful Kāśmīri lady would look lovelier in this traditional ensemble of her Karnāṭaka counterpart. Kalhaṇā's description makes it very clear that the shapely half-sleeved tight blouse (Kaṇṇhukā) is a contribution of Karnāṭaka to the north, specially to Kāśmīr. G.S. Shurje's observations are convincing, when he writes that till then the Kāśmīr variety of blouse must have been either the usual north Indian long-sleeved back-fastening one, or in the light of the sculptural and later historical evidence, the long-sleeved shirt, like the tunic, which could not bring into prominence the shape of the breasts, as effectually as the Deccan pattern of the bodice.\textsuperscript{51}

Sari with blouse was the common wear of women of Karnāṭaka during these centuries, and it
has practically remained unchanged to this day.

About the women of Hinawr (Honavar), in the coastal region, Ibn Battuta writes, "The women of this city and the whole of the coastal land do not wear sewn clothes, but only unsewn garments (sari). They form a girdle with one of the extremities of their garments, and cover their heads and breasts with the other. They are beautiful and chaste. Every one of them puts a gold ring in her nose."52

Kanōchuka or blouse was also known as kanohulike,53 short form ohōla, ravake, and kuppasa, which varied in breadth and shape. Somanāthachāritra mentions ravake which the old harlot wore tightly, to conceal her aging figure.54 In Bilhana, we find reference to kanōchuka while Vikramāditya was entering Kalyāna, women rushed to see him, and one lady who was about to wear the kanōchuka ran, holding it in her hand, forgetting to wear it in her excitement.55 Damayanti is described as wearing kanohulike in Malachampu.56 Kuchavastra or a kind of brassiere is mentioned in Lilāvati Prabandha.57

In Basava Purāṇa, we find kirige (small sari) and ravake as the dress of a young girl, Kodagūṣu.58 In all probability "ravake" was a
blouse which covered the upper parts of the body (as in the case of old women and children) than "kanchulike" which required lesser cloth, which rendered the upper part shapelier, and more conspicuous, and which, as we have seen caught King Harsha's fancy.

The word sīra, though specifically used in modern times to mean a sari, seems to have denoted cloth in general, in those days. In the agrahārā of Tālagunda, provision was made for sīra for the students.⁵⁹ We do not have positive evidence so far that girl-students studied in agrahāras, who could wear these sīras. Hence, the word here is meant for cloth for the male students. In Pampaśhārata, it is used in the sense of cloth.⁶⁰ Harishara, while describing the devotion of Tirukurumpetōnda, who was a washerman, refers to sīra, as cloth.⁶¹ Hence it can be said that sīra denoted the wear of men and women, just as dōti is used in a general sense, to mean sāri also, in north India.

The sīra used to be of various colours and designs. Some used to be of pure Chinese silk,
some with designs of creepers (latavali), of floral designs (pushravali), of variegated designs (chitravali), and some with borders of animal motifs. Dukula was of superfine cloth, worn on special occasions.

In the market-place of Belgaum (Venugrama) different duty was levied on different cloth. There were clothes with golden embroidery, and those without this. Some sari were imported.

While describing the durbar (sthana), Mahasollasa states that women were invited to attend it. Various ornaments of women worn for the occasion are mentioned, and incidentally, reference is made to the variation in the dress of women hailing from other regions, but disappointingly enough, not of Karnataka. Perhaps, the author thought it too commonplace to describe the attire of his own women-folk. The women from the Dravida country were bare-breasted, while those from Gujarath had full-sleeved blouses (apanikrita kauchuka). The Gujarathi and Andhra damsels wore the sari in such a way, that the right arm was covered, and the left side was visible, which is referred to as odd
(spasārya) way of wearing the pallu (uttarīya), called aeragu in Kannada, the loose end of the sari, covering the upper portion of the body. Uttarīya was the upper cloth worn by men and women in ancient times, but in the above context, it is taken to be the upper end of the sari. We may recollect that among the fashions king Harsha introduced in Kāśmir was the one of leaving the heads of the ladies uncovered, (mimiraṃgi) so that the coiffure could be admired. Nicolo Conti, who visited India, in the following period, noticed that, in the mode of wearing the sari, in Karnātaka, the heads of women remained uncovered. Sometimes, it seems it was nominally covered, so that the ornaments and flowers worn in the hair were partly visible (tōdisida abharanamam mudisida posapuyvam naṣudöpna samura dukulamam musunkitu).

