CHAPTER - II

TEXTILE INDUSTRY

Industry formed an important part of North India's economic stability. Literary and epigraphical sources describe many industries out of which textile industry was an important one. This industry had a very glorious history in ancient India. The weaving of fine woollen clothes by the Aryans is proved from the spinning and weaving instruments used by them. In the Buddhist Literature, weaving industry is described and Jātakas also contain reference to the manufacturing of fine garments. Classifications of clothes have been made on the basis of the nature of the material used. These materials were of four kinds i) Kṣauma ii) Kar¬pāsa iii) Kauśeya and iv) Romaja as described in Abhidhāna¬cintāmaṇi. Kulluka in the commentary on Manu has referred to Kauśeya, Avika, Kṣauma, Saṇa, Kutapa and other varieties of clothes along with the materials out of which

1. Rāveda IX,86.32,X 130.2; Vajurvada 20.43; Atharveda, 6.12.2,10.7.42.
2. Chullavagga, V, 28.2, also VI Khandaka.
4. On Manu, V, 120, XII.64.
5. Ibid, II, 41, V.120.
6. Ibid.; TM, P-79.
7. Ibid.
8. Ibid.
they are made. The chief centres of the flourishing textile industry were Bengal, Kāmrūpa, Magadha, Madura, Aparanta, Kaling, Kaśi, Vatsa and Mahiṣa since the days of Kautilya.

Indians loved colours in garments, bringing in changes according to different seasons and to suit the wearer’s complexion. In spring, thin and charming clothes, made of silk or cotton were preferred. In summer simple white colours were used. In the rainy season, garments coloured red, pink, reddish or darkened were worn and in autumn clothes of safflower colour were deemed most suitable. In cold season woollen garments of various kinds were to be used. Valuable clothes were used by the royal, noble and rich persons only.

In epigraphs, weavers, the clothing fabric (probably manufactured by them) that was sold in the markets, have been referred. The weavers, clothdyers and washer-women etc. have been referred to in the contempo-

1. Kautilya, II.2, P-5.
4. Ibid., XIX, P-205.
5. NC, I, 12; Paīyalacchīnāmamālā, P-32 V.238; AI.I,P-101.
6. NC,XII,49; Mānsollāsa II,P-89, Paīyalcchīnāmamālā.
7. NC,XII,III; Paīyalcchīnāmamālā, P-32, v.237.
rary works. This shows that the textile industry was an important industry and the cloth makers constituted an important group of craftsmen.

I Shapes And Types:

From numerous descriptions in the contemporary literature, it has been found that men and women were very fond of clothes 1. Different kinds of fabrics were in use. The fashion of light clothes was also making headway and therefore tailoring had become a profitable industry 2.

Male Garments:

Cap

It was a head dress; usually long round topped caps were worn by the people 3. However, the people of South India used conical caps 4.

Turbans:

The males used turbans which were sometimes made of striped cloth 5. The soldiers of infantry wore the same

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2. Bṛhatsamhitā, X, 9, Pāivalacchināmamālā, P-8, v, 68.
3. HDS, IV, P-714, Narmamālā, I, 47, 110, Sāmayamātrkā, VIII, 54-56, Yazdani, I, PlXXV.
5. KB, P-161, Desopadesā, VI.20, Narmamālā, II, 44, TM, PP-232-33; VDC, XVI, 49; HCCT, P-19; RT, VII, 881, 921, Mahāpurāṇa, XV, 182; Kalāvikāsā, I, 63.
while the horsemen used white turbans 1. Normally, it was made of cotton but royal persons used silken cloth for turbans 2. The priests put on red dyed turbans 3. A king has been depicted as wearing a turban in Kandariya Mahādeva temple 4.

Upper Garments:

The royal and affluent people wore upper garments of fine silk, laced with gems while the common people used cotton-made upper garments 5. Uttarasamga was upper garment for men 6. Angaraksaka was upper garment of the Kashmiri people 7. A stone image of Buddha from Sarnath shown seated in the earth-touching pose is shown wearing the Uttarasamga diagonally like a chaddar which covered the body upto the waist 8. A standing bronze image from Nālandā has the whole body covered upto the ankles 9.

1. HCCT, PP-19, 49-50, 408.
4. KSTS, P-133; NC, I, 66.
5. TM, P-108; KM, I, 26; Desināmamāla, I, 25, 98, 155, Kavyamīmāṁśa, P-8; Bhattasali, N.K. op. cit. Pl.VII; Iconography of Dacca Museum Pl.VII(a); Bagh Caves Pl.E.
8. NM, 49.121.
9. Ibid., 66.165.
Choga:
Choga was the dress of the Businessmen. It was an overcoat, made of cotton.

Tunics:
Tunics (Kañchuka) studded with black diamonds were worn by the chieftains who visited the camp of Harṣavardhana. These were spotted with black-aloe-wood paste. In these times the soldiers wore spotted tunics imitating the tiger’s skin. Close fitting tunic was very common during this time. A beautifully carved hunting scene on the Kandariya Mahādeva Temple at Khajurāho has shown a king on horse back wearing a tunic.

Vārabāṇa:
As the name shows it was a dress peculiar to soldiers. It comes under cut and sewn garments and was a full sleeved coat coming upto the knees and thus less longer than a Kañchuka. The design originally belonged to Iran and was later on adopted by the Indians. Kings used to wear Vārabāṇa adorned with pearls.

1. Kāvyamimāṃsā, P-8; Sāmavamātrakā, VIII, 54-56; r. Ojha, G.H. op. cit. P-54.
3. KSTS, P-133.
4. HB, VII, P-206; AK V 6; Raghuvamśa 4.55; HCCT.
Sidar:

It was a piece of dress covering the head and the upper part of breast and neck.

Lower Garments Of Male:

Dhoti was the male garment and the royal personalities wore silken dhoties while the common people used to wear cotton dhoties. In Harshcharita, Harsha has been described as wearing a dhoti interwoven with netra threads. The white dhoti was often decorated with the geese pattern and its ends floated in the air. Kalhana has mentioned that all men in Kashmir used to wear antariya, synonymous with the modern dhoti. It was also called a-dharâmsûka which was a lower garment.

As the babies grew up, they were clad in tightfitting drawers and later on they wear dhoties which reached upto their knees. It became the usual dress. The people in the whole country used to wear eight feet long linen garment.

1. KR P-19; HCCT, PP-18, 198; NG, I, 66, KSTS, P-133; VDC, I, 18, Bagh Caves, Pl.B.; Bhattasali, N.K. op. cit, Pl.XXIX, XXXI, XXVI and XXXVI.
2. RT, IV, 435.
3. KSTS, P-134.
which was simply put around the waist to cover the lower part. It was so bound on both sides that it displayed a third part of the two thighs.

An image of Boddhisattva Mañjuvara from Sārnāth is dressed in a fine dhoti held at the waist by a jewelled band.

A beautifully carved hunting scene on the Kandariya Mahādeva temple at Khajurāho has a king on horseback wearing a dhoti. Short dhoties, made of cotton and reaching the knees, have been shown in the male figures generally. In some cases a longer dhoti going up to the ankles is also noticed. Its one end is tucked up behind a Kaccha and the other is kept loose in serpentile curl in front.

In Pāla sculptures, wearing of dhoti, pleated in front, can be seen, from the early period up to the present day.

Antariya:

It was also a lower garment synonymous with the modern dhoti and worn by men of status. Adhāṁśuka (a lower gar-

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1. HCCT, P-22.
2. NM, 49, 120.
3. KSTS; NC, I, 66.
5. Jānakiharap of Kumārādās, III, 48; Raghuvamsā, XVI, 43.
ment) was put on by all the kashmiri people. The sculptures of this period represent lower garments of the males such as dhoti etc.

Trousers:

The Hindus wore trousers and they also used turbans. These trousers had no visible openings and were so huge that the feet were not visible. The string by which the trousers were fastened was at the back. The varieties of the trousers were:

1. Svasthāna: It was the name of the tight trousers.

2. Candataka: It was a half trouser reaching the middle part of the thighs.

3. Prnga: It equated with netra.

References:

1. RT, IV, 435; Krishan Mohan—Early Medieval History of Kashmir, P-256.
2. Verma, B.S. op. cit., P-23 (P1.11,12,15); Iconography of Dacca Museum, PI.VII(a).
3. HGCT, P-202; Takakusu, P-68; Desopadesa, V, 25,137; Namamalā, I, 110; Manasollasa, VV 31-32.
4. HR, VII, P-206.
5. HR, I, P-32, II, P-52, III, P-112; AK, II, V 119; ACM III, 674; Vaijayanti 168, 243; NC, XVI, 8 Takakusu, P-68.
6. HR, VII, P-206.
4. Satula: It was ardhajangikā i.e. the trouser coming upto the half thighs. Bāna refers to the kings represented as putting on satulas made by stitching of blue and white clothes.

