CHAPTER - XI

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The speech and action of the actor embrace three of the four main elements which, according to Sanskrit dramatic theory, form the basis of theatrical representation. The last element includes within itself all extraneous aids that assist the actor in his art and is called Āhārya-abhinaya or extraneous representation. In the last two chapters, a fairly comprehensive account has been given of the actor's technique of speech and action, and let us now take up the Āhārya-abhinaya which helps his technique externally. The Āhārya-abhinaya is divided under three main headings, namely, Pūṣṭa (lit., models) or stage properties, Alamkāra or costume and ornaments and Añgara-śajā or make-up. We shall begin our discussion with the Pūṣṭa or all those devices that are extraneously employed on the stage for bringing about the required visual effects.

(i) Stage Properties.

The stage-machinery of the Sanskrit theatre was simple in the extreme. The dramatic dialogue being more poetic than straight and the acting more conventionalized and stylized than realistic, never did there arise the question of using elaborate true-to-life scenic equipment on the Sanskrit stage. The dramatist has kept little room for the use of any stage-sets in the modern sense, that would have represented before the audience the scene of action with its topographically accurate details. He handles his pen like a brush to paint the background for the dramatic action, and the task of representing it visually before the mind's eye of the spectator is entrusted to the actor himself. The conventional and symbolic movement, forcibly delivered metrical speech with its brilliant word-painting and the colourful costume of the actor amply compensated for the austere simplicity of the stage. None the less, the use of a minimum amount of stage properties has been sanctioned by the authorities on drama and there is no doubt that minor accessories and hand-props were used on the stage to a limited extent.

1. NŚ. xxx. 5.
Imitations made specially for a dramatic performance, after real objects, used in actual life, are called stage properties. Bharata says that whichever objects used by the people in real life, all that can be used in a dramatic performance. Thus in principle he allows any object to be represented by its imitation though their use in actual practice would depend on the practicability of their presentation on the stage. According to Bharata, the stage properties may be fashioned in conformity with either the realistic or the conventional practice. Those properties having exact likeness of real objects are said to be realistic and those which appear unnatural are conventional properties.

Even most of the realistic accessories used in the Sanskrit theatre were not the actual ones used in real life, but those especially wrought after natural forms. Thus a chair presented on the stage might not be an actual chair used in a palace or a house, but one made of light wood and presumably with less workmanship. It should be so light that an actor could easily lift it when shifting it. Such objects made of metal and stone as would cause fatigue in actors were not allowed to be used on the stage. Their imitations could be used but they were required to be manufactured by a skilled artisan who had specialized in the art of making stage properties. But musical instruments played by actors on the stage may have been real ones.

The Pustas fall into three groups, namely, Sandhima, Vyājima and Veštima. Models fashioned by stretching skins or cloths on frameworks made of light wood like bamboo and birch are called Sandhima. Thin mats woven out of palm-leaves might be used in case cloths were not available. Mechanical devices manipulated by pulling of strings and similar means are classed under the Pustas known as Vyājima or artifice. Such apparatuses as made by giving a coating of bees' wax, lac and the like are called Veštima or coated.

1. NŚ. xxi. 201.
2. Ibid., 172.
3. Ibid., 203.
4. Ibid., 204 f.
5. Malayavati’s lyre in the Nāgānanda and that played by Aranyakā in the Priyadarśikā, for example.
7. Ibid., 7.
8. Ibid., 208.
Bharata states that skeleton frames of mountains, rocks, palaces, temples, horses, elephants, chariots, aerial cars and houses may first be made of bamboo splints and then covered with painted cloth so as to give them the likeness of real objects. Banner-staffs, armour, shields and all sorts of weapon such as arrows, swords, lances, spikes, darts and spears were made out of bamboo splints and covered with cloth, bees' wax and sheets of mica. Various kinds of fruit and flowers too might be made with the gourd-shell, cloth, wax and lac.

Although Bharata does not preclude anything from being represented on the stage by means of stage properties, the range of scenic apparatuses used in actual practice was conceivably very much limited. He himself believes that palaces, houses, vehicles, horses, elephants and various kinds of missile cannot be represented realistically on the stage. They were therefore to be represented conventionally either by means of models of the same or by living beings. Models of such objects and animals were not generally favoured in the actual presentation of a drama. How the natural setting in which an action takes place is represented by the characters through the medium of word-painting has already been discussed. That the summit of the Hemakūṭa mountain where Dusyanta is driven by good fortune to pay homage to Sage Mārica and on which the heavenly nymphs are waiting anxiously for Pururavas is represented on the stage by means of a model is hard to believe. In the first instance, the king paints the scene in a short but graphic description of the mountain as viewed from above, and in the second, all the nymphs declare in unison that they will be waiting for Pururavas 'on the top of this Hemakūṭa'. What the audience want to hear is the word 'Hemakūṭa' and they know now to delineate the picture accordingly in their minds.