In describing a lady’s effort to adjust her ear-ornaments and sari, Bilhana wrote that her eyes travelled a vōjana (eight miles). Shurya remarks that this is reminiscent of the actions of Hindu ladies, especially of the Deccan, who have to attend to that portion of the lower garment which passes over the upper part of the body. Generally, they tug at it (seragu) so frequently, that their
eyes in attending to it may be poetically described as performing a long journey. Perhaps, Dilhana was very much impressed by this mode of wearing the sari, to which his eyes were not accustomed in his native Kasmir. It is interesting to note that, while they came to attend the court proceedings (asthana), some of the women are mentioned as wearing socks or stockings (pada kanohuka).

Basa Purana says that challana (breeches) was worn by the female dancers along with dukula and kanohuka, during a performance. Dukula was more for ornamentation, as it was a transparent cloth.

Wearing the clothes tight was then the fashion, which has come full circle these days. Clothes were so worn as to heighten the grace of slender figures, to bring out the contours of the body. One inscription of 1053 A.D. describes Queen Gojjikambika, as wearing clothes tightly draping her slender belly. (Krisódara nibida nibaddha pattarum asi) Harihara also refers to an occasion of wearing the white clothes tightly
(bigidudisi) and wrapping a shawl inlaid with gold.74 Sculptures of those times also attempt at revealing the body beautiful of the women, by the close-drawn sari, tight breeches and fitting kañchuka.

Dress of a young girl

Kirige (small sari) and ravike (blouse) are mentioned in Basava Purāṇa. Till recently, kirige was worn by young girls, until their marriage. Besides this, the girls wore jingling gālī (anklets), ēle (ear-rings), small tālī, kadaga (bangles), and strings of coloured beads (manisara).75

Children's outfit

Asvattha-leaf shaped in gold and tiger's paw inlaid in any precious metal (huliyuguru) were a necessary wear for the children.76 The former shone on the forehead, and the latter was put around the neck. Jingling anklets were put along with bracelets made of five metals. On the loins was put a golden chain sometimes adorned with small bells.77 The children were dressed in a small garment called nadusiro.78
Men's clothing

Men's clothing chiefly consisted of lengths of silk and cotton, for a dhoti, and uttariva or pravara, a cloth piece to cover the upper part of the body. Sewn garments like śāṅkī (long coat), kupasā (jacket), dvīnādī (trousers) were also common.

According to Kalhana, in Kāśmīr, men, earlier to king Harsha, excepting the kings, wore the hair loose, (śukta kōsa), and were without turbans (pirushnīsha) and lacked ornaments. But, Harsha, who as we have seen, had an aesthetic sense, (susobhadāvini bhanī) introduced costumes for men, designed on the Karnataka model, as for women. Thus "with swaying palm-leaves, handsome with the thick and fragrant sandal-paste, and fine long daggers, the men looked radiant in the hall of assembly." Since the expression, "laddattālidālah" or swaying palm-leaves does not make sense, if translated literally, it is taken to mean pleats of white dhoti, which resembled palm-leaves. Perhaps, the mode of wearing the dhoti in Karnataka, with its graceful nirīga or folds, caught the fancy of the poet, who compared them to the swaying of palm-leaves.
Mānasollāsa mentions places famous for varieties of cloth in those times. Fine cloth came from Poddalapura, Chirapalli, Nāgapattana, Chōla country, Allikāla, Geylon, Anahilawāda (in Gujarāth), Mālasthāna (Multān), Tondi country, and Panchapātana (five great cities). Greater China, Kalinga and Vanga supplied silk.81 Yasastilaka says that the silk and cotton garments from Kōsala were famous.82 Basavapurāṇa mentions patte cloth (silk) from Gujarāth and gold-cloth from Benares.83 Chinese silk was popular in India, from quite ancient times, and in later centuries, the finest variety of native silk came to be called chīnāmśuka. Garments were made mainly from (i) silk (ii) cotton (iii) wool etc., and they were of white, bloodred, yellow, green, black, indigo, or blue hues, and had variegated designs on them like circles, checks, lines, dots and of animals and flowers.84 Some were light and costly but durable. Some became more colourful after the wash, because they had been coloured with the help of a machine (rājitaṇi yantrakaśi).85