Samakaksika:

It was the lower garment of the śramaṇas. It was reddish in colour and known as kasāya in Northern India. It-sing describes it as a side covering worn over the left shoulder. It covered the armpits. Its two ends joined on the right, and it reached upto the waist.

Langoti:

It was a lower garment of the male and made of a small narrow strip of cloth tied round the waist with two long bands attached to it.

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2. Ibid.
5. Watters, I, PP-149-151.
6. Sharma, B.N. - Social and cultural History of Northern India (C 1000-1200 A.D.), P-82.
Knickers:

Students generally wore it as lower garments¹. A School scene carved on a small temple on the right front of the Laksmana temple at khajuraho shows the lower part of the student’s body covered with knicker.

Upper Garments of Female:

Gown:

It was made of cotton, woollen and silken cloths. Bāna, in his Harshcharita, described the beauty of Mālatī by saying that she wore a gown (Kañchuka) of white bleached netre cloth which was lighter than a snake’s slough and went down to her toes². It was white and glossy like crystal.

Dupattā Or Uttarīya:

Fluttering dupattās made of linen were used by the females³. The Uttarīya was meant to cover the upper part of the body. It was a piece of cloth corresponding to a dupattā or an odhanī of these days⁴. Bengal was famous even in those

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1. Ibid; KSTS, P-143, PL.XII.
2. HCCT, PP-69,261.
3. KR, P-15; IM, P-130; AK, II, VV, 117-118; Samarāicca-kahā, PP-26, 41, 80, 407.
4. HCCT, PP-72, 198; Mānasollāsa, VV-31-33; Deśināmamālā, 1, 155; MM, VI, P-125; AK, II, V,118; Paivalacchīnāmālā, P-22, Mahāvīrācarita of Bhavabhūti, V, P-182.
days for its weaving cloth.".

Jacket:

The fashionable ladies dressed themselves in silken jackets covering half the length of their arms. Cut and sewn garments (jackets) covering the female bosom were in great use. This may be compared with modern choli or bodice. In Matsya Purana the image of Lakshmi has been described in a jacket. For the wedding ceremony of Rajyasri jackets overlaid with starlike pearls were manufactured. The queen of Mihirkulas was wearing a jacket of Simhala having marks of footprints in golden of the ceylonese king. The famous picture of the dying princess represents a maid in her jacket holding a rectangular fan.

1. Ksirswamin's Commentary on Amarkosa, P-158.
2. HCCT, P-125; Matsya Purana, 261.42.
3. Watters, I, P-148; TSPC, P-122; Manasollasa, V.94, RT, VII, 930; SP, V.23; ACM, III, 674; Paiyalacchinnamamala, 68.
5. HCCT, P-125.
6. History and culture of Indian People, III, PV, XXXVI, Chachnama, P-37; HR, I, P-10.
Yogapattak:

It was a piece of female dress white in colour. It passed over the shoulder of a lady.

Nirangi:

It was a sort of cover for the head, called śirovastra. Sometimes it was made of saffron colour cloth used by the ladies as a veil. Veil was in fashion in the society as a symbol of modesty and ladies of the noble families wore it.

Frock:

This was the dress of the younger girls. It was made of cloth of various colours.

Bodice:

It was an undergarment in female dress called bodice. The women of kanauj wore three types of breast garments i) the bodices which reveal one part of the breasts in sideways and were of the open back variety. ii) Open back long bodices which covered the large part of the abdomen and was fastened

2. *HR*, I, P-10.
3. AMK, 64, 106; *Deśināmālā*, IV, 31; *Dvya*. XX, 40, 40; *Pāivalacchīnāmālā*, 116.
4. Dr. Mahesh Singh *op. cit.* P-222.
by a string1. iii) In this type, Vākpati alludes to slight opening between the two breasts, which were nearest to each other and where the first fastening bodice is knotted. The other variety was referred to in couplet 734 where women are said to have puffed out their nostrils on account of hard breathing caused by tight bodices2. The women of Malwa and Rajasthan wore cholies of one or more colours3. Kamyyu choli was the favourite garment of women4. The Bagh frescoes only depict female wearing short sleeved white bodice5.

Cholā And Blouse:

The ladies used it to cover their breasts6. It was long enough to reach up to the toe and was also known as chola7. Half sleeves blouses were worn by the women of Kashmir8.

Petticoat:

It was used by the ladies of this period and made of cotton, linen, silk etc. according to the economic position

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1. Ibid, V 757.
2. Ibid, V 734.
4. Ibid. Line, 49.
5. Bagh Caves PL.F.
6. HB, I P-31; KB; P-21; ACM, III, 674; AK, V.119.
7. Kṣīrswāmin’s Commentary on Amarkosā, II, V.118.
8. RT, VII, 930.
of the people. Bana, in the description of Malati, has mentioned petticoat (candataka) of saffron tint and variegated with spots of different colours. In winter, women wore woollen petticoats. The ladies of wealthier classes wore richly ornamented petticoats.

Nivasaana:

Nivasaana garment was worn by the female dancers below their waists. It reached to the middle of the thighs and was also called nivasaana.

Sari:

It was used by the women on their lower part. The women of Kashmir wore sari (a long lower garment), the tail end of which touched the ground. Narapati Nalha refers to the sari which was often coloured and ornamented. Women generally wore only one sari but it was draped in such a way that it

1. HCCT, P-261; Desinamamala, III, 44; AK, II, V.119.
2. HB, I, P-32; AK, II, V.119.
3. SMK, P-73.
4. NC, XVI, 8.
5. Kane, P.V. Harshacarita of Bana, PP-69-70.
7. Visaladeva Rasop, II, 64-65; 80; III.6; IV, 40.
served the purpose of both the upper and the lower garments. The sculptures from Bengal, Utter Pradesh, Rajasthan and other places depict women wearing fully embroidered saris.

Nivi:

It was a lower garment and roughly resembled the modern petticoat. It was tied by a knot on the loins.

Underwears:

The ladies generally wore indigo blue underwears.

Lahangā And Ghāgharās:

These were the garments of the ladies. Lahangā was lighter than ghāgharā in wearing. It was also called chīra which was often coloured and ornamented.

1. NC, XV, 21.
2. NM, 53.14, 59.34.
3. MM II, 5; Desīnāmālā, I, 166; III, 40; Samarājccakāhā PP-75, 78.
6. Vīsaldeva Rāso, II, 64-65, 80; II.6; IV.40.
Garments Used By Both Sexes:

Amulet Ribbon:

It was a kind of silken robe. Bana has described a pair of royal geese drawn on the silken robes. It was put on at the time of marriage.

Chādar:

It was a kind of dress stitched with coarse thread. Woollen chādar was used by people of the high classes.

Kurtā 'Shirt' :

Generally kurtā was made of cotton. The shirts of the ladies were made of dyed cloth. Albeurni has also mentioned a short shirt-kurtaka with sleeves extending from the shoulders to the middle of the body. It has slashes on both the right and left sides and was generally used in Punjab and Kashmir.

1. Kane, P.V. op. cit. P-166.
2. TSPC, P-216; Takakusu, 69, 72-78; Desopadesā, III, 36.
3. AK, II, VV.117-118; Brhat-kalpa-Bhāṣya, IV, 3968; Kuttanāimatama, 126, 407, 524, TM PP-276, 279; ACM, III, 672; Vaijayanti, 169.252; Samayamātrakā, VIII, 124, 38; Narmamāla, I, 72-73; Mahāpurāṇa, VII, 228; IX.48.
4. Vaijayanti, 169.252; Samayamātrakā, VIII, 54-56.
5. Samayamātrakā, VIII, 54-56; VII, 14-17.
6. HCCT, P-261; Takakusu P-68.
Scarves:
Scarves were tie dyed or gaily coloured bandana which were the favourite garment of the sailors all over the world. Tie-dyeing of Gujrat and Rajasthan was very famous. A terracotta tile from Harvan bears the figure of an armed horseman having flying scarves which were attached to his military dress. A few discoveries of female terracotta figurines at Kumrahar excavations depict the head of a female figurine covered with a scarf.