Houses and palaces are not generally visually represented on the stage. In the foreseecome of many a Sanskrit play, the Sūtrakāra turns towards the curtain and says, "This is our house. Let me enter". There is nothing visible to the audience save the bare stage and the rear

1. Nā. xxi. 9, 164-170, 205-209.
2. Ibid., 202.
3. Cf. the rook in the Nāgānḍa where the Garuda gets ready to devour his prey, and the Himalaya in the Pārvatīparinaya.
curtain to represent the house, and the Sūtradhāra makes movements as if entering the house. The space behind the curtain is supposed to serve as the inner chamber of the house. At his command, the Naṭi, his wife, or the Pāripārvika, his assistant, enters from behind the curtain. If there was any structure on the stage to represent Cāṇakya's residence in the Mudrārākṣasa, there would have been no necessity for the Kaścoukin to describe the cottage in a verse. Ascending or descending a lofty palace is shown exclusively by pantomime. Often we come across the stage directions 'spāṇāvataragaḥ nāṭayati', 'arohaṇaṃ nāṭayati' and the like.

In the third Act of the Vikramorvaśīya, when the king says "Lead the way to the Naḍiharmya palace", the Vidūṣaka remarks, "This way, this way, Your Majesty. By this marble staircase resembling the ripples of the river Gaṅgā may Your Majesty ascend to the Naḍiharmya palace pleasing at every time". "You may go up first", says the king. Then all the characters are seen gesticulating ascending the stairs.

We are almost certain that there was no attempt to make the stage closely resemble the supposed scene of action. G.K. Bhatt is certainly wrong when he suggests that there may have been a compartmental division of the stage. If we imagine that the stage was divided into several compartments by means of wooden frames or something of the sort to show Vasantasena's apartment and the place where Madaniṇa and Śārvilaka are conversing in Act IV of the Mṛchakatika, how can be shown the eight courtyards of the hetaera's mansion as described by the Vidūṣaka in the same Act? We who are accustomed to realistic effects of the cinema and the modern theatre may have our misgivings about the successful presentation on the literally bare stage of a play with a complicated plot like the Mṛchakatika, but our ancients were least concerned about such artificial scenic effects.

We have also no evidence to assume that models of chariots, perhaps with the exception of Rohasena's toy clay cart in the Mṛchakatika, were presented on the stage. Dusyanta's chariot-ride in pursuit of the imaginary deer is nothing but a duet dance, one actor gesticulating driving a chariot to represent the charioteer and the other playing the role of Dusyanta, wielding a bow. The stylized movements

of the actors' legs would be in perfect harmony with the percussion and instrumental music in order to give one the impression that the two characters were riding in a chariot. One hand of the charioteer would show the controlling of the reins and the other hand the handling of the whip. An imitation 'bow in the hand of the king may not have been an absolute must, and, in all probability, he did not carry one, because the stage direction requires him to mime his fixing of the arrow. An appropriate hana-gesture would have been sufficient to show the wielding of the bow. The spectacular first scene in the first Act of the Śākuntala has therefore more dance than pure acting. The heavenly nymph, Śānumati's arrival by air in the same play and the aerial journey of Purūravas in the first Act and the fourth Act of the Vikramorvaśīya may also be conceived in the same light.

Interestingly enough, the Sanskrit dramatists seem to have tried their best to avoid representation of animals like elephants, horses and oxen on the stage. There is, however, a singular instance in the lost Udayanaśarita, in which we hear of the making of a mechanical elephant. This may have been done by two or four actors hidden inside an elaborate framework constructed of wood and covered with skins or cloth to resemble a huge elephant. Both Bharata and Abhinava expressly state that the representation of persons with funny faces, and animals and beasts like asses, camels, horses, oxen and elephants should be done by actors wearing masks made of clay, wood, lac or hide. The remaining parts of their bodies were appropriately made up with colour or covered with cloth. The lion cub in the last Act of the Śākuntala with whom the little Sarvadamana is playing was most probably

1. N.S. xii. 88-90; see also above, pp. 238 ff.
represented by a masked actor properly costumed and made up. Bharata further says that the actors should imitate animals by means of specific gaits and limb movements. In representing grotesque and formidable creatures as those having many heads, many hands and many legs, the actors used to wear imitation heads, hands and legs made of straw, splints of wood and hard shell of the gourd.

