CHAPTER II

HISTORICAL ANALYSIS OF THE COSTUME IN INDIAN ART

2.1 Introduction

The concept of costume had come down to us from very past. The main purpose of clothing has to do with covering one's body and costume with the choice of a particular form of garment for a particular use. Costume reflects social factor such as religious, beliefs, magic, aesthetic and personal status. The feeling of self beautification and protection from the natural calamities were the main reason for the evolution of costumes. When the first man covered their bodies to protect themselves against the climates, they may associate there primitive garments with the idea of some magical identification, in the same way that their belief in sympathetic magic encourages them to paint the walls of their caves with representation of successful hunting (Brouches : 1987). It was proved that the evolution of textile and clothing begins with man's great transition from a nomadic, food seeking hunting culture to a communal food-storing, surplus-using culture. This transition was centered on the four great civilizations – the Nile Valley, the Tigris–Eupharaes Plain, the Yang-Ise Valley and the Indus Valley of north-western India. The primitive clothing styles were determined by the climate and nature of raw materials which naturally differed from region to region. The earliest clothes were made of vegetable bark and animal skins and subsequently of felted fibers and woven yarns. There is a mention of the traditional Indian costume in
Bharata’s Natyashastra. The Ancient Tamil poetry, such as the ‘Kadambari’ describes women in elegant drapery or sari. The word sari evolved from the Pakrit word ‘Sattika’ as mentioned in earliest Buddhist and Jain literature (Mohapatra: 1992). Most ancient people living in hot climates worn lengths of cloth draped over the body. Fabrics were also stitched together to produce what may be called ‘core’ garments. The tunic skirt and trouser which were originally designed for purely functional purposes, evolved into more sophisticated and decorative items of clothing.

2.2 The Significance of Clothing in Fine Arts:

Every man has born with a natural tendency to create artwork, whether it is in the form of dance, drama, music, painting, or other form. Now what is the necessity to create art work? What he gets to create a new form of artwork. The answer is pleasure or ananda. The main purpose of art is to generate delight. To be able to done any work with lots of beauty is known as art, which filled the human being with aesthetic joy and spiritual bliss. It is supposed that the form of atma or soul, which stays inside the human body, is anandamoy. So inside the core of human being there is a natural tendency to search for delight, which leads him to the world of creativity. The Vishnudharmottara Purana one of the classical text of art mentioned sixty-four type of art. There is a section which is focused on the decoration of the body. The art of making and wearing of clothes, dressing the hair, making of perfumery etc are taken into special consideration. These all qualities are supposed to be the good manner of human life. The ancient writers have classified the decoration of the body into sixteen modes of
adornment and thirty two kinds of jewels and ornaments. These are
1. dantan or tooth brush, 2. manjan or tooth power, 3. ubtan, 4. sindur,
5. kesar, 6. bindi, 7. tel or hair oil, 8. argaj or fragrance, 9. kanghi or
comb, 10. anjan or antimony for the eye, 11. pan or betel for lips, 12. missi or
teeth paint, 13. nil or indigo for tattooing, 14. menhdi or henna for hands and
feet, 15. phul or flowers for their hair, 16. alta or red dye for paint, besides
this sixteen mood of adornment, the concept of costume and colours also
plays a vital role in decoration of human body. Colours, costume, and
decoration of body are closely interlinked. The reference can be drawn
from the famous kathakoli dance, where colours express the particular
emotion. E.B. Havel has mentioned some rules of colour symbolism, which
is found in Vishnu-dharmottaram purana. “Every rasa has its appropriate
colours, the emotion of love, dark blue, white of compassion, gray of rage,
red of heroism, yellowish white of terror, black of astonishment or feeling
of supernatural” (Dar: 1969).