Skirts:
It was a tailored garment. The Buddhist nuns used to wear a skirt which was their prescribed dress. The skirt was made of a cloth four cubits long and two cubits wide, with both the ends sewn together. It covered the whole of the lower body from the naval up to the fore fingers above the ankles and was tied at the back round the waist.

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1. HB, I, P-10; HCCT, P-261; Kalavilasa, I, 63; Desinamamala, I, 24; Inconography in Dacca Museum P-179, PL. LVIII.
2. RT, V.333; VIII, 1174; Ray S.C. Early History and Culture of Kashmir, P-210.
5. Sharma, B.N. op. cit. P-84.
Tight Fitting Clothes:

People of Northern India used to wear tight fitting garments due to cold climate¹. Ajanta paintings show a beautiful girl wearing a close fitting coat (kurti) reaching below the waist². The same has been shown on a sculpture from Belwa near Gwalior³. The piece dates back to the Pratihara period (c. 9th century A.D.) and it has been kept in the National Museum, New Delhi⁴. This type of dress is still popular among the ladies of Western India and particularly of Gujrat and Kathiawar.

Kūrpāsaka:

It was a tailored breast garment made of cotton cloth. Both the sexes used it⁵. It was the cut and sewn garment, the arms of which come up to the kūrpāsa (elbow)⁶. It was a half-sleeved tunic as described in the works of that age⁷. Archaeology also confirms this as the Arthuna inscription has referred to it as an important article of trade⁸.

1. Watters, I, P-145; BRWW, I, P-76.
4. NM, Pl XVI.
7. Ibid., v.119; ARM, II, 552; MM, VI, P-126.
8. EI, XIX, P-295 fn.; XVI, P-272 fn.; IA, XXX, P-295 fn.
Colaka:
It was a choga like loose tailored garment which was long enough to cover the whole body\footnote{1}.

Rallaka:
It was a woollen garment, used in the winter\footnote{2}. It was a kind of shawl made of the hair of some wild animal and was fairly costly\footnote{3}.

Fashionable Clothes:
These were printed clothes. Plain silken clothes as well as those printed with goose or swan motif were worn by the fashionable persons on specific occasions. The rich people were fond of fashion and their clothes had embroidery work on them.

Pravara:
It was a woollen clock, mainly used by rich people in hilly regions and other cold places\footnote{4}.

\begin{footnotesize}
1. RT, IV, 671; MM, VI, P-125; Vaijayantī, 169.255; Ghurye, G.S. \textit{op. cit.} P-240.
2. UBPK, P-3356; AK, II, v.116.
3. Watters, I, P-149.
4. RT, IV, 349-352; VIII, 1310; ACM, III, 672; Samaraicca-kāhā. PP-75,78; Mahāpurāga IX, 48.
\end{footnotesize}
Shawl:

It was also an upper garment used by the rich and the royal families\(^1\). Saffron coloured shawls with gold borders were also in vogue. Bāṇa has mentioned shawls of the shades of parrot tails worn by the chieftains who visited the camp of Harṣavardhana\(^2\).

Coat:

It was the dress of both sexes.\(^3\) Not only literature but sculptures of that period also confirm this. Kings used to wear coats made of stavarak. The coats had full sleeves were padded and used to be tied and fastened on the on the left side.

Kambala (Blanket):

It was a woollen garment used in the winter for protection against cold\(^4\). It was in great demand in Kashmir and Assam. Kutapa was a variety of woollen blanket made in Nepal.\(^5\) Various type of kambalas were as under:

\(^1\) DKD, P-144; HCCT, PP-202-203; VDC, XIV, 32; XI, 34; XVIII, 31; Samayamātrakā, II, 92.

\(^2\) HCCT, P-202.

\(^3\) HB, VII P-206, Narmamālā, I, 48,72-73, Watters, I. P-148; P-202; NM, PL XVI

\(^4\) UBPK, 3356; HCCT, P-125; HDS II, P-670; RT, IV, 349.

\(^5\) Kullaka-Commentary on Manu, v.120; Smrtichandrikā, II, P-301
i) Sthūlakambala (coarse woollen cloaks)

ii) Lohitakambala (woollen blanket)

iii) Panḍu Kambala (mostly used by Brāhmaṇs). The panḍu Kambalas were made in Gandhāra with bright purplish colour.

iv) Tusa Blanket.

Head Dress:

Head dress was made with various types of clothes. It protected the head from the sun, air, dust, rain and cold. It had two varieties i) Uṣṇisa and ii) Jerkins. It was worn by the cavalry riders round their heads.

Nisāra:

It was a piece of cloth that warded off cold and wind etc. and was used like the modern pull over.

Jama-A-Khwab:

It was the royal dress of the sultans, the nobles and the upper classes of the society. It was used as sleeping dress and worn at night.

1. RT, V.461; VII, 857, 955; VIII.2405
2. Ibid; VDC, XVIII.31.
3. Sharma Dr. Pandeya Rameswer Prasad-op. cit. P-270.
4. Samayamātrikā, 8.124
5. Kād. (NSP) P-33
Socks:

These were used by the royal personalities and upper classes of people in their well designed shoes.¹

Towels:

There is evidence to show that during this period cotton and silken towels were manufactured. Silken towels were used by the rulers and nobles whereas cotton towels were used by the common people. King Bhāskarvarman had presented silken towels to Harṣa.²

Pillows And Pillow Covers:

Pillows and pillow covers were also in use.³ Bāṇa has mentioned in his work a fine linen pillow under the head of the king. Upabāraḥa was a pillow used as an item of bed.⁴ Pillow covers were made of dukūla also.⁵ Pillows of Samurka leather were also in vogue. Such a pillow was presented to king Harṣa by the ruler of Assam.

¹ Samavamatrakā (Kṣemendra C 990-1065), VIII, 54-56.
² HCCT, P-59; Takakusu, P-81; GOS, LXXXIV
³ Kād. Ridding, P-14; TM, P-154; HCCT, P-214
⁴ Deshmukh, C.D. op. cit. P-87
⁵ Sharma Dr. Rameshwar Prasad op. cit. P-155.
Bed Sheets:

Dukūla was also used for making the bed sheets (cādars for prinyaṅka¹). The high classes of the society used woollen cadar (bed-sheets²). Bed sheets filled with the soft feather of swans were also in use³.

Glossy Garments:

Glossy white garments made of silk and muslin were worn by the people of Ṭakka country⁴.

Banners:

Banners were made of white silk which were used by the kings⁵. Bāṇa has described that the places stretch forth their flags, whole silken fringes gleam and flutter at night in the wind⁶.

Covers:

For a variety of items covers were also used. They were made according to the people's economic position⁷.

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1. HB, I, P-34; V, P-172; KB, PP-85, 95, 138, 174.
2. Dr. Motichandra op. cit. P-235.
3. TM, P-154.
4. THT, P-286.
6. Swaminathan Dr. C.R. Jānakiharaṇa of Kumārdāsa P-83.
7. DKO, P-85; VDC, III, 76.
for the vases of flowers were also in vogue. Quilted covering have been mentioned by Kṣemendra.

Stavarka :

It was a kind of cloth which was used to cover the ceiling of the marriage hall of the royal families. Dr. Aggarwal has described that the word stavarak is the sanskritised form of the Iranian term Stavark. Its Persian equivalent is called 'Istabrak' which means brocade.

Fine Striped And Linings Clothes :

Fine striped cotton cloth was peculiar in Mathura. Archaeology also proves the fact of its use as can be seen on the wall paintings of Ajanta & Elora. Males and females have been shown wearing the clothes marked with linings. These dresses of fine striped cloth can be compared with clothes made of Doria of modern times.

Ullocha (Awnings):

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1. HB, IV, PP; 143, 193; VII, P-206.
2. Aggarwal Dr. V.S. op. cit. P-80.
3. Watters, I, P-301.
4. Aggarwal Dr. Moti Chandra - Bhārtīya Veshbhūṣhā P-155.
It was also used for protection against the sun.¹ Bana has referred to the embroidered awnings of royal personalities².

Dushya:

Another item of use during the time is called Dushya. It was a tent made of coarse materials. It was called kanat in Hindi and Marāthi³.