It is most unlikely that horses drawing chariots were represented realistically, and this point has been fully discussed in Chapter IX. The hand and leg movements of the actor playing the charioteer would provide the outline of the entire picture of a moving chariot, whose degree of perfection would depend on the imaginative power of the individuals who constituted the audience. If horses were represented at all, it must have been done by clever dancers depicting movements of horses. By 'sajiva' Bharata means, to all appearance, persons representing animals and inanimate objects like chariots, machines, missiles and so forth, and certainly not live animals as held by some. Bharata even says that birds and animals spoke human tongue on the stage.

Over-elaborate and ultra-realistic scenic effects would tend to distract the spectator's attention from the play. The audience who witness a scene presenting the interior of a drawing-room or a replica of a ship with all its minute details for instance, would naturally keep themselves busy studying the scenic equipment by trying to judge to what extent the set-designer has resorted to realism or wondering how certain details have been so realistically depicted, rather than following the acting and the dialogue. The people who walk past a cow by the road-side with perfect indifference, are bound to become excited and let the passing dramatic impressions slip out of their hands, when the same is brought on the stage, because the curious animal would unfailingly become the centre of their attention, particularly so if it happens to be intractable. Thus realism can defeat its own purpose. This simple truth was fully realized by the ancient Sanskrit dramatists.

1. Nś. xxv. 69 f.
3. Ibid., 5, 162 f.
4. Ibid., 92-94.
5. See above, pp. 238 ff.
Bhasa has been able to produce great dramatic effects by getting living persons to represent missiles. In two of his plays, the Dūtavākya and the Kālacarita, the divine missile of Vasudeva and his vehicle Garuda not only appear on the stage but also talk.

The most important and widely used of all stage properties seems to have been the seat. Quite often the interlocutors deliver their lines while standing and it is only when it is absolutely necessary that they are made to sit. These seats are again more conventional than realistic, and a roughly wrought wooden bench may conveniently pass for the stone-seat which we always find in the royal pleasure-park. Every arbour of creepers invariably has a stone-seat. When the spectator hears a character remark, "This Māchāvirī-bower furnished with a marble-seat with its lovely flower-offerings appears to bid us welcome", what he sees on the stage is only a wooden bench presumably with flowers strewn over it, and the non-existent Māchāvirī-bower has to be painted in his imagination. Sometimes as many as six seats are brought on the stage. In Act I of the Mālavikāgītā, there are at least six seats for the king, the queen, the Vidyāsaka, the Parivrajikā and the two dancing teachers. Two seats are brought by the attendants for the two teachers.

Probably because most of the Sanskrit plays have been written round the ancient court life, Bharata deals at length with the various types of seat to be occupied by persons of different ranks and walks of life when they are inside the king's court. The lion-seats (thrones) are for gods, kings and their chief queens. The throne must have been a very common stage paraphernalia, and among the several things which the different gods presented Bharata and his troupe with after seeing their first performance in heaven was a throne. Priests, ministers and their wives are offered cane-seats and the commander of the army, the crown prince and the king's wives other than the chief queen Hunda seats. The king's other sons shall sit on the carpet. Wooden benches are recommended for Brahmins, their wives...
merchants while the bare floor is the place for the rest of the womenfolk. But a person may sit anywhere he likes when inside his own house. The seats for ascetics vary according to the nature of the order they are following and the vows they are observing. When officiating at a sacrifice such as casting clarified butter into the sacred fire and offering a libation of water to the departed parents one should sit on a Vṛṣi (a seat made of Kusa grass), a Munda or cane seat. The king should honour them by offering suitable seats when members of the nobility visit him. To his superiors he should offer seats higher than his own, to those inferior to him lower seats and to his equals seats equal to his own, while people of low birth should be made to sit on the floor. In the Dūtavākyā we hear of Duryodhana's offering different types of seat to different individuals. The preceptor is offered the Kurmasana (tortoise-seat), the grandfather the Simhasana (lion-seat) and the maternal uncle the Camasana (hide-seat). One should sit on the floor or on a wooden bench when one is before one's preceptor, the king and the spiritual guide. But this rule need not and cannot be observed when one is travelling with them in a boat, in a chariot or on an elephant.

External trappings were superfluous for a stage on which the actor was the only focal point of the audience's interest. A couple of plain wooden chairs and a small wooden cot would have therefore satisfied the basic requirements for a typical Sanskrit stage. In the Mālavikāgīmātra Queen Dhārīṇī who is suffering from a sore foot is discovered lying on a bed, and in the Svapnavasavadatta the king falls asleep on the bed that has been made ready for Padmāvatī. In the Pratijñāyaugandharāyaṇa the captured Yaugandharāyaṇa is brought on a stretcher. In the Mrochakatika, however, we find some evidence of the use of some sort of stage-sets but we know nothing about their exact nature. Śārvilaka who breaks into Cārūdatta's house ascertains that it must be the house of a play-director for he notices a number of musical instruments and models ('pustakā') in different parts of the