The intensity of emotion is measured by the degree of saturation of the
stimulating colour. For example, red excites, yellow calms, blue humble,
and orange being a blend of red and yellow colours produces mystical
effect on the mind. The Indian musicians of olden days, was the profound
students of nature and the cosmic laws, like to present their musical
impersonations in cloths whose colours harmonized with the emotional
context of the personified tune. For instance, Megh and Malhar represent
seasons of the rains, are invested with shadowy colours of heavy clouds.
Dipak raga which seeks to invoke fire in nature, flames in crimson. The
raga *Todi* is embodied in a fair, and the wearing is golden dress, perfumed with camphor and saffron (Dar: 1969).

The following table gives the emotional moods and the sartorial details of some of the *Ragas* and *Ragini*s preserved in the music lore of our country:

**Table 2.1**

The emotional mood and sartorial details of some *Ragas* and *Ragini*s in the music lore of India. (Dar: 1969)

<table>
<thead>
<tr>
<th>Name of the Raga or Ragini</th>
<th>Emotional mood</th>
<th>Sartorial details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rag Bhaivav</td>
<td>Peace and harmony</td>
<td>Dressed in white</td>
</tr>
<tr>
<td>Ragini Bhaivavi</td>
<td>Beauty</td>
<td>White <em>sari</em>, red corset, necklace of <em>champa flower</em></td>
</tr>
<tr>
<td>Ragini Madhumadhavi</td>
<td>Sensual love</td>
<td>Golden complexion, yellow garments.</td>
</tr>
<tr>
<td>Ragini Bhupali</td>
<td>Sportive joy</td>
<td>White garments, jewellery, saffron marked on forehead</td>
</tr>
<tr>
<td>Ragini Saindhavi</td>
<td>Unsatisfied love</td>
<td>Eyes, a flame with rage, eardrops of red flowers, red garments</td>
</tr>
<tr>
<td>Ragini Bengali</td>
<td>Unsatisfied love</td>
<td>Yellow garments, plaited <em>har</em>, musk- painting on forehead</td>
</tr>
<tr>
<td>Rag Malkaus</td>
<td>Passion</td>
<td>Camphor – like white skin, blue garments pearl necklace</td>
</tr>
<tr>
<td>Ragini Todi</td>
<td>Passion</td>
<td>White <em>sari</em>, blue corset</td>
</tr>
</tbody>
</table>
All forms of art are nothing but a mode of expression. Man expresses his emotion through art. More over art should be treated as an essential condition of human life. It is an intercourse of feeling with man to man. For example speech transmitting the thought and experiences of man, word become the major mode to express his thought. Man transmits his feeling to another man through the medium of art. For example, one man laughs, and another who hears become merry, or a man weeps, and another who hears feels sorrow. A man is excited or irritated, and another man seeing him comes to a similar state of mind. By his movements or by the sounds
of his voice, a man expresses courage and determination or sadness and calmness, and this state of mind passes on to others. A man suffers, expressing his sufferings by groans and spasms, and this suffering transmits itself to other people. Man expresses his feeling of admiration, devotion, fear, respect, or love to certain objects, and others are infected by the same feeling. It is the man’s capacity to understand the thoughts of others, by means of art.

2.3 Magic, Religion and Clothing:

Ritual among different society became a majored platform for the amalgamation of art and myth, magic and religion. Various symbol, motifs and gestures were created due to the various ritualistic performances. For example, the symbol of swastica which is used in various auspicious occasion. The ritual are the major source of visualize the man’s emotion. Behind the every ritualistic performance there is human belief. The primitive man must have associated his garment with some sort of magic to protect him from natural calamities. He represents his belief through various symbols and motifs. With the passage of time, man has developed, he acquired knowledge, power, intelligence but his belief still rooted deep down his heart.