Umbrella:

Umbrella was made of cloth of various colours⁴. The kings used white or scarlet coloured umbrellas.

Carpets:

We come to across references of the use of different type of carpets such as i) Kutha ii) Varna iii) Paristona iv) Praveni v) Navata and vi) Astara⁵ in contemporary literature.

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1. HCCT, P-200; KB, P-162.
2. HCCT, P-108.
3. HCCT, P-216.
5. VDC, XIII, 23; ACM, III, 680; Vaijvayanti, 292.114; Mānas-asollāsa, v.79.
Screens & Curtains:

Screens and curtains such as apati, kandapatq (screen), Pratisira and Javam were in vogue. Coarse material was used for making them.¹

Hoods:

Hoods in white colour were worn by the people on their heads.²

Bandages:

These were made of fine cloth and were used for wrapping the handles of daggers.

Canopies:

They were made of coarse material and were used on special occasions such as marriage, religious ceremonies etc.³

II TECHNIQUES:

The word technique implies many aspects such as the kind of material used, colouring, paintings and designs etc. Though there is no specific work of this period which gives detailed description of the process of making various types of garments, yet, on the basis of information gathered from

1. HCCT, P-200; KR, P-162; ACM, III, 680.
the literary works regarding the quality and variety of dresses of the people of that period, a highly developed technique and craftsmanship of superior type can be gleaned. Archaeology too testifies to this technical growth.

**Material Used:**

It is true that almost all the salient characters of the Indian’s dress remained the same from the early period of history, however, some changes continued throughout the period. The materials used for dresses were cotton (Baddara), linen (Kśauma), Silk (Āmsūka), muslin (Antijas), wool (Kambala), bark (Valkala) and animals’ skins. Mentioning dress materials Bāṇa says that they were kṣuama, dukula, laltantantiya, netra, āmsūka, jaṭipatṭa, citrapatṭa and stavaraka. According to Amarkosa there were four sources from which fabrics could be manufactured. These were:

1) barks

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2. HCCT, P-125; Kalika Purāṇa, 69, v, 2; URPK, P-3356.
4. SP, I, 6, Pārvati Paripaya, (NSP), IV, 6.
5. HR IV, P-143; Vepismhāram of Bhaṭṭanārāyaṇa, P-161; TM, PP-51, 122.
6. HR, VII, P-217; IM, P-64-64.
7. HR, IV, P-143; VII, P-206; VI P-174.
Fibres of plants like flax and hemp offered kṣauma fabrics, fruits produced cotton fabrics, insects issued silk threads and hair yielded wool. These were the varieties of material, used for making garments of numerous types.

1 Silk:

It was an important material obtained from insects and worms and was called kauśey. Silken garments were of fine types. There was a considerable difference between the dress of the rich and the poor. The royal and rich families afforded to use the finest quality of silk. Silk used by common people for making their clothes was generally of inferior quality.

i) Kauśeya:

Kauśeya was the name of a wild silk worm which produced silk of valuable nature. Dhauta-Kauśeya was the bleached or

1. Amarkosa-(Colebrook), P-127.
2. Kulluka’s commentary on Manu, V, 120; XII,64.
4. Matsya Purāṇa, 265 , 15-16; Watters, I, P-148; Takakusu, P-60; AMK, 319, 263.
white Kausėya attained from a particular variety of insect living on the leaves of lakucha vata\(^1\) etc.

\[\text{ii) Amsūka :}\]

Amsūka was thin and fine silk\(^2\);

\[\text{iii) Chināmsūka :}\]

It was a costly fabric of fine quality and was imported from China\(^3\). Though India manufactured a large variety of silk, yet there was a great demand for China silk\(^4\). The conjunction of 'China' with 'Amsūka' is note worthy as it suggests that costly apparels prepared from fine and transparent texture were called 'Chināmsūka'.\(^5\)

\[\text{iv) Kosaja :}\]

It was a kind of silk obtained from cocoons produced in Assam.

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1. ACM, III, 331.
2. TM, PP, 51, 108, 122, 145; HB, III, P-114; IV, P-143; ARM, II, P-548; AK, II v 115 Mahāpurāṇ, X 24, 27; XII, 102, XIII.
4. Rider, D.C., P-101; NC, XXI, 2.
v) Shot Silk:

It was a very fine quality silk. It was so soft that it looked like the unripened plantain fruit*. It was used in royal palaces during auspicious occasions.

vi) Bark Silk:

It was used for decoration of the royal abodes during marriage². A wrapper of white bark silk was sent by king Bhāskarvarman of Kāmrūpā (Assam) to king Harṣa as a present³.

vii) Lalatantuja:

It was a kind of silk which had two types⁴. One was Kausya which has already been described. The second was Patrorna which was a finer or better processed variety of kausya. In the lexicons this has been equated with dhauta kausya⁵. It was obtained from a worm reared on the leaves of Lakucha, vata etc⁶. It was very costly.

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1. HCCT, P-125.
2. Ibid.
3. HCCT, P-212.
5. ARM, II, 394; ACM, III, 331.
viii) Raktānsūka:
   It was red silk used by the bride and bridegroom on auspicious occasions.

ix) Pattamsūka:
   It was a fine variety of silk worn by the ladies of royal and noble families.

x) Devamsūka:
   This variety of silk was used for making dresses of the richer sections of society.

xi) Jaṭipatta:
   It was the moonga silk of Assam, available in the form of long pieces.

xii) Coarse Silk:
   A baser type of silk which was mainly used by the common folk and the tribal people.

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1. TM, P-197; Kṣīrswāmin’s commentary on Aramkōśa, P-157.
2. UBPK, P-154, (The heroine of karpūrmaṇjarī wore a beautiful dress made of Pattāṃ-śuka); TM, PP-164-165.
3. UBPK, P-154; TM, PP-164-165.
xiii) Netra:

This variety of silk had variegated fine looking designs of flowers and leaves.¹ In the Varnaratnākara, netra has been given fourteen varieties according to its colour and pattern. It was a sort of silk woven from golden threads and silk yarn.

2 Wool:

It was an important material for making clothes of different varieties. Woollen garments were used in winter.² It was obtained from sheep and goats. A texture made from the wool of wild animal was very fine, soft and easily spun and woven³ ⁴ ⁵. The varieties of wool were as under:

i) Kambala:

It was a texture of fine wool obtained from sheep or goat. Being fine and soft and easy to spin and weave it was considered as a prized material for clothing.⁶ Blankets and other various types of clothes were made of it to protect oneself against the cold.⁷

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2. Takakusu, P-68.
3. HCCT, P-237.
5. Matsya Purāṇa, 82.8; Nāradsmiti, I, 63; Chachnāmā, P-37; Kalika Purāṇa, 69, v 2; Parisista-Paravaṇ, III, 87.
ii) Ral (Holali):

It was the wool sheared from a wild animal. Hieun Tsang has described two varieties of woollen cloth; one was kam-bala (already described) and the other was holali. It was a Tibetan word, meaning goat's hair. This was to be identified with rallaka of Amarkośa held identical with kam-bala.

iii) Rankava:

It was another variety of wool which was obtained from the fur of the Ranku deer. It was very fine, soft and thin. According to Dr. Moti Chandera, a wild goat, found in abundance in the hilly regions, was known as 'ranga'. It was also named 'ranku'. Rankava was like modern Pasmina and its sub-varieties were kambala, avikaaurabhra and rallaka.

iv) Karala:

It was very fine fabric made of the hair of a wild animal and was used during severe winter. It is seldom that this

1. Watters, I, P-149.
3. AK, II, V III; VDC, III, XVI, 48, P-123; XVIII, 31, P-201; ACM, III, 670.
4. Dr. Moti Chandra-Bhartiya Vesābhushā, P-145; ACM, III, 334.
5. Ibid.
(karala) can be woven and therefore, the stuff is very rare and valuable.

v) Rallaka (Woollen Garment):
Made of a cheap variety of wool, it was used on extensive scales in the hilly regions and other cold places¹.

vi) Coarse Wool:
Coarse woollen cloaks (sthūla kambala) were sometimes given by the rich in charity and were worn by the common people².

vii) Pashmina:
Made from the hair of some wild animal, this variety of wool was a fairly costly stuff. Shawls were made of it. Description of this variety has been given by Amar Singh and Hieun Tsang.

viii) Avika:
It was a kind of cloth prepared from sheep's and goat's hair. It was used for making garments for winter and was generally worn by Hindu ascetics³.