With the royalty, sartorial changes took place along with the changes in the seasons. During;
spring, garments of finer and lighter variety of silk or cotton and in summer clothes of white colour were used. If woollen clothes were worn, they were to be white, soft and beautiful. For the rainy season, red, pink, reddish and dark-red clothes were made in an attractive style. During autumn, thin clothes dyed with saffron or lac were made use of, and during cold season, woollen clothes of various kinds were to be worn. Wrappers (shawls) and overcoats (āṅgikās) were used during winter.

While describing the clothing of the Sultan of Honavar, Ibn Battuta noted that he wore silk clothes and fine linen. Around his middle, he had an apron and he wrapped himself with two shawls; when he rode, he put on a cloak, over which he put two shawls.

One cannot help admiring the colourful attire, the men-folk used to wear in Somesvara's time. They wore bright-red, madder, saffron-red, yellow, blue, dark-green, dark as night, parrot-green, of the colour of the neck of the peacock, glowing white like swan and kundā flower.
Other sartorial outfit — coats, jackets etc.

Generally, the lower garment was white or pink, and the upper garment was of variegated colours. The belts (pattika) and the head dresses (ushkāshaka) were of various shapes (viridhākrti). 89

Vikramādīvagharita refers to the jacket (kanōhuka) which was worn, while the king was on a hunting expedition; 90 he put on a vārabāna, an armour fixed to the kanōhuka. Kanōhuka is interpreted by G.S. Ghurye as a loose long coat, which must have fitted the upper part of the body, rather closely, but must not have been buttoned up in the lower part. 91 It appears that some sort of jacket (kuppasa) formed part of the hunter’s dress. Nayasena describes a black jacket (kaviya kuppasa) of a Sēda (hunter). 92 Kāṇāsollāsa also uses the Sanskrit form of kuppasa as kūrasaka along with black upadhāna or wrapper and green trousers (āvipadī) as constituting hunting uniform. 93 This helped camouflage.

In the chapter on āsthanabhōga (pleasures of holding court), the courtiers who were granted audience are described as wearing sāndikās, with long sleeves (dīrghabahu vinirmita) and wore comfor-
head-dresses or turbans (ushnisas). Cities brimmed with tailors (chippiga), who displayed their skill, in decorating and fashioning the clothes in the latest style and at the same time economically utilised the left-over pieces from trousers to make beautiful blouses (Vastrakhandita Sringara chitrodbhavaru). Their guilds are frequently mentioned (chippigaottalag) attesting to their functioning in good numbers. There was the washerman (asaga) who kept the clothes trim, and clean. After drying the clothes properly, he starched them (samiti ittu), pressed them (chattisutta) lent glass (holachanapavittu) and folded them (madisigale mad).  

Dress of soldiers

Vasamastilaka gives a beautiful pen-picture of soldiers of different regiments, who were in the employ of the Karnata king of that time. The Kannadiga soldiers were triple necklaces made of many coloured beads. They had iron bracelets up to the elbows; their thick loin-cloth was tucked up, as far as the thigh joints. Their hair was tied up with cloth-bands around their foreheads. The virzala (hero-stones) sometimes have the sculptures
of the heroes. They are tall and well-built, and their hair is done up above the head in a knot. Their dress consists of a simple tightly worn dhōti piece (vīragachoha); some have necklaces; some wear the dagger; some are armed with bows and arrows.