1. Nā. xii. 211 ff.
2. It may however be noted that the persons and seats referred to in this particular scene are not present on the stage, but purely imaginary. See above, pp. 256 f.
5. Act v.
house¹. The masculine 'ami pustakāḥ' refers most probably to models and not to books ('pustakāni') as interpreted by some². We cannot however say whether these models referred to are heavy stage-sets or light hand-props, and there is no guarantee that they were actually shown on the stage. Nevertheless, there is no doubt that a large number of small portable properties were used in the Sanskrit theatre. Imitations of weapons such as bows, arrows and swords may have been used. In the concluding Act of the Vikramorvaśīya we see a gem and an arrow are brought before the king and a little later the little prince Āyuṣ with a bow in his hand. The sword, one of the royal paraphernalia, is worn by kings and also by officers of high rank like generals and ministers. Even the Viṣṇa in the Mṛchakaṭāṭika carries a sword with him³. Display of weapons is one of the main attractions of the Venīsamhāra.

The Dandakāṭṭha of the Vidūṣaka is a crooked stick made from Kapittha, wood-apple (Bilva) or bamboo wood⁴. Among other personal props that seem to have been used on the stage are pots, ascetics' water-pots⁵, chalices⁶, balls⁷, imitation lutes⁸, lamps⁹, fans¹⁰, flowers, palettes¹¹ and so on. Though Bharata says fruits, flowers and various kinds of vessel too may be made with wax, we do not know whether it was done so or whether the actual objects were used.

Just as the audience and the actors are accustomed to ignore, on the multiple stage, those characters taking part in a scene other than the one whose action is in progress at the moment, and even to ignore a character making an aside in the same running scene, so can any stage property not relevant to the scene be easily overlooked. Sometimes a property may remain throughout an Act though it is used only in one Act and out of place in another. In Act IV of the Mahāvīraśarīita, when Mālyavān and Śūrpanakhenter in an aerial car to conduct the Interlude, the stage has already been set for the next scene laid in Janaka's palace where there should be at least six seats made ready.

1. Mṛchakaṭāṭika, iii.
2. The masculine 'pustaka' is perhaps the deminutive form of 'pusta' with the suffix 'ka'.
3. Mṛchakaṭāṭika, iii.
4. NS. xxi. 183.
5. MM., iv.
6. Pr.Y., iv.
7. Svapna., ii.
8. Pr.Y., ii.
9. Mṛchakaṭāṭika, i.
10. Ibid., ii.
(ii) The Costumes of the Actor.

The costumes in the Sanskrit theatre include garments, head-gear, garlands and costume jewellery worn by the actors during a performance. Since the Sanskrit theatre represents role types rather than individuals, the costume of the actor was also more or less standardised. The different character-types could be easily distinguished by their costumes as well as by their styles of walk and manners of delivery. The costumes also varied according to their ranks and situations. Unfortunately, the Nātyaśāstra does not give us a satisfactory account of the different styles of dress used in Nātya. Since this is in itself a subject for extensive research, we shall limit our scope exclusively to the Nātyaśāstra chapter on extraneous representation and the internal evidence that can be gleaned from the plays themselves.

Garments could be white, coloured or soiled. As a general rule, on all solemn occasions men and women were clad in white. Thus bleached garments were worn by actors representing characters observing vows, going on pilgrimages, attending marriage ceremonies, performing religious rites and attending similar duties on other auspicious occasions like Tithis and conjunctions of stars. We may expect Pururavas and his charioteer in the opening scene of the Vikramorvāśīya to come clad in white since they are returning after worshipping the Sun, and so must be Urvāśī and her friend for we know that they were kidnapped on their way home from Aśkā after paying their homage to Kubera. The costumes of the other nymphs would probably be green as it is the usual colour for heavenly damsels and would present a strong and striking contrast with the white raiment of the rest. Later in Act III of the same play Pururavas' queen comes to fulfill a vow she has taken. It is necessary for her also to come clad in white. Pārvatī who practises austere penance in the Pārvatīparīṇāya is another case in point.

Old men, Brahmans, Sṛṣṭhins, ministers, the chief priest of the king, merchants, Kāñcukins, distressed persons

1. NS. xxi. 10.
2. Ibid., 122.
3. Ibid., 123 f.
4. Ibid., 63 f.
and retainers of Brahmins, Kṣatriyas and Vaiśyas are to wear white on all occasions. Among female characters, the Vidyādhara damsels have been assigned white. We come across Vidyādhara females in the Nāgānanda, Avināraka and the Uttararāmacarita.

The raiment of mythological characters like gods, demons, Yakṣas, Gandharvas, Nāgas, Rākṣasas and of kings and rustics must be colourful. However, during conjunctions of stars, on auspicious occasions and also in the wake of a public calamity the king is not to go after rich apparel; on such occasions he should be dressed in simple white attire.