¹. UBFK, P-3356; Watters, I, P-149; ACM, III, 670; AK, 6, 116.
². RT, V.461, VII, 857, 955; VIII, 2405.
³. Kullaka-commentary on Manu, II.41; V.120; HCCT, P-237; ACM, III, 670.
3 Cotton:

Cotton or Karpāsa was a plant product. It came from a fruit pod. India remained famous for her cotton textiles from earliest times. The wild trees of India bore fleeces as their fruit which provided cloth. Bāṇa referred to a Salmali tree which produced white cotton. He also described people collecting cotton plants from forest regions. The people of Kashmir used cotton as clothing material. Mathura produced a variety of fine striped cotton fabrics. According to Al-Idisi cotton cloth made in Multan was sold in the country around. Sulaiman in the 9th Century A.D. remarked that in the kingdom of Rahmi (i.e. Bengal) there was a stuff not to be found elsewhere; so fine and delicate was the material that a dress made of that material could pass through a signet ring. Other centres of cotton product were Bengal, Malwa, Gujarāt and Assam.

1. Mānasollāsa, vv 1021-22; Watters, I & 3rd.
2. KB, P-30.
3. HCCT, P-227.
5. Ibid, I, P-301.
6. HIED, I, P-92.
7. Ibid., P-361.
9. Ibid, PP-93, 98.
10. Ibid, PP-92,98; Dvya, XIX.58.
The synonymous of karpāsa was badara being obtained from badara¹. The poor section of the community had to wear cotton clothes. Reference is available about the houses of poor stotriya Brāhamāgas being strewn with cotton-seeds immediately after a storm². Garments of different colours made of cotton were used by all the four castes as lower garments.

4 Muslin:

It was a quality of cloth common among the rich families³. It was finer than cotton and was a kind of linen used for making clothes of different types. The people from Cambay to Saimur used fine muslin garments⁴. Due to extreme heat, the people of Balhārā and Multan used fine Muslin garments⁵. In Țakka country glossy white garments made of muslin were worn by the people⁶. The Ajanta frescoes reveal the use of Muslin cloth during 7th century A.D.

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1. ACM, III, 333; ARM, II, 550; AK, II, VIII.
2. Subhanka-Sadukṣrnamrta, III, 17.2.
3. Dvya, X, 37, III 72.
4. HIED, I, P-192.
5 Linen Or Kṣauma:

Linen or kṣauma fabrics were also obtained from the fibres of plants like flax and hemp. Kṣauma was a kind of plant product. According to Sarvananda kṣuma was a variety of cloth made of atsi or linseed and known as malla in the popular language. Kāmrūp was the chief centre of kṣuma or Malla in 7th century A.D. It was kept rolled in multi coloured cane baskets. Its quality was that it could withstand washing and cleaning.

6 Dukūla:

It was a special kind of cotton cloth. Amarkosā and its commentaries treat it as identical with kṣauma and so, naturally, with valka. But in the 'Nisith' commentary, dukūla has been described as made of bark. To make it, the bark was soaked in water & then beaten in mortar to separate the fibres. In this process the fibres were turned into twines.

1. Matsya Purāṇ, 82.8; Watters, I, P-148; HCCT, P-227; TM, PP-51,79.; Dvya, XC 44; IX, 30, Mahāpurāṇa, XI, 48; XXX. 103.
2. Tīkā Sarvasva on Amarkosā, II, Manuṣya vargā, 113, P-371; II
3. HB, VII, P-217; TM, P-51.
4. Commentary of Ācaranga, 2, 5, 13; TM, p-115
5. ARM, II, 549, Keśirswāmin-commentary on Amarakosā, P-157.
to be spun latter on. Thus the dukūla, made this way is 
treated as identical with kṣauma. In Sanskrit dictionaries 
too it is considered as the latter's synonym.

7 Serge:
This kind of material was used for making clothes by the 
people of Kashmir.

8 Valvet:
It was a fine type of material, used for making beautiful 
garments for higher classes.

9 Canvas (Citrapaṭṭa):
It was a kind of cloth used for making curtains. It was a 
kandapati. Citrapatta was also canvas used for painting. It 
was a variety of damask and as this name suggests, the pic­
tures of flowers, leaves etc. were its peculiarity.

10 Saṇa:

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1. Nisithi, 7, P-467; HB, I, P-34; v, 172; III, P-85; KR, 
2. Watters, I, P-261.
3. Aggarwal, Dr. V.S., op. cit., P-68. The Sabdārtha Cintā-
manī says :HB, VII, P-127; TM, PP-64-65.
4. Kullaka-Commentary on Manu, II.41, V.120; EI, XVI, P-272 
fn.
It is synonymous with modern saṅa, generally used for making Tab Paṭṭis & gunny bags. As is clear from its reference in Epigraphic India, it was procured from saṅa.

COLOURS:

The people of early medieval period were aware of the use of different colours. They had knowledge of this material and the technique of dyeing. Dyeing was done by the Washer-man. Various colours were used to make fashionable & attractive dresses. Some examples are given below to show the use of different colours for dyeing clothes during that period. It is found that cholis worn by women of Malwa & Rajasthan had various colours. Coloured Sari, Chunari, Chira or Lahanga and kanchuki were also the dresses of the Rajasthani women. During wedding ceremony, Rājyaśrī had covered her face with a red veil. Yellow garments were worn by the mother of a new born baby. Even today yellow garments are worn on the occasion of observing certain rituals.

1. HCCT, P-125; Paivalacchīnāmamālā, P-32, v, 237; Dvya, XI, 37; NC, XII, 49; XXII, 111.
2. AMK, 319, 263; Chau-ju-Kua, P-98; NC, XV-XVI (canton.); IM, PP-115, 164, 197; HCCT, P-202; HIED, I, P-107; Mānasollāsa, VV 1021-22, 35-36, Desīnāmamālā, II, 65, VI, 63, VII, 3X, 75, VIII, 37.
4. Viśal Deve Raśo, II 64-65, 80; III, 6.IV, 40.
5. HCCT, PP-128, 237.
6. Kād(NSP), P-125, AMK, 263, 319,
by a mother of a new born baby. The males generally liked white or light shades for their costumes, while the females favoured brighter coloured clothes which enhanced their beauty and charm. Indians used garments of different colours according to different seasons. White colour was for summer and red, pink, reddish or darkened for rainy season. Likewise sunflower colour was deemed suitable for autumn.

Almost all major shades were used for dyeing. These consisted of red, blue, green, yellow, orange and tawny colours. The dyes were prepared from materials like Manjistha, Kusumbha, Patala, Haridra and Kumkuma which were cultivated regularly for this purpose. Minerals

4. Ibid, P-69.
5. Kād(NSP), P-125.
6. Ratnāvali, I.
8. SP, XVIII, 34; Kīrātārjunīum, VII, 36 Śrāngāra Sātag, 97.
9. SP, VIII, 30; Ratnāvali, I, 20; HCCT, P-262.
10. Ibid.
11. Kād(NSP), P-125.
12. HCCT, P-125.
(dhaturaga) were also used. Bāṇa frequently mentions a large number of different varieties of colours, tint and some mixed tints, prepared by mixing primary colours.

Kṣemendra in his work Samayamātrkā gives some information about the contemporary dyes and their nature. According to him safflower was fugitive by nature; Saffron (Kumkuma) looked pretty when light, but displeasing when deep; the lac-dye held fast when hot, but was useless when cold. The maddar (manjisthā) held fast whether hot or cold. Oil was the enemy of the red ochre (Kāśāya). Turmeric was fugitive while indigo was permanent. The dyers thoroughly bleached the clothes to get better effects the clothes were tie-dyed. The colours used for dyeing were: lac-dye, safflower, shade of red lead, turmeric yellow, indigo, Nisanili (night-blue), parrot green, peacock-neck green, hamsa and kunda flower white. Citrambara was some kind of figured silk while

2. JORM (Journal of Oriental Research, Madras) III, 1933.
4. Ibid. v, 71.
citra-kapardaka was printed calico. Puṣpaka embroidered with gold was an elephant carpet. Kośa and ghatto were the stuffs dyed in safflower.