The practice of wearing minimum clothes by the soldiers is attested by John Mantecevaro (1292-93 A.D.) who visited the southern parts. He noticed that they went to battle "naked," with nothing but sword and dagger. The abridged dhōti, looking like underwear, must have appeared to this foreigner, who was used to see overdressed soldiers of a cold climate, as almost next to nothing!

This dress contrasted with that of Gujarathi soldiers, who wore their garments up to the knees and the soldiers of Tirhut, whose cloaks reached up to their feet. Sculptures provide a fairly good idea of the sartorial styles of the times, of soldiers who went to battle half-clad, bairāgis who wore cloaks, of women who put on hoods or dressed in printed saris (plate I § II).

Footwear

Some of the foreign visitors, who came from
places where every one is shod, to these parts, have noticed that most of the people moved about with bare feet. But we have evidence from inscriptions and literature that the use of sandals and slippers was quite common. An inscription of 1066 A.D. mentions the leather workers (samagārār) and fixes the number of slippers (nāḍarakhe) to the temple, which meant that the sale proceeds of the slippers would be given for divine service by the guild. A cobbler (mādīga) is also referred to in the same inscription. 101

Mādar Dūlayā, a Vīrāśāiva devotee has left a beautiful description of how he made shoes. "I got the leather soles sewn to the upper pieces, fixed four toes of different sizes, and then sewed up the great toe, and passed over the thong to secure fast the foot strap." 102

Incidentally, this aphorism bears witness to the catholicity of Vīrāśāivism of that time, the prevalence of literacy amongst all classes and castes, and the elaborate sandals prepared, which provided leather holdings for each toe, so that the sandal should fit the foot tight.
Mānasollāsa mentions that sandals were made of leather dyed in different colours, and inlaid with ivory and gold.\textsuperscript{103} We have come across sandals inlaid with ivory, in the beginning of this chapter.\textsuperscript{104} The slippers had various patterns and had stronger soles and lighter support. They jingled sweetly while one walked.\textsuperscript{105} The \textit{nādūkās} were made of the wood of the silk-cotton tree (\textit{sāmpārī}), teak, or forest jasmine tree. The fore parts of these \textit{nādūkās} were decked with peacock feathers.\textsuperscript{106}

Nayasea mentions \textit{akkada} while describing the dress of a hunter.\textsuperscript{107} It appears that \textit{akkada} was made for rough use and hard paths, as it is still today. Thus it can be seen that though few orthodox people and the very poor might not have used them, shoes were after all common then as now. Nicolo Conti, who came to this part of India a little later noticed that though the people had less clothing on account of the great heat, they wore sandals. These had purple and golden colours, as in ancient statues. In some places, the women had shoes made of thin leather, ornamented with gold and silk.\textsuperscript{108}
Parasols and Umbrellas

In Rājatarangini, Kalhana narrates that poet Bilhana was honoured by King Pernādi Vikramāditya, with a blue parasol, which could be seen only by the elephants of the army. Hānasābhāsa speaks of picturesquely designed umbrellas (vīchitra chhatra samohhana). An inscription of 1169 A.D. says that in the doorway of the palace of the Kulaamba king Śivachitta, the row of the umbrellas of his pandits rivalled the moon. Poet Pārśva tells about the umbrellas of peacock feathers used by the entourage of the emperor Vajranābhi. The umbrella was a symbol of status, besides being a thing of fashion, and we see kings honouring the subordinates with an umbrella.

