

C H A P T E R - V

HAIR STYLE

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The luxuries and vagaries of fashion regarding the arrangement of hair or the decoration of head are shown in the sculptures. The sculpture in the Khandagiri and Udayagiri caves retain the varieties in the arrangement of coiffures, that men and women preferred during the earlier part of the period under review. Generally men like women, wore their hair long and tied in knots with curled locks in front and sides. The hair dress normally confirms on two top knots bordered by a band of hair-locks at the base. These two knots are generally arranged vertically above the head. Sometimes one of these two knots is arranged in the centre and other slightly tilting to the side. In rare instances, however we find the hair is tied on three knots over the head. In this case the central knot is more decorated and sumptuous than the tow side ones. The band of the locks at the base covering the forehead in the semicircular fashion is arranged in a series of curled locks. Occassionally, they are extended to the ears. The top knots are provided with chaplet-like bands to retain them in a required manner for a long time.

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The major portion of the hair of ladies are some times gathered on the top and tide in a piece of cloth or to a side and fashioned in several designs. In cases, where they are gathered at the top, a band of curled locks or ringlets of hair decorate the forehead. The often, run up to the top most part of the ears. In another variety, the curled locks commencing from the forehead fall on one side or brought to the back.

In some cases, the hair, the ringlets of which are pinned to the head, is gathered in a knot. Sometimes, the hair is entirely arranged in ringlets and held in chaplets, allowing them to fall on either side. In plain varieties the hair is just cumbed behind and the end tied in a knot. In another instance, the hair is combed back but having a few locks of hair on the forehead. In another case, it is just gathered at the top in a building shape or in a roundish bun. The hair is also plaited in a single pig tail and allowed to fall at the back on the occiput or to dangle almost to the hips. Another form of hair-do is to comb the hair towards the top and tie them in the middle leaving two bunches on

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either side. Sometimes, the hair is tied in a knot or kept in the shape of a spiral at the top, dragged to a side and made to rest on a shoulder.

The gifted artists have carved out on the splended temples the various modes of hair-do, that prevailed in Orissa during the later part of period under survey. Generally, men and women after combing their hair upwards from all sides, arranged it in a bun at the top. Pearl strings (alakā) or, ordinary chord was tied at the base of the bun inorder to separate it from the curve of the skull. Sometimes the buns are fashioned in afloral-bunch shape or leaf-cluster design. Sometimes the upper hair was left loose in curves or arranged in a coil instead of forming a bun. In such a style the hair was coiled either up-wards or downwards. A variation that can be noticed in this style is arrangement of hair in a cornsheaf fashion.

Another important hair style, that was popular amongst the dancers, is the one in which the hair-locks were shown dropping towards the forehead in beautiful curls. Some of these curled locks

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even reached the proximity of the ears and the cheeks.

The women sometimes split their hair in two parts in the centre and arranged it in a beautiful coiffure at the back of the head. Style was, however, not very common.

In all the hair styles a beautiful band of pearl string is tied between the forehead and hair-locks as a line of demarcation³⁵². In some cases unmanageable hair of the forehead is set beautifully in small curls below the pearl string³⁵³.

The hair-do depicted in the Vaitāla, Siṣiresvara and Markandesvara temples represents a definite advance in style. The stupalike bun was converted into a cushion-like style. The beauty of such cushion-coiffure could be enhanced by allowing some hair fizzle away around it or by dressing the hair in coil-cushion fashion.

352. JBORS, Vol.V, P.566 also see B.Misra, Orissa under Bhauma-kings, p.56.

353. R.L.Mitra, Antiquities of Orissa, Vol.I, PL.XXV, fig.96.

We notice sudden emergence of innumerable feminine hair style in the Liṅgarāj, Mukteśvara, Rājarāni and Brahmesvara temples. The female hair style became ornamental, beautiful and impressive. On the other hand male hair styles had undergone little change. This new trait suggests that Orissan women-folk had suddenly grown conscious of their coiffures.