PAINTING DESIGNS ON CLOTHES:

The people in Northern India knew the art of making designs on clothes. The garments were made attractive with various designs printed on them. This industry (printing) flourished in line with the textile industry. Bāna mentions the designs of leaves and flowers on clothes. The term Kutilakrama-rupa-pallava-parabhaga consisted of four technical parts of the total process:

1. Kutilakrama:
   It means the indirect order.

2. Rupa:
   This word denotes the blocks used for printing.

3. Pallava:
   It describes the work of flowers and leaves on clothes.

1. Ibid, v-79.
2. Ibid.
5. HR, IV, P-143.
4. Parabhaga:

It means the printing of one colour on the surface of another colour.¹

The design was painted on the garments with gorocana pigment², Saffron paste³ and black aloe-wood paste⁴. The most favourite designs of this period were: a pair of swans⁵, stripes⁶, and floral patterns⁷.

Mathura produced a variety of fine striped cotton fabrics⁸. Garments of printed silk having marks of golden foot prints were also in vogue⁹. Fashionable persons put on the apparels having goose or swan motif pattern which was the favourite design prevailing during this period.

Stripes And Dots:

This pattern was made on the clothes of Kings¹⁰. Codrington gives references of simple groups of dots in textile

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¹ H B, VI, P-207; NC, XXI, 14-15.
² KB, P-10.
³ HCCT, P-125.
⁴ Ibid, P-16.
⁵ Ibid, P-197.
⁶ Watters, I, P-301.
⁷ HCCT, PP-95, 214.
⁸ Watters, I, P-301.
⁹ Desopadesa, VI, 9-10.
¹⁰ HCCT, PP-197, 203; Kād. Ridding, P-7.
design in Ajanta painting as 'bandhana'. In Bagh frescoes the females have striped under garments. Fine striped cotton clothes were produced at Mathura. The Chau-Ju-Kua has also praised the fine white flowered cotton garments.

This design was of three types.

1. Stripes set off with zigzag lines (shown in the sculpture of the Vaïtal Deul temple).
2. Stripes set off with oblique as well as horizontal double wavy lines on the clothes with flowers and scroll border (fashionable garments of this period).
3. Stripes set off with triple lines.

Design Of Spots:

Spotted garments were also in vogue as described by Bāṇa. Various stripes of cloth had been used for making spotted tunics imitating the tiger skin.

Spots Of Saffron Paste:

Marks with spots of saffron paste were made on clothes, which gave a beautiful look. Candatak was a lower garment,

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3. *Bagh Caves*, PL.E.
tinted with safflower dye with variegated spots.

**Paint With Gorocana Pigment:**

Silken garments of white colour, painted with Gorocana pigment were prepared for royal personalities.

**Geometrical Motifs:**

This print was in great use as Ajanta frescoes present a number of geometrical motifs printed on the garments.

**Stamped Design:**

This design was made on the cotton and silken clothes. The stamp was an impression of king’s foot with saffron.

**Plant Motif Or Floral Motif:**

It was the favourite design of the ladies and they wore the silken robes assorted with animal and floral motifs. Erotic criss-cross, floral decoration on a sari has been shown on a four armed image of the goddess from Katramal (Almora). It had foliage patterns with broad linings.

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1. KB, P-95.
2. HIED, I, P-107, III, P-43.
3. HB, VII, P-206; HCCT, PP-95, 214; Verma, B.S. op. cit. P-25 (Pl.19, 20, 23, etc.)
Damsal Painted Design:

The artisans were very efficient in making this design on the cloth. A picture of a damsal was painted on the cloth and it was very popular¹.

CRESCENT SHAPED MOON DESIGN:

This design was made on the umbrellas used by the royal persons. It was encircled by a heap of pearls.

Texture Decoration:

The cotton and shalmali both yield wool and hence the words 'krpastul' were employed which means 'texture decoration'². The clothes were first dyed and then dried. On dried clothes, some paintings of leaves and various trees were drawn. These paintings were drawn on the inside of the cloth and hence they were done in the reverse order of nature so that from outside it would show the flowers in their natural form and beauty. These paintings had great beauty and attractiveness.

Besides this, the thatches of pandals covered with masses of clothes having paintings prominent on them show that the contemporary art of painting on textile was quite developed.

1. DKD, P-118.
Tie Dye Method Of Colouring And Designing:

It was a particular method of cloth dyeing. This method is still common in Rajasthan and Gujrat where it is known as 'bandheja'. In this method the dyer first ties knots on the cloth at very small distances, thus dividing it into numerous distinct parts which he subsequently dyes in different colours. The tied cloth remains white. Afterwards, all knots are untied and the cloth is dried in shade. Thus; fine looking circular designs are made on the cloth. For this design the term 'Bahuvidha-bhakti' an art in which household ladies were proficient, has been used.

Embroidery:

The clothes whether plain or printed and of cotton, wool or silk were embroidered for making them fashionable. This technique flourished along with the textile industry. The richer sections of society used to wear gold embroidered clothes. Pundra country (North Bengal) was famous for richly embroidered and tastefully printed garments for many centuries even upto the Muslim times.

1. HB, IV, P-143; VII, P-207 Dr. Aggarwal, V.S. op. cit., P-75.
2. HB, IV, P-143; HCCT, P-237.
3. HCCT, PP-108.197; SP, II, 74; NC, XXI, 14-15; Kavyami-mämsä, 5, p-57; KuṭṭanImatam, p-12 V 66; Desopadesa, IV, 9-10.
In the profession of needle-craft artisans were very proficient. The awnings in the Prabhākarvardana's palace and used during queen Yasovati's confinement, were embroidered. The sculptures of this period testify that the uttariya (upper garment) worn by rich people had its ends embroidered with beautiful designs. The picture of a royal procession in Cava XVII in Ajanta represents horsemen wearing jackets up to the waist having short sleeves embroidered at the arms, neck and even in the front openings. An image of Saraswati from Pallu (Rajasthan) has a sari draped in a fashion, reaching to the ankles, having folds gathered between her legs, and ornamented with an embroidered border (front piece). The sculptures from Uttar Pradesh, Bengal and other places show women wearing fully embroidered saris.

Brocade:

Brocade was made for making the garments look beautiful and charming. During Pāla period, the belt which was often embroidered, or otherwise ornamented and which had a beautiful clap at the centre, resting over the bunched front pleats, was used. It was a flourished handicraft of that

1. NC, XXI, 14-15; Kāvyamimāsā, 5, P-57.
2. Ajanta, Lalit Kalā Academy, Pl.XIII.
3. NM, 53.14; 59.34.
4. DKD, P-144.
References of white silken robe embroidered with a hundred of diverse flowers and birds, made and worn by the people of that period, are numerous.

**Lace-Making (Jālīkāraṇ):**

Lace-making was an occupation of the women who were left unprovided by their husbands. It was considered an unobjectionable occupation adopted by the women. Mostly, the women used to make laces on different types of clothes made of different materials. It added to the beauty of the garment and also made them valuable. Medhātithi had referred to this art.

**Process of making clothes:**

For making clothes, the raw material i.e. cotton, wool, hair, muslin silk etc. had to go through various stages such as spinning, weaving, tailoring etc. From the very beginning of the History of Indian civilization, people had obtained a high degree of proficiency in spinning and weaving fine textiles. Excavations at 'Harappa and Mohanjo-daro' revealed that the Indus people were well acquainted with weaving cotton and woollen clothes as a large number of weaving implements found in the cities of this valley. This art was

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1. HCCT, F-95; Desopadesá, VI, 10.
well known in the age of the Rigveda. After this in Mauryan age Kautilya referred to a separate department, engaged in the manufacture of threads, coats, clothes and ropes. Weaving was under the charge of Superintendent. Some garments were so thin and fine that only the breath of a person made it known on the wearer's body; some could be determined on the body only by touch and not by vision and some were light and thin like a snake's slough.

Clearing and carding the raw materials:
At first the raw materials were collected. Then the same was cleared, and carded with the help of an instrument called pinjana*. It was the primary stage of textile industry. The words for carding, ginning and warpping are found in the work of Dāmodar Pandita-Uktivyaktiparakarana®. This suggests that there was no deviation in the weaving process from the later Vedic period to the period under study.