Ornaments

In the beginning of this chapter, foreign notices about people's love of ornaments is quoted. People of Karnātaka were as fond of ornaments as anywhere else in India. An inscription of 1150 A.D. speaks highly about the guild of merchants, and about their dealing in invaluable commodities, which among others, included large sapphires, moonstones, pearls, rubies, diamonds, lapis lazuli,
onyx, topaz, carbuncles, coral, emeralds and various such articles. 115 Jewellers were a flourishing community of those times, and inscriptions refer to guilds of goldsmiths. 114 Milhana refers to the examiner of jewels (ratnaparihkaka). 115 ratnaparihkaka was one of the subjects studied by the princes. 116 Naturally, it was expected of them to be adept in this science as jewels formed the main wealth of kings. Kannada classics of this period also speak of the great love the people had for ornaments. One is dumb-founded to read the long list of ornaments worn by men and women described in Mahasollasa.

Somesvara begins by describing the qualities of various gems and jewels. The true sapphires were red like the pomegranate seeds, and had the glow of a red lotus or the rising sun. The blue stones (sapphires), resembled the shining neck of Siva, and other gems the colour of the rainbow. The emerald (marakata) resembled the feathers of a parrot and shone like the stalk of a lotus. 117

No doubt Somesvara relied on earlier texts, which sometimes contained mythical information. About pearls, he writes that there were pearls found in
oyster-shells, in the temples of elephants, in the bamboo-reeds, and born of the showers of clouds. Those imported from Ceylon and those found in the Indian Ocean were also good. We can see that reference to the temples of elephants, bamboo-reeds, and showers from clouds is purely imaginary. But the reference to pearls coming from Simhala is as true now as it was then. Yasastilaka, an earlier work, refers to pearls coming from the Pandyan country. Marco Polo also says that in the land of Pandya, very fine and big pearls were found and he describes pearl fishery in detail. The pearls, according to Manasollasa, were of several types, and those having the lustre of clear water were deemed excellent (VARANI).

The jewel that annihilates poison was rare and invaluable. The diamonds of white colour were classed as Brahma, red as Kshatriya, of yellow tinge as Vaisya, and black as Suddra. These were found in hexagonal or slab shapes. The diamond of Brahma class found in the mines of Vairakara were considered the best.

Foremost among the jewels were the gomodaka
(a red gem), *vaidūrya* (lapis lazuli) which was of a similar kind with a dark tinge, of the colour of cow's urine, *puchmarāga* (topaz), a gem of yellowish tinge and with the glitter of a diamond; *pravāla* (coral), red like the *bimba* fruit, resembling the beak of a parrot; precious *sūryakānta*, which cooled fire at the very touch of the sun's rays. The rare gem *chandrakānta* gave forth nectar-like water at the touch of moon's rays; it was considered a rarity by the learned. *Sphatika* (alum-like), which in whiteness, resembled sulphur, was found in the peaks of the Himalayas. 122

**Ornaments for Women**

*Bhujatilaka* was worn by women on the parting of the hair. This could be in the shape of an *asvattha* leaf set with various precious stones in gold. This had pendants of pearls on either side. The one with the network of pearls was called *daṇḍaka*. The same with stones in ascending order was called *ghūḍa mandana*. The upper part of *daṇḍaka* was worked in bright gold resembling petals of *kārak* and the hinder portion of the *ghūḍaka* was called *bhūshana*. 123
Ear-rings

Muktādaka was the ear-ring with pearls arranged in two circles. Viraṅka and trirāṅka were ear-rings when set with two or three jewels respectively. When entirely studded with pearls, they were called muktāpbala. When embeded with diamonds in the middle, they were called vaivragarba and could be opened from outside. The ornament set with different stones was saṁaisaka. With diamonds arranged six or eight stepwise (gopānakrama vinvasta) was called kundala. These ornaments were common for men and women. Golden flowers in the ears (konnamugal) are mentioned in literature. Another popular variety was of small pearls which resembled modern buçudi called konju. Vikramaṅkadvacarita refers to ear-ornaments made of ivory.