Low-ranking men and those employed inside the harem with the exception of the Kāśicūkin who wears only white, are clad in saffron-coloured garments. The warriors are armour-clad and equipped with bow and quiver. Hermits may be dressed in tatters, bark garments or deer or tiger skins. Mendicant friars and Buddhist monks are to be distinguished from them by their saffron-coloured robes and monks of the Pāṇḍupata sect by their multicoloured robes. Saffron-robed Buddhist monks are found in the Śāriputra-prakāraṇa, the Mrochakatika, the Pratījñāyaṇagandharāyaṇa and in many farces. Kauśikī in the Mālavikāgnimitra, as she is called a Parivṛṣṭikā though not exactly so in effect, may also be expected to wear saffron robes. We have also in the Māleśmādhava two nuns, Kāṃsānā and her acolyte Avalokita, who wear saffron-robes. A good display or bark garments may be seen in the Śākuntala where most, if not all, the inmates of the hermitage are clad in them. It is difficult to detail how exactly Śākuntāla and her friends dressed themselves in Valkalas, but it is almost certain that they wore a long piece of birch bark round their waists, perhaps reaching down to the knees and also a strip of bark round their breasts.

Symbolism in colour plays an important part in the costume of the different categories of supermen as well. Heavenly nymphs, female counterparts of Vidyādhara, Śidhās, Gandharvas and Rākṣasas are to be distinguished by the colour

1. NŚ. xxii. 126 f. 7. Ibid., 135 f.
2. Ibid., 57 a. 8. Ibid., 129.
4. Act vi. 10. Ibid., 132.
5. NŚ. xxii. 125. 11. Act i.
6. Ibid., 130.
of their attire. We have seen that green is the colour for nymphs and white for Vidyādharas. Garments for Siddha maidens should be yellow in colour. Malayavati in the Nāgānanda may wear yellow on ordinary occasions, but must wear white when she goes to the Temple of Gauri. Females of celestial musicians (Gandharvas) shall wear saffron raiment but more characteristic of them is the lute they carry in their hands. The nymphs may also wear blue garments which are appropriate for passionate women. In the third Act of the Vikramorvasiya, Urvashi comes to meet her earthly lover, clad in a blue Abhisārikā costume. Since Abhisāraṇa is a nocturnal activity, we may assume that all females who go to meet their lovers, Vasantaśāma for instance, clad themselves in blue so as to escape notice of the passers-by.

Soiled garments are prescribed for madmen, those who are under the influence of liquor, wayfarers and those who are oppressed by adversity. The mad Pururavas in Act IV of the Vikramorvasiya, the intoxicated Viṣṇu and the Ceti in Act III of the Nāgānanda, the Kapālin and his damsel in the Mattavilāsa may thus claim their right to wear soiled garments. By 'soiled' we are not to understand that the clothes were dirty in the literal sense, but may rather assume that they were given a shabby appearance by dyeing them accordingly.

Red has been associated with all those who are faced with execution. The red condemned garment we may expect to see in three great plays, the Mṛchakatika, the Nāgānanda and the Mṛdūrakachara. Cārudatta marces to the execution ground clad in red garments of a criminal condemned to death. His whole body is besmeared with red sandal paste and covered with rice flour and sesamum powder. A garland of red Karavira flowers is placed round his neck. This costume of a condemned criminal would definitely present on the stage a terrifying sight. The unfortunate Nāga youth in the Nāgānanda is given a pair of red garments just before he is to offer himself to the Garuḍa. When Jīmūtavahana desired to sacrifice himself in place of the Nāga, he receives a pair of red garments sent to him as a present by his

1. NŚ. xxi. 60, 61a.
2. Ibid., 61 f.
3. Ibid., 65.
4. or going to meet one's lover.
5. Mṛchakatika, i & v.
6. NŚ. ibid., 128.
7. Mṛchakatika, x. 44.
8. Ibid., x. 3, 5.
9. Ibid., x. 2, 21.
10. iv. 83 v. 7.
fiancée's mother. Another death march we witness in the Mudrārākṣasa where Candamandira, charged with treason, is being led to the execution ground.

A fair account of different hair-dressing styles has also been given in the Nātyaśāstra. The female counterparts of supermen such as gods, Vidyādhara, Yakṣas and Nāgas shall have their hair tied on the crown of their heads. The Nāga damsels wear in addition a head-dress made in the likeness of a cobra head and decked with strings of pearl. Hermit girls have their hair plaited into a single braid and, in keeping with the forest life, wear no ornaments.