2. *Arthasāstra* BK.2, XXIII, Shamashastry, R P127.
3. *HR* IV, P-143; I, P-31; *KB*, PP-33, 361.
5. Dāmodar Pandita- Uktivyaktiparakarana, 39.8, 45.9, 40.16.
Spinning:

After cleaning the raw material spinning was done with the help of spindles, tarkuh, (Takli of modern days)*. This work was generally done by the women in their houses. Indian spinners were able to make Semitransparent silks and muslins of extreme fineness. The married women remained busy with spinning to enhance the income of their husbands. In Modern time also women of rural households use the same methods for spinning cotton to prepare yarn for clothes of the members of their families.

Weaving:

After spinning, the work of weaving started. The weaving instruments and implements were similar to those of the present days. Weaving shuttle and loom were used for the purpose of winding the threads and weaving. There were several terms to express these instruments e.g. vani or vana-
danda², vemana,³ avapana⁴ etc., for looms and trasarah and sūtravestana for shuttle⁵. Dampers were known as an aid in

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1. ACM, III, 575, 911.
2. ACM, III, 577.
3. Ibid.
4. Vaiśeṣikī Sāṁhitā, XIX, 83.
5. ACM, III, 576.
weaving as the term prasevaka (avapana) reveals\(^1\). The acts
of weaving and inter weaving are expressed by the terms like
Vana and Vyutih or Vyuta\(^2\). For weaving texture another term
'syutah' was used\(^3\) Sayana reckons weaving as one of the
sixty four kalās (arts)\(^4\). In the Harivaṃsa, a weaver and his
wife have been denoted by the term vemaka\(^5\). However in the
lexicons and inscriptions 'tantravaya' or 'tantravaya' is the
term applied to weaver\(^6\). Naiṣadhacharita and Amarkosa
described the machinery and the method employed in weaving
clothes\(^7\). In this process threads were spread on a loom and
then shuttle was applied. It leads to believe that weaving
was fairly common. During Medhātithi's time, married women
remained busy with weaving in order to supplement the income
of their husbands. Sculptures also prove this art. Patan in
Kashmir was a famous city for weaving cloth\(^8\). The woven

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2. ACM, III, 577.
5. Ibid, P-1013.
7. NC, I.12; Yasāstilakacāmpū, I, III, P-66; SMK, VI, P-43.
8. RT, V, 162.
cloth was dyed; printed or embroidered to make the same attractive and fashionable. The detailed description of these arts have already been given:

Tailoring:

This craft developed with the progress of textile industry. During 7th century A.D. stitching was done with the help of different threads. Both the sexes were fond of wearing cut and sewn garments. The people had great urge for sewn tight garments which made tailoring a profitable industry. Varahmihira has mentioned this particular occupation chosen by the people. The different types of blouses and upper garments of the males and females indicate the existence of expert tailors. Sewing was done with the help of needle and thread and it was called 'suchavayakarma'. It was of three types:

Sivana:

It was an art of making dresses by sewing pieces of cloth together.

1. SP, II, 74, P-44.
2. HCCT, PP-41,44,83, 261.
5. Ganguly, Anil Barban - Fine Arts in Ancient India, PP-129,130.
Uttana:

It was darning—an art of mending by interweaving.

Viracana:

It was an act of making covers, quilts etc. Embroidery, needle work of various designs on shawls, knitting etc. come under this method. Thus the tailors used needles, sewing thread and scissors. The stitching of clothes was fairly known. The Kanchuka, ghāgharā etc. of the women, Jamās or coats and other upper garments of the males were among the important dresses, which were duly stitched. The people during the reign of Yasovarman of Kanauj (720–750–53 A.D.) used stitched clothes. It reveals that the modern craft of tailors has its origin in the period under study. Along with the literature, archaeology also confirms the use of tailored garments. Ajanta paintings have shown well fitting dresses which were prevalent at that time\(^1\). A sculpture from Belwa near Gwalior shows a beautiful girl wearing a closefitting coat (Kurti), reaching below the waist, as her uttariya\(^2\). This type of dress is still quite popular among the ladies of Western India, particularly of Gujrat and Kathiawar. One of the bricks tiles of Harwan depicts a lady

\[\text{\(^{1}\) Ghurye G.S. op. cit. P1-206-207.} \]
\[\text{\(^{2}\) NM PL.XVI.} \]
wearing a kind of close-fitting turban.\textsuperscript{1} The above description confirms that expert tailoring which was known to the people of India was an imaginative art.

III Tools and instruments:

These were instruments of various types which were used for making clothes:

Pinjana:

Its another name was dhuni and it was also called bow\textsuperscript{2}. This instrument was used for clearing and carding the cotton or other raw material.

Tarkuh:

It was an instrument used for spinning\textsuperscript{3}. After clearing and carding of the cotton, spindles which were called tarkuh were used for spinning.

Weaving Shuttle:

It was also called trasarah and sutravestana by which weaving was done.\textsuperscript{4}

\begin{itemize}
\item[1.] Kak R.C.- \textit{op. cit.} PL.XXIV, fig. 5.
\item[2.] ACM, III, 576; 912; Vaijayanti 136.19.
\item[3.] ACM, III, 576; 912; Vaijanthi 136.19
\item[4.] Bālarāmāyana, III, 85; ACM, III, 577; 913; Vaijayanti 136.17; Yasastilakcampa, I, III, P-66; SMK, VI, P-43.
\end{itemize}
Loom:

It was used for winding the threads and for weaving\(^1\). Other terms to express this instrument were vani or vanadan-da\(^2\), vama, vemana\(^3\), avapana\(^4\) etc. It was used to make the cloth fresh. From raw material bark, fruit, insects, hair etc. the fresh cloth was sorted out. The loom had been made of bamboo. The cloth fresh from the loom was called tantra-kam or nispravani.

Vemana:

It was a weaving rod and was an important tool of the weavers\(^5\).

Vyutih or Vyuta:

It was the tool used for weaving and interweaving\(^6\).

Thuri:

It was a weaver's implement\(^7\). In desīnāmamālā of Hemchandra, its mention has been found.

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1. SMK, VI, P-43; Yasāstitilakcāmpū, I, III, P-66.
2. ACM, III, 577; 913; Vaijavyantī, 136.16.
3. Vaijavyv/ Samhitā XIX, 83; Vaijavyantī 136.16.
6. ACM II, 577.
7. Desīnāmamālā Vi, 28.
Ponia:

It was described as a spindle with yarn. It was used for making cloths\(^1\).

Yarn:

It was śūtra or tantu in plural which was used for making clothes\(^2\). In the charyydgiti of the 10th-11th century A.D., a vivid description of spinning yarn has been given. Sewing threads were also used by the tailors for making clothes. Ucchhaho was also on yarn\(^3\).

Needles or Tujis:

Tujis or eyeless wooden needles were the instruments used in making patterns on the strips the process being analogous to modern shawl weaving in Kashmir. Shawl-weaving was a cottage craft in Kashmir. This cottage art was learnt by the learners from their teachers who always spent their time in spinning, weaving and drawing patterns with tujis or eyeless needles\(^4\) which shows how great was their interest in developing novel designs & patterns.

Scissors:

It was used by the tailors for making various types of clothes. It was made of iron generally and used as an instrument for cutting clothes\(^1\).

Citrapaṭṭa:

It was utilized for drawing paintings\(^2\).

Hairs:

Colouring and design making was done with the help of an instrument made of hairs in order to make the clothes attractive and beautiful.

Damppers:

These were the helping means of spinning and weaving work. The term prasevka (avapana) indicates this technique.

Syuth:

For weaving texture the term 'syuth was used\(^3\).

Tantravaya:

It was applied to weaver\(^4\). It has been mentioned in the lexicons and inscriptions.

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1. ACM, III, 911.
2. TM, PP-164-165.
3. ACM, III, 576
Cartana:

It was the weaver's comb, used in making cloths.

IV Important Centres of Textile Industry:

The literature of the period (600-1200 A.D.) not only threw considerable light on the degrees of perfection of the textile industry but also made reference of the centres, famous for the preparation of clothes along with the different varieties produced in these centres.

Bengal:

Bengal was a very rich centre of textile industry. According to Rājasēkhara, embroidered white Kauṣeyya clothes were made here. Kṣauma variety of clothes was also its product. Sulaiman in 9th century A.D. has remarked that in the kingdom of Rahmi (i.e. Bengal), there was a stuff not to be found elsewhere. The material was very fine and delicate and the dress, made of it, could pass through a signet ring. He further described that 10,000 to 15,000 men in the army of Rahmi Kingdom were employed in fulling and washing clothes.