Strings and Necklaces

Ekāvali or pearl-string for the neck was popular among kings and was strung with big pearls, as per Mānasollāsa. A three-stringed pearl necklace was wrought with a big pearl (muktāpbala) in the middle. So was the way with five, seven, and nine stringed pearls. There could be a necklace of pearls
becoming gradually smaller, and could be clustered in the middle, in the shape of a lotus. Necklaces of other precious-stones were made in the same way. 127

The necklace of sapphires, rubies and pearls was known as *yanmara*. This kind of necklace, which was not set in gold-chain, but by gold *urigali*, or lotus-stalk was called *brahmāguțra*, which came down to the navel. The pendant, *padaka*, set with emeralds, rubies, or sapphires, had a big shining jewel in the middle; it was worked on gold and was very beautiful. The pendant which was set with jewels in the shape of a lion’s face, and supported by erect chains was called *bandhura*. 128 These ornaments can be identified in contemporary sculptures and some of them are shown in plate IX.

**Kanichidāma or Golden Belt:**

This beautiful and elaborate belt is mentioned in literature 129 and was worn on special occasions, and we can get a fairly good idea of this ornament from contemporary sculptures (plate X). It was four fingers in breadth, and sometimes came down to the thighs. It had gold and jewel pendants, and was adorned with small jingling bells. A proto-type
of silver, without accessories is still used in villages; gold belts were familiar to living memory; these were also functional, in that they helped to secure the sari at the waist.

Ornaments for foot

The anklets had jewels to match with those on the armlets. The jewels could be fixed on the joints with screws. Six or eight gold bulbs (budhada) or tinkling bells were strung in gold. When they made no jingling, they were known as rādhakac. By and large, people used silver ornaments below the waist. Broad and curved ornaments for foot were known as andukā (Kannada-anduge). On the second toes were worn rings named yamala, which jingled while walking. Katnka (Kannada kadaga) were also worn on the foot. They were broad and curved. Manti, pills, were other ornaments for the toes; each ring for each toe was named separately. 130

Shoulder ornaments

3 Afterbāhana or kēvūra was a common ornament for men and women. The maid servants put kēvūra on the shoulders of Damayanti, while helping.
her with the bridal costume. It was essentially worn by kings. This kōvūra was decorated with small pearl pendants. Its variation, called aṅgada was made with a network of pearls and gold beads. Sometimes, it was decorated with peacock feathers also; and with various jewels set in gold, it was worn on the shoulder-joints. These sometimes were made in the shape of a lion-face, with different jewels and pendants. These armlets were known as bāhuvalava and could be fixed to the jacket (kāmchāke kīlita). Bāhuvalava would be similarly made, but for the size. It was broader, and made into two parts. It could be joined with a screw (kīlāka).

Bracelets and Bangles

Chūdaka or bracelet for women was made likewise and worn on the wrists. When done into a half-circle, it was known as ardua-chūdaka and was always liked by them. Bejewelled bangles were worn on the wrist. Rows of gold bangles are also referred to. Bangles (kāṅkana) were worn both by men and women.
Glass bangles

H.D. Sankalia has stated that though bangles seem to have acquired a high position in early Hindu society, glass bangles probably first came to be made in the Deccan, during the Bahmani period. He further refers to sculptures and paintings of Ajantā, Bāgh etc., and says that in no case is it possible to single out any specimen as made of glass. Thus, according to him, the existence of glass bangles prior to the fourteenth century cannot be proved archaeologically, from literature, sculpture and painting.

But Sanskrit and Kannada literary sources of this area prove the existence of glass bangles, much earlier. In Yasastilaka we find mention of glass bangles (sphatikasalava). Poet Kanna was a bangle-maker (balesara) by caste, the popularity of bangles justifying a separate hereditary guild or caste. Poet Pampa refers to the expression of bangle-load (balesava pura) trod over by an elephant. Lilāvati Prabandham refers to an expression of selling beads to glass, a Kannada equivalent of carrying coals to Newcastle (gaḷige maniyavāruvavolu). That the ornament kanaka described above differed
from bale (tadbhava from Sanskrit word Valava) is clear from Nayasena's Bharmaritam (kañkana-manollade baleyam tudava) leaving kañkana for bale i.e. discarding good things in place of worse. 142

All these expressions prove that glass bangles were quite common in Karnata from tenth century and even earlier; with women it signified mañcalan or non-widowhood.