The rituals begin from the birth till to the end of life. The first thing which attracts the attention is the black round mark in the forehead of a baby to protect him from evil eyes. Hindu scriptures are full of meticulous rules and regulation, laid down for the believers, on all aspect of worldly life. *Having washed the mouth says the author of Vishnu purana, a man is to clean
and dress his hair and decorate his person before a glass with unguents, garlands and perfumes. He must not eat with a single garment on, nor with wet hands and feet, but dressed in clean clothes, perfumed and wearing garlands of flowers. His bed is to be entire and made of wood; it is not to be scanty, or cracked, or dirty. Let him dress in untorn garments use delicate herbs and flowers, and other precious stones, keep his hair smooth and neat, scent his person with agreeable perfumes and always go handsomely attired, decorated with garlands of white flowers. A man should carry on umbrella as a defense against sun and rain’ (Dar: 1969).

Like Hinduism, Jainism also believed that the body is a gift of deity to protect the soul. That is the reason the Indians gave importance on the cleanliness of person’s body. Precious stones were also used. These stones are supposed to be formed under great pressure of solar energies and similarly important to transmit the energies to human body (Dar: 1969).

2.4 The Stylistic Changes of Costume in Indian Art:

The story of costume in Indian art begins with the age of Indus Civilization, which was flourished in the North Western part of undivided India including Pakistan and Bangladesh. The Indus Civilization was fairly advanced in the art of textile making, as is evidenced by the materials which is found during the excavation. Cotton seeds, cotton silk and fibers and filaments, spindles, bobbins, needles and other tools etc were found from this period. The garments were consisted of two pieces, which include a lower garment and an upper garment both for men and women. The lower
garments looked like the *dhoti*, while the upper garment was similar to shawl. For example, the *Bust of the Priest* was the early evidence found from the Indus Valley, which gave a vital idea about the using of shawl. The evidence of trefoil pattern found from shawl which clearly reveals the fact that the representation of motif started from the early age of Indus Valley Civilization. But it is difficult to draw any inference regarding the regular dress of the people because most of the statuette found from this Civilization were nude and semi nude form. Women had elegant coiffures and wore an elaborate fan shaped head dress. Stylization of body with ornaments was popular during those early years of Civilization. The clay figurines of the mother goddess are loaded with jewellery like girdle or strings. But the concept of stylization has changed gradually. The Vedic people (the Aryana and the indigenous people) used *ksauma* (linen), *umarah* (wool), *dukala* (cotton) and animal skin to make garments. Garments for men consisted of three pieces: the *nivi* (lower garments), the *vasas* (upper garment) and *adhivasa* (outer garment, shoulder cloth), and the *usnisa* (turban). Garments for women consist of two pieces: *the candataka* (under skirt) and the *vasas* (upper garment). Chandragupta Maurya was the founder of Mauryan Dynasty. Kautilya, the minister of Chandragupta Maurya, had written the *Arthashastra*, a document on the political, economic, and social conditions of this period. The representation of costume in realistic manner, found from the various large size sculpture of 2nd century B.C. The reference can be drawn from the *Terracotta Figurine from Patliputra* (Plate 2.1). This figurine depicts the emergence of an urban style of clothing in Mauryan court. She was dressed in stitched
antariya, a divided skirt and wide pajama. The elaborate headgear attracts the attention of the viewer easily. Another example can be taken from the Yaksha figure from Parkham (Plate 2.2) now in Mathura museum, this figure is the earliest example of the sculpted nature divinities found across India. He was depicted in a long antariya held at the waist along with a kayabandhan. These figures have remarkable significance for the stylistic representation of costume and jewellery. The dhoti like lower garments wound round just below the waist. The lower garments are decorated with pataka, which is a narrow band of embroidered cloth. The wearing style of dhoti gave a vital idea about the kachcha style, where the ends of the cloth is passed through the legs and tucked in at the back. On the upper part of the body there is a representation of an ornamental scarf, which is displayed like a garland on the chest. Another example of female costume during the Mauryan period found from the sculpture of Didarganj Yakshi near Patna (Plate 2.3). This figure is one of the best examples of ancient Indian art and treated as a land mark of in the field of female costume. Now question arise what is the quality of Didarganj Yakshi? Or why it has treated as a symbol of Indian feminine beauty? A clear analysis between the Dancing Girl found in Indus Valley and the Yakshi figure of Didarganj, Patna, during the Mauryan period gave a vital idea about the role of costume and jewellery in the field of Indian feminine beauty. The Dancing Girl of Indus Valley is a nude figure, but there is a significant representation of jewellery. Her arm and neck are heavily ornamented with jewellery. Nudity or a minimal use of clothing is often associated with the primitive culture. She is supposed to be the a follower of Lord Shiva, her