The general tendency among the women was to comb the hair towards the back and arrange it in a Juda of various shapes above the neck³⁵⁴. The Juda could be either round or elongated, loosely tied or beautifully coiled. A piece of Sandal Wood, a precious metal or an ivory object was used to give impressive shape to the Juda. Sometimes, the hair is kept loosely hanging downwards at the back in the shape of a waves or a snake³⁵⁵. Beautiful pear strings and precious ornaments were used in the coiffures.

Though the men were fond of bun shaped hair style, they generally left a lock towards the forehead

354. See photograph No.27, 28 and 31.
355. CII, Vol.III, p.291, l.4.

*Maha
Datta
writing*

in the shape of a bouquet³⁵⁶.

The lines depicting the details of hair are absent in the temples constructed during the Gaṅga period. It may be either due to the use of hair^K not or due to the combing of the hair very tight with the help of bee's wax³⁵⁷.

Some interesting aspects of male hair dress in the Gaṅga period are Jata (matted hair), Chuti (pit-tail) and moustach. The women in the Ganga period were fond of wearing golden ornaments that resembled flowers at the back of the head, pinned either to the braided hair or to the coiffure³⁵⁸.

The literary as well as epigraphic evidences indicate that the lovely maidens coloured their feet with lac-dye (alaktaka), lips with red-dye(yavaka), and applied a streak of vermillion (sindura) as well as a circular mark of kumkuma and on their foreheads³⁵⁹.

356. JBORS, Vol.XVII, P.10,11,25-28.

357. JOPHS, (N.S.), Vol.IX, pt.1, p.22.

358. SII, Vol.VI, nos.933-1190.

359. Naisadhacharita, XVI, P.71, Sarala Mahabharata, Adiparva.

Such women also decorated their cheeks with figure of leaves (patrankura)³⁶⁰ and eyes with collyrium (kajala)³⁶¹. They also decorated their cheeks with musks³⁶² and saffron marks³⁶³. The sculptures from various temples reveal that the women apply kumkuma and sindura with one hand and hold the mirror in the other³⁶⁴. The Rajim³⁶⁵ and Baloda³⁶⁶ plates of Tivaradeva contain references to mirror. The use of cosmetics, unguents and perfumes by the women for a personal embellishment is also indicated by the epigraphic records of the period under survey³⁶⁷. The application of sandal paste and scented oil by the women on their body and hair respectively was in vogue during Gajapati period³⁶⁸. The same was probably prevalent during the period under review.

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360. B.Das, The Bhaumakaras and Their Times, P.170, B.Mishra, Orissa Under the Bhauma kings.
361. EI, Vol.XXXI, P.222 ff 1.12. Collegrium was prepared from the soot of a lamp collected by a Vassal (Naisadhacharita, XXII, 31).
362. S.N.Rajguru, Inscriptions of Orissa, Vol.IV, P.260.
363. Ibid, pp.29. 37.
364. See photographs no.29 and 30.
365. CII, Vol.III, p.29, 1.15.
366. EI, Vol.lII, p.102, 1.16.
367. EI, Vol.XXXVIII, p.256, B.Mishra, Orissa under the Bhauma kings, pp.19,49.
368. Sarala Mahabharata, Virataparva, p.184, Varaparva, p.284.

Some favourite practices among the women, in were the colouring their teeth, painting of their breasts, etc³⁶⁹. Dying the nails by women as mentioned by Dhoyi³⁷⁰ and Rajasekhara³⁷¹ might have been in vogue in medieval Orissa, since Sriharsa tells us that women grew long nails³⁷².

Thus the men and women of ancient and medieval Orissa were thoroughly conversant with putting on various types of costumes, wearing different kinds of ornaments, arranging various types of coiffure and using different kinds of cosmetics for enhancing their beauty and grace.

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369. Agama Samksipta Sara, Orissa State Museum Library Catalogue, no. T-1/A.
370. Pavanaduta, V.43.
371. Kanpuramanjari, pp.47. 70.
372. Naisadhacharita, Vol.XII, p.75.