Rings

Sūmavarā has described various kinds of rings. Dvibhiraka was that beautiful ring in which diamonds were set in the shape of spokes, with a jewel in the middle, and diamonds in the end; the ring could be angular or circular in shape. Similarly the ravimaṇḍala type of ring was that in which the diamonds were arranged in the shape of rays. In nanavyārata, gems were arranged rectangularly and in ascending order. All the nine types of gems were set to make rings and one with all the gems embedded was called navaçrīka; the ring studded with diamonds only was vairavēśṭaka; the ring set with other jewels was vēśṭaka. The ring with three diamonds was called tribhīraka. Thus there could be rings of various shapes with various gems. 143 These
rings, again, were commonly used both by men and women. Sometimes, they used to wear rings on all the fingers of the hand and all the toes of the feet and they were joined by chains. (unagatada ekaṇa).

Flowers

Flowers had an important place in the everyday life of the people, from worship of the deity to the decoration of the person. Men and women were equally fond of them. No make-up was complete without a garland round the neck or in the hair. Ādipurāṇa gives an incredible list of different flowers used for different ornaments, for head, ears, garlands, belts etc., during a royal sport. We have seen at the beginning of this chapter that the style of weaving kēdaṅga in the hair was introduced from Karnāṭaka into Kāśi. Vasava Purāṇa refers to this hair style of using kētaṅga flower. Maṇasollasa recommends wearing of garlands of different kinds of flowers by the king, and in the āstānabhoja, women wearing different flowers are described.

Yagāntilaka refers to shop-fronts of garland-sellers (graṃjīva), who must be having
brisk business in those times. The flower-sellers (mālecātivar) in Pārvatīśa Purāṇa are described as holding the long white garlands of jasmine in such a way, that they resembled the folds of white cloth. A sculpture from Belur embodies this simile, in reverse, wherein a bracket figure of a maiden is shown as holding the folds of a sari, like a garland of flowers (Plate 1:3).

Most of the ornaments described above except those that signified mānakula (non-dowry) like hacentilaka, koppu, and mūkti (nose-ornament) were common to men and women. Men also gloried in the embellishment of person and outfit. For instance, Śośavara advises the king to put on ornaments, after a thorough wash, so that the respective presiding deities of different jewels may be pleased to bestow their benedictions. The king should be well-groomed in keeping with his own tastes and cut a figure to the delight of his ladies.

This brief survey acquaints us with the fastidious taste of the higher classes for dress, ornaments, and make-up. This land rightly referred to as ratnagarbhā provided a great variety of jewels.
The skilled artisans provided innumerable patterns for ornaments. The variety of cosmetics shows that our ancestors had achieved full mastery in this field, and there is practically nothing new, which we can claim, except extraction of essence like attar and preservatives like spirit. As for dress and ornaments, we have become poorer in taste and materials, and a study of this particular aspect gives just a glimpse of the glory of bygone days.
Notes