right arm holds into her waist as if she is taking some rest after a long hour of dance performance. But the scenario has changed in Maurayan period. The stylistic depiction of *Didarganj Yakshi* has become the idol of Indian feminine beauty for its sensuous representation. It was a highly polished female figure of flywhisk in chunar sand stone. She wraps the cloths round the waist lower down the navel, and skillfully creates the two frontal ends to produce folds. The delightful folding of the drapery, the uses of *pataka*, one half of the *patakas* is allowed to hang straight, and other half seems to lifted up and tucked in again to from a knee length loop. Besides the pearl string, the rich forehead ornaments, and highly attractive coiffure were noticed. The five stranded gridle zone at the two sides of pleats draw the attention on the width of waist. She wears bangle on each of her anklets, besides this one beaded necklace surrounds the neck and a two string of necklace passed between the breasts and form a loop bellow (Alkazi:1983). This period is known for its Greco Roman style. The influence of Perso Hellenistic art can be treated back to the time of Chandragupta Maurya. In 484 B.C. Herodotus, the Greek writer divided the Indians into two classes. One is Aryans and the other is Barbarous nomad, Aryans looks like the pure Iranian of Bactria. The first organized art activity in India on a bigger scale and durable material like stone belong to this period. The amalgamation of indigenous and west Asian style became the prime source of inspiration of Mauryan art. The influence of indigenous garments found from the various sculpture of Bodhgaya, Bharut, and Sanchi. The Sunga age was also remarkable for the evolution of dress, a large number of wearing style of garments were noticed from
the sculpture of these period. Generally, two types of garments are worn by male person to cover the upper and lower part. For example, the style of wearing the *dupatta* like upper garment by *Indra* from Bodhgaya is quite different from those found in other relief sculptures of that period. Here the upper garments, *dupatta* covers the chest from right to left and the two ends are managed in a way that pass through the back and finally fall gracefully over the left forearm. The various style of wearing the upper garment was noticed during this period. Another more fashionable variety of wearing the lower garments was noticed in the *Dvarapala* figure in the eastern gate way of Sanchi stupa (Plate 2.4). But a different variety of wearing the lower garment was noticed in the *Dvarapala* figure in western gateway (Plate 2.5), where the emphasis was given in the transparency of the cloth. Again these arrangements changed in *Dharmachakra Worship Scene* (Srivastava: 1983). The evidence of stitched garments was also found from the Sunga period. The reference can be drawn from the figure of *Warrior Combating with Lion* (Plate 2.6) depict a frock like garment by the warrior community. Sewn garments were used by the soldiers. This garment consists of sleeved tunic with crossed straps on the chest to carry the quiver and a lather belt to carry the sword. *Warrior God from Bharhut* (Plate 2.7) represents the costume of warrior with a full sleeved tunic. Sungas, Shakas and Kushans dominated the northern India, the southern and central part of India was controlled by the Satavahana. Under the patronage of Sathavahana ruler a large number of massive stupas were made. The most notable stupa was the Nagarjunkanda and Jaggayyapeta. The style of drape of the *antariya* and *uttariya* worn by the figures carved
around the stupa were completely different. For example, the marble relief of Chakravartin, the Universal King from the stupa of Jaggayapeta, (Plate 2.8) depicts that the king wears a long antariya draped around his upper thighs. It is finely pleated along with kayabandha. He wears an abundance of jewellery and a turban (Kumar: 2006). The production of cloth was flourished in Andhra period. Cotton, indigo and other dying plant were grown in its fertile land. Donor Couple (Plate 2.9) from Andhra period depicts the idealized lovers with full of sensuality. The man wears an antariya wrapped around his waist and a striking turban on his head. The woman’s antariya covers her lower body and held in place around her hip with girdle made out of pearls and beads. Stone panel from Bharhut, dating back to the Sunga period, depicts two men wearing garments made of leaves (Plate 2.10).