Different coiffeurs have been designed for women from different parts of India. The Avanti girls have curly hair apparently tied on the crest of the head, while the Garuḍa girls, though having curly hair, plait them into a single braid. Abhirā damsels plait their hair into two braids. The last-named wear mostly blue garments. Women from the north-east tie their hair and cover the whole body up to the head. Women belonging to the Deccan bind their hair with a bandeau and wear an ornament called Lalāṭatilaka round their heads. Coiffeurs, costumes and ornaments for women of other parts of India are to be designed in an appropriate manner.

Women whose husbands are in sojournment (Śakuntalā after her repudiation and Vāsavadatta in the Svapnāvasavadatta for example) and also those who have been laid low by calamity shall wear soiled garments and keep a single braid of hair. A lover in separation shall be clad in white and not wear many ornaments. It exhibits virtue and modesty on the part of a woman under conditions of distress and adversity.

Head-gear and Beards.

There are three kinds of head-gear worn by men of high rank and supermen like gods, Gandharvas, Yakṣas and Nāgas. As there are no specimens available of these different head-gear types, it is not possible to describe in detail their exact appearance. One of them appears to be a crescent-shaped coronet. When worn the middle portion of it would rest on the forehead; the two sides gradually narrowing down round the temples. This is called Pārvāgata or

1. Act iv. 4. Ibid., 59 f. 6. Ibid., 73-76.
2. Act vii. 5. Ibid., 67-72. 7. Ibid., 139 f.
3. NS. xxi. 57 f.
Pārvavamuli. It is worn by supermen of lower status and probably by nobles of lower rank as well. The other kind of head-gear is the Mauli which appears to be a three-cornered diadem; It is also called Ardhamukuta or half-crown. This tiara was meant to be worn by supermen of middling rank, by generals, the prince-regent and the Chief Minister. The perfect crown or Kūṭa with the crest-jewel on top was reserved for kings and the higher category of supermen. The Vidyādharas, Siddhas and Cāryās or celestial singers had no head-gear but their hair was coiled and tied on the crest. Of the malignant superhuman beings such as the Rākṣasas, Dānavas and Daityas having tawny hair, tawny beards and tawny eyes, only the higher-rankers wore Pārvavamulis (coronets) and others tied their hair up as the Vidyādharas did. This perhaps suggests that those who wore crowns, coronets and such like had their hair cut short.

There was a special artisan known as Mukuṣākāra or crown-maker who made the necessary head gear for a play. The head-dress had to be made of very light material. We cannot venture to suggest that the ancient Indians knew the use of papier mâché for modelling. Bharata gives us a different formula for making them. The fleshy or the ripe wood-apple (Bīlva) should be boiled with water until it became a viscous paste. It should then be mixed with ash or chaff-powder. From the mortar-like substance thus kneaded the models of head-gear were made. The models which should be neither too thick nor too soft were covered with pieces of cloth smeared with wood-apple lixivative. After drying the frames in the sun, tinsel or mica sheets were pasted on them to give them the appearance of real diadems. Imitation jewels made of lac might be inlaid on their surfaces.

The ministers other than the Chief Minister, the king's chief priest, the president of the mercantile guild and the Kaṇcukin wore turbans. Goblins, spirits, ascetics and worshippers were to be represented as having their hair hanging loose. Buddhist monks, theologians (i.e., Brahmans versed in the Vedas), mendicants, priests engaged in a Dīkṣā sacrifice and those who were observing vows had their heads

1. NS. xxi. 141 f. 6. Ibid., 146.
2. Ibid., 148. 7. NS. xxxv. 33.
3. Ibid., 142 f. 8. Ibid., xxi. 185-216, 222.
4. Ibid., 143 f. 9. Ibid., 149.
5. Ibid., 144 f. 10. Ibid., 150.
shorn. In the case of other ascetics belonging to different sects, heads might either be shorn or have shortish curly hair or long hair. Curly hair was characteristic of rakes, thieves, ('trātryupajivins') and concupiscent persons. Children's hair was tied up in three locks. Sages had matted hair tied up on the crest. Servants had their heads shaven or hair tied in three locks as in the case of children. The Vidūṣaka had a bald pate or wore side-locks.

We do not know whether an actor representing a bald-headed character had his hair actually shorn or whether he wore some sort of skull-cap. There is also no conclusive evidence to show that wigs were used for characters with different hair-styles, but, as we shall see in the following paragraph, most probably they were in use.