1. FNSI P 189
2. Marco Polo: P 164
3. EC VII Sk 100
4. Ibid 99
5. EC V Ak 88
7. Ibid P 4
8. MS II V 937-41 P 31-32
9. Ibid V 941-43 P 82
10. EC VII Sk 185
11. SI XXXII P 63 ff
13. AgP GXXIV P 802
14. MS II V 962 P 85
15. Ibid V 964 P 85
16. LK VII P 102
17. MS II V 983-85: P 85-86
18. Ibid V 993-995: p 86
19. Ibid V 997-1001: p 87
20. Ibid V 1004: p 87
21. 1K VII V 65-66
22. SICH I: p 6
23. 1K VII 40-50
24. 1K VII V 7-8
25. YQ IX 90
26. 1K VII 4
27. Ibid 3
28. Ibid 11-23
29. 1R p 172
30. AP V 22-23
31. 1Q VII 3k 118
32. VALG p 122
33. 1K XIII p 18
34. 1K p 206
35. VALG 33
36. 1K IX No. 4 p 9 ff; 2Q VIII 5b 23
for saffron designs
37. LP XII 73 and 74
38. VQ VIII 9
39. G.S. Gai: "A Note on Nilaka and Sāṅkāṇa"
   Bulletin of the Deccan College Research Institute Vol XX p 301
40. AP XI 93
41. YAIQ: p 82
42. MS II V 1175-76 p 101: "Tilakai Vividhai bhavyai nānāvaram manohoraihi"
43. PP XII 73
43A. AP IV 42
44. KG II 253
45. SQ II 17
46. PP VIII 2
47. PB III 79; HR P 72; PP VIII 63
48. PP VIII 56; AMP I 107
49. SICH I p 6
50. RT VII 925-30. G.S. Ghurye vide
   "Some Notes on Hindu Costume" (Hindu Costume) has convincingly translated the word
   "nir-nirangi" as "uncovered head" p 117,
   Bulletin of the Deccan College Research Institute Vol VII
51. Hindu Costume: P 117
52. IB P 179
53. EO V Bk 236: supplement
54. OG II 34
55. VOC XII 24
56. Lakshamana V 373
57. LP II 105
58. BE I (xii) V 15
59. EO VII Sk 195
60. PA III 33
61. IB P 117
62. Ibid P 72; JAR 1926 No. 120
63. XI XIII P 16 ff
64. MS II V 1187 P 102
65. Ibid
66. NT VII 926-30
67. Major: India in the XV Century: Nicolo Conti P 22
68. HI P 167
69. VOC XII 33 "Karnāvatamsā oha. nijānochale oha. satāgatanā vijñanamātramāsīt"
70. Hindu Costume: P 143
71. NS II V 1174 P 101
72. BP II (11) P 178
73. NV XVI P 55 Kaulund
74. HR P 228
75. BP XIII V 41 P 193
76. NS II V 1271-74 P 109; 30 I 87; 22 VII 95
77. NS II V 1271-74 P 109
78. SC I 87
79. RT VII 922
80. Ibid 927
81. NS II V 1020 P 88
82. YALG 92
83. BP III P 160
84. NS II V 1021-26 P 89
85. Ibid V 1027 P 89
86. Ibid V 1034-38 P 90
87. IB P 181
88. NS II V 1028-31 P 89
89. Ibid 1032 P 89
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108. R.H. Major: *India In the Fifteenth Century*
   Nicolo Conti: P 23

109. *FT VII* 936

110. *AG II V* 1164 P 100

111. *JBRAS* IX P 273

112. *PP VIII* 96

113. *EG VII* 3k 180

114. *Ibid*

115. *EG III* 58

116. *AP VIII* 60

117. *AG II V* 1049-56: P 91

118. *Ibid* 1050-51 P 91

119. *YALC* P 92

120. *FEST* P 162

121. *AG II V* 1057-59 P 91-92

122. *Ibid* V 1063-64 P 92

123. *Ibid* V 1108-09 P 95

124. *Ibid* V 1091-97 P 94-95

125. *EP V* 35-37 P 65

126. *EG I* 103
127. PP II v 1066-70; p 92-93; PP III 34-35
128. Ibid V 1072-76; p 93
129. AP IV 41; MS II V 1116-17 p 96
130. MS II V 1119-26; p 97; PP II V 35-37 p 65; PP III 46-47
131. Newberry p 73
132. PP VIII 130
133. MS II 1076-78 p 93
134. Ibid 1114-1115 p 96
135. MS II V 1114-15 p 96
136. Ibid
137. VC VIII 59
139. Ibid p 254
140. YALO p 122
141. PP VIII 76
142. DA II (x) 83
143. IS II V 1030–1031: P 34
144. IR I 38–37: P 66
145. IR XI 96–123
146. IT VII 927
147. IR IX 176
148. IS II 1041–47: P 90–91
149. IBAG 1183: P 102
150. IAST: P 122
151. IS II V 1130–31: P 97–98