2. HIED, I, PP-14, 361; JRAS (1895), PP-531-32; Mānasollāsa vv. 1017-20; Periplus, PP-34, 42, 43.
5. HIED, I, P-361.
It was a famous centre for cotton. Pundra country (North Bengal) produced a type of Ksauma fabric and was famous for its Dukula.

Kāmrūpa (ASSAM):

Karpāsa (cotton) was used in Assam. Kambala (woolen cloth) was also in great use due to its cold climate. It also produced silk clothes from very early times. Jāṭi-puṭṭa which was the mo-nga a silk of Assam was available in the form of long pieces. In 7th century Kāmrūpa was the home of the Kṣauma or malla. For example, Bhāskarvarman, the king of Assam (Kāmrūpa), presented to king Harṣa, many long pieces of Kṣauma variety, which were kept rolled in multi coloured cane baskets; and its peculiarity was that it could withstand washing and cleaning.

Mathura:

It was famous city for fine striped cotton cloth.

2. HCCT, P-71; HR, III, P-85.
3. HR, III, P-85.
5. Periplus, PP-264,267
6. HR, VII, P-217; TM, P-51.
7. Watters, I, P-301.
Malwa :

It was also a great center of textile industry. White cotton of this place was very common as every year 2000 oxen or more, laden with cotton stuff were sent over the roads to other countries for barter\(^1\). Wassaf testifies that fine Kirbas (linen) were among the precious articles carried off by the victorious people\(^2\). This territory provided raw materials for this industry. In the Chandella records 'Kar-pasa' (cotton) together with 'Kṣauma' (silk) and 'Saṇa' and other materials for finished textile goods invariably occurs as products of the place. It points out that this industry was monopolised by the Chandella Kings and their territory was famous for raw material for preparing clothes. It was also great centre of weaving industry\(^3\).

Hala :

The Kingdom of Hala was remarkable for making the superior quality of fabrics\(^4\). The manufactured fabric could not be exported without the stamp of the king which was an impression of his foot with saffron.

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1. Chau-ju-kua, P-93.
2. HIED, III, P-31.
3. PCM, II, 66.
4. HIED, I, P-107
Banaras:

It remained famous for its silk industry from earliest times. It maintained that fame during the period under survey. Ahmad Nialtgin had plundered the whole market of the drapers. Cotton was also grown in the suburbs of Benaras.

Kanauj:

It was a small but populous town and famous for producing velvets and stuff in large quantity for making turbans.

Patan:

It was a famous centre for silk-weaving. The principal articles of its trade and commerce were the manufactured woolen goods.

Kashmir:

It was an important centre of textile industry. Its inhabitants used white linen garments which was the chief product of this place. Various kinds of woolen blankets, cotton clothes and hemp-made garments were also manufactu-
red. The fur of Ranku deer which constantly gave out the fragrance of musk was used for making white blankets. Shawl weaving was the cottage craft in Kashmir.

**Paithan:**

The chief product of this country was super fine textile which was sold at very high prices. Marco Polo also speaks of cotton plants twenty feet high and of the fine texture of clothes prepared at this place. He notes that the most delicate and high price buckram, sooth like the tissue of spiders web were its products. Kings and queens of every corner of the world felt happy in wearing the same.

**Gujrat:**

Indigo and cotton materials of every description were its products. It was the centre of textile industry and Chauju-Kua has praised its fine white flowered (or dotted) cotton garments.

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1. RT, IV, 349; V, 162; VIII, 857.
2. VDC, III, XVI, 48, P-123; XVIII, 31, P-201
3. Narmamamālā, II, 45
4. Marcopola, II, 391; Periplus, P-43
5. Ibid.
6. Chau-Ju-Kua, P-92
7. Ibid, P-98
Multan:
This town was very famous for the manufacture of cotton cloth which was sold in the neighbouring countries\textsuperscript{1}.

Jallandhar:
It was the centre of great products of velvets and other stuffs, plain and printed.\textsuperscript{2}

Sindh:
It was known for fine white flowered (or dotted) cotton stuffs\textsuperscript{3}.

Anilavad
It was also a well known centre of textile products, decorative patterns and colours\textsuperscript{4}.

The other well known places in the textile industry were: Combay, Magadha, Mathura, paranta, Kalinga, Kasi, Vatsa and Mahiśa.

V Role and Status of Textile Workers:
The description of textile workers i.e. weavers, cloth dyers and printers and washer-women and their status in

\begin{itemize}
  \item HIED, I, P-92,; Mānasollāśa vv 17-20.
  \item Hudūd-ul-Ālam, P-90.
  \item Chau-ju-Kua, P-98.
  \item Mānasollāśa vv 17-20.
\end{itemize}
society may be analysed from the references in the contemporary literature and epigraphs\(^1\). Some prosperous weavers were running bigger units successfully by engaging helpers on wages at their factories\(^2\). During the period under study we come across an incident about a very talented and handsome textile worker who was so expert and quick in cloth making that he could weave enough material for five pairs of garments every day. Due to this high skill and his good looks, he proposed to marry the daughter of king Mahavarāha. When the latter asked about the display of his products, he (the weaver) explained that, of the five pairs, one was given away to a Brāhmaṇa, the second was offered to Lord Śiva; third was worn by him; the fourth was given to his wife and the fifth was sold so that he may live on the proceeds\(^3\).

This shows how morally honest were some of the textile workers. The position and status of workers was on the whole good, but at the same time, there were in them, drunkards and profligates also. There is a case of Kapardi in the city of Madhumati who is described as invariably being reprimanded by his two wives for his addiction to vices\(^4\). But the smriti literature does not regard the weavers as

\(^{1}\) EI, XXIX, P-87 fn, XIX, P-205.
\(^{2}\) Jain, J.C. - Prakrit Jain Kathā Sāhitv, P-59.
\(^{3}\) KSS., 52, 99-100, P-257
\(^{4}\) PPS. 51, P-100
untouchables. The description given by Alberuni gives the idea that the well developed weaving industry of ancient India was a monopoly in the hands of untouchables. Bāna narrates that during Rājyāśrī's marriage, piles of textiles were arrayed at the palace and some of the garments were made by "ancient city matrons cunning in diverse ways of cutting and measuring", while those already made were being dyed by washermen¹. The old and expert ladies employed at the palace also dyed the clothes. The garments were sewn properly by expert hands in this subtle branch of art after measuring and cutting the textures. He also referred to the making of jackets overlaid with star like pearls². Tailoring won sufficient significance to find a place in the lexicons³. Varāhamihira has mentioned tailors who were well versed in their profession, who earned their living by working with the needle⁴. Mālwa was rich in cotton products and Paramāra Government had a separate Department of this industry, the chief concern of which was to foster cotton industry⁵. Silk weavers had a busy time as the people had

1. Ryder, D.C., P-117.
2. HCCT, P-125.
5. Seth, Dr. K.N., History of the Parāmārs, P-240.
great fascination for silken garments. They had their own association. Their guild had built a sun-temple at Mandsore. This is a proof of their sound financial position.

The weavers could rise to higher posts also. For example, a traditional weaver named Dhoyi had attained the position of a court poet in the kingdom of king Lakṣamaṇsen. In Medhātithi's time, married women remained busy with spinning and weaving in order to supplement the income of their husbands. The discarded women also had to live by such unobjectionable occupation as spinning (Kartana) and lace-making (Jālīkakaraṇa)\(^1\). The widows were forced to live by their own labour and had to subsist by the same occupations. During the period of the Raśipūt rulers (Chandellas) this industry was monopolised by the kings. No private unlicensed industrialists were allowed to carry on the business. The Govt. controlled the production of Karpasa, Kṣauma and Saṇa etc. The Chandella territory was famous for raw goods for preparing cloths.

All these references show that the cloth workers had high position in society because they catered to the most basic needs of the people. Fashions changed and the workers, according to their talent and ability fulfilled the needs of

\(^1\) Bhārtī Vidya, PP-400-401.
all classes of the society. Rich and poor, males and females, young and old all were fond of wearing clothes of numerous varieties. The clothes were dyed, printed and embroidered to make them attractive and charming. Tailoring had also been done and it had won sufficient fame. The fashion of the use of fitting garments was making headway which made tailoring a profitable industry. Cut and sewn garments were worn by both the sexes.

The flourishing textile industry had helped to develop ancillary industries like printing, dyeing, embroidery and tailoring. These have provided ample opportunities to the textile-workers to exhibit their skill and artistic talent.