There were four types of beard. A beard could be Suddha or clean-shaven, Vicitra or well-trimmed, Syāma or formerly shaven but later abandoned or Romasa or natural. Sectarians, ministers, the king's chief counsellor (Purohita), persons of moderate conditions and those who are consecrated for a sacrifice had their beards clean shaven. Divine beings including the Siddhas and the Vidyānāras, kings, princes, royal hangers-on, lust-laden men and those who were conceited on account of their youth were to be represented as having trimmed beards. Hermits, those who were preparing for fulfilling their vows, the miserable and the distressed wore the Syāma or stubble beard. It is not difficult to see why such characters are neglectful of their beards. Sages, ascetics, men observing long-term vows and those who had been in captivity for a long time might have the natural or long beards. We can be almost certain that artificial false beards were used by the actors. The practice of using false beards by actors was prevalent even as early as the days of Patañjali. Bharata instructs us that beards must be fixed ('prayujita') in keeping with the country, time and age to which the characters belong, only after the face, body and limbs have been made up. But it is also not impossible that an actor who specialized in a particular role of a bearded character sometimes grew a permanent beard.

1. NŚ. xxi. 151. 6. Ibid., 155. 10. Ibid., 119.
2. Ibid., 152. 7. Ibid., 115. 11. Ibid., 120.
5. Ibid., 164b.
Ornaments and Garlands.

All ornaments used in a dramatic performance are of four kinds, namely, Ávedya, Bandhaniya, Ksepya and Äropya. Ávedya are ornaments like ear-rings which are pinned through a hole; Bandhaniya are those that are tied or fixed round the body or the limbs, such as waist-belts, girdles and bracelets; Ksepyas are those that are slipped through like anklets and finger-rings; Äropya are those that are just put on like gold chains, necklaces and so on.

No real ornaments were used in a dramatic performance. Actors wore imitations made after real ones. They had to be very light so as not to cause fatigue in the actors. Copper sheets, coloured mica sheets, bees' wax and lac were used in place of gold, silver and jewels. Sometimes very thin gold plates were also used. There was a special artisan entrusted with making and supplying of ornaments.

Apart from the head-dresses, gods and kings wore on their persons an amazing number of ornaments selected from a rich variety. There were three kinds of ear-ornament - ear-rings (Kundalas) worn on the lobe of the ear, Mocaka in the orifice and Kíla on the upper part of the ear. Harsakas and Sútrakas (most probably made of gold) and pearl strings were the types of necklace used by them. On their fingers they wore rings and Vetiká, The Vetiká was something of a miniature bracelet. Hastalí and Valayá were bracelets worn on the upper part of the fore-arm while Rúcaka and Cúliká were wrist-ornaments, the former of which was worn right on the wrist and the latter a little higher. Keyúra and Aigada were bracelets for the upper arm, the latter worn a little higher than the former. Trisara (a necklace consisting of three strings) and Hára (possibly a single string) were ornaments worn to adorn the chest. There were also other decorations for the chest, such as pendants, pearl strings and garlands. Talaka and Sútraká were kinds of girdle tied round the waist, the former just below the navel and the latter lower still.

From the list of various ornaments mentioned above, it appears that the upper part of the body of a male character was bare but for the bracelets and the necklaces. In the Sákuntala we see Dusyanta, before entering the hermitage of Kanva, divesting himself of his ornaments so that he may appear like an ordinary person. Evidently he has no upper garment to take off.

1. Ibid., 12. 2. Ibid., 13 f. 3. Ibid., 49, 222. 4. NS. xxxv. 35. 5. NS. xxi. 15-21; A.Bh. Vol.II, pp. 111 ff.
There is an amazing variety of ornaments meant for women. After tying their hair, they wore highly ornamented hair-pins known as Pindipatra (a creeper-design) and Mazarikā (a dragon-pattern). A pearl netting was worn round the forehead. There are about fifteen different types of ear-ornament mentioned. Some of them are ear-rings and some ear-studs. Imitations made after different kinds of flower and the tail of the peacock are some of the interesting types. They wore round their necks pearl nettings, jewel necklaces and golden chains. They might be single strings, two-fold, three-fold or eight-fold. They also wore armlets and bracelets on their arms. The breasts were decorated with jewel nettings. On their fingers they wore rings, ladies of rank even signet-rings. Four kinds of girdle have been mentioned, namely, Kānōi, Mekhalā, Raśānā and Kalāpā. The girdles of queens and heavenly nymphs were made of pearl netting. The Kānōi was a single string, the Mekhalā was eight-fold, the Raśānā sixteen-fold and the Kalāpā twenty-five-fold. Feet were adorned with anklets, strings of tiny bells, golden nettings and toe-rings. Shankus were decorated with Pālapatrā designs.

Hermit girls, those ladies who are on their way to meet their lovers, those whose husbands are away from home and the grief-stricken wear practically no ornaments. Different types of gem are used for ornaments of females of supermen. Heavenly damsels wear pearl ornaments, nymphs and Yakṣanīs (demonesses) those made of gold. Siddha damsels wear mostly pearls and emeralds, females of celestial musicians rubies, Rākṣasīs sapphire.

Garlands also were part of the Sanskrit stage costume. Heroines are particularly fond of wearing garlands. Even certain male characters wore garlands. Condemned criminals were decked with garlands of red flowers. As many as five kinds of garland are mentioned. They are the Seśghātya or garland strung by passing a thread through the pericarp of flowers; the Granthīma or garland made by stringing flowers together by means of knots; the Veṣṭīma or garland bandaged with grass; the Vitāta or broad garland made of several garlands tied together; the Pralāmbita or long garland. A performance required the service of a special garland-maker or Mālyakṛt.
(iii) The Make-up of the Actor.

The make-up of the actors was done before anything else. Colour was the chief medium of make-up and most probably an actor's face, body and limbs were painted in a single colour. Application of colours was symbolical. Colour served to indicate the realm, rank and social status of a particular character. Since the make-up helps the actor to disguise his own appearance and assume that of another, it comes under the Nātyadharmi or conventional practice. Bharata compares the actor who disguises his appearance by means of costume and make-up and assumes the likeness of another to the Jivatman that leaves one body and settles down in another.

There are four colours known as Svabhāvajā or natural colours and a great many of Upavarṣas or secondary colours obtained by mixing up two or more natural colours. The four natural or primary colours are white, yellow, red and blue. Of these, blue is regarded as the most powerful colour and so it should be mixed with another colour to the ratio of $1:4$. The principal secondary colours used for make-up are Karandava or grey (white + blue), Pāṇḍu or pale (white + yellow), Padmavarna or pink (white + red), Harita or green (yellow + blue), Kasāya or saffron (red + blue) and Gaura or orange (red + yellow).

Actors playing the roles of ordinary gods, goddesses, nymphs and Yakaśas had their bodies painted in orange and those playing Rudra, Sun, Brahmā and Skanda in golden colour. Varuna and personifications of the moon, Bṛhaspati, Venus (Sukra), stars, the ocean, the Himalaya and the Gaṅgā were to be played by those painted in dead white. Red was the colour of Mars and yellow that of Mercury and Agni (fire). Dark blue was symbolic of Viṣṇu and the serpent king, Vāsuki, while supermen of malignant nature like the Daityas, Dānavaś, Rākṣasas, Gohyakas, goblins and also the personifications of mountains (except the Himalaya), of water and of sky were represented in black.

On earth, happy mortals were represented by orange colour and the wicked people, those possessed by evil planets, 

1. N.S. xxi. 77 f. 4. Ibid., 78 f. 6. Ibid., 79-83.
2. Ibid., 88. 5. Ibid., 89 f. 7. Ibid., 96-100.
3. Ibid., 89-91.
labourers and low-bred persons (fishermen and Candalas for example) by black. Sages were generally made-up in white but those practising penance in black. Kings might be coloured orange or dark blue. Complexion of men varied according to their origin, occupation and also caste. Kiratas, Barbaras, Andhras, Dravidians, the people of Kasi, Kosala, Pulindas and the Southerners in general were swarthy. People living in the North such as Sakas, Yavanas, Pahlavas and Bahlilcan were generally to be painted orange while the Panchalas, Saurasenas, Kapiyas, Agramagadhas, Angas and Kalingas dark blue. The complexion of Brahmans and Ksatriyas should be orange and of Vaiyvas and Sudras dark blue.  

Nothing has been said about the colour scheme for female characters but it would be legitimate to assume that they were represented by the same colours as their male counterparts. In addition, they usually put the Tilaka mark on the forehead and the Patralekhā drawings on the cheeks. The Patralekhā is a kind of decoration consisting of lines or streaks drawn with musk and other fragrant substances. The corners of the eyes were pencilled with black collyrium and lips painted with rouge. Teeth might be pure white or painted in different shades of red such as pearl-red, dark red (Sakata), pale red (hue of the lotus petal) and Asmaraga or bright red of young sprouts. The Rakshasas had white teeth to be in strong and striking contrast with their dark complexion and sable raiment. Women put Tilaka marks on their big toes too. The feet were dyed with lac as red as Arika sprouts. Personal make-up is an art which every Hindu girl is expected to know. The Tilaka on the forehead and eye-collaum enjoy even today a wide popularity among Hindu women. Painting of the foot with red lac is now less common than the above two, and the drawing of Patralekha on the cheeks is showing signs of losing its vogue. But even today Hindu brides can be seen with their faces decorated with skillfully drawn Patralekha designs. A display of skill in painting the feet with red lac may be witnessed in the third-Act of the Mālavikāgnimitra. Another onstage make up can be seen in Act IV of the Sākuntala where Śakuntalā the bride is being made up by her friends.

1. Nś. xxi. 101 ff.  
2. Ibid., 27a.  
3. Ibid., 28a.  
4. Ibid., 28b-31.  
5. Ibid., 63.  
6. Ibid., 41.