An amalgamation of indigenous and Greco Roman garments were taken place in Kushana period. It can be mentioned here that there is two completely distinct styles in Kushan art. One is Gandhara and other is the Mathura style. The Gandhara School of art is influenced by the Greeks and Romans, while the Mathura school of art is direct continuation of the native Indian schools of Bharhut and Sanchi. The influence of Greco Roman style was noticed in the various sculptures of this period. Because the northern part of the Kushan Empire, that is the Gandhara reign was built by the craftsmen from eastern Rome, who were employed by the patron of Buddhism. These craftsmen brought with them the Greco Roman style which is noticed through the representation of drapery of the sculpture. Most of the Buddhist sculpture depicted in classical Greek and
Roman garments like *chiton*, _remation*, stola, and tunic. (Plate 2.11) depicts the Buddha in a chequered cloth. The second style in Kushan art was arose in Mathura, the southern capital of the empire. This style was a continuation of the native Indian schools of Bharhut and Sanchi. The ordinary dress of the people consisted as usual of an *antariya*, an *uttariya*, and _kayabandh_ with a turban for men. With the passage of time as the Kushana dynasty was extended the fashion of wearing sewn garments of Central Asiatic patterns seems to be appear. The most magnificent contribution of Kushana dynasty in the field of costume history was the development of cut and sewn garments. The sewn garments were rarely visible in the sculpture of the previous period are more commonly found in this period. The historical source reveals the fact that before the Kushan, the Bactrian Greeks ruled over Gandhara, Taxila, and Kabul Valley (Banarjee: 1956). Later on Sakas, Scythians and Parthians intermingled and lived together for almost three centuries, as a result of this foreign influence, style of clothing changed in north India. For example, _The Statue of Kanishka_ (Plate 2.12) from Mathura, which depicts the Kanishka, wears a calf-length, heavily quilted tunic with a _chogha_ on top. Both are edged with decorative braiding. His boots are strapped and held in place with an ornamented clasp and he wears a pair of trouser tucked into them (Kumar: 2006). Another example from Kushana period was _The Sculpture of a Chashtana_ (Kushan governor) has been shown in typical Kushan style clothes. These consist of a long padded coat/tunic, loose or fitting trousers, riding boots and pointed caps (Plate 2.13). In the Gandhara school women have been shown in a _sari_ type attire consisting mainly of
the *Kamarband* and *chaddar dupatta*. The Mathura school is typified by the *sari* skirt and the *kamarband* with or without the *dupatta*.

The sculpture of Amaravati, Nagarjunkonda depicts the common man wearing a *dhuti* loin cloth, *kamarband* and turban. The *chaddar or dupatta* was not very common. Royalty and noblemen usually wore tunics. Sometimes attendants, army personnel and musicians also wore tunics with tight fitting full sleeves (Pathak: 2008). A stone panel from Nagarjunkonda depicts a guard on either side. One of them is dressed in the indigenous *dhuti* while the other one wears the foreigner’s attire, tunic, trousers and a cap in the manner of a Scythian solider (Plate 2.14).

Now this foreign influence in costume continued in Gupta period also. With the Kushan, the stitched garments had gained in status. But it is now become a symbol of royalty. The Gupta kings realized the value of adopting a dress that were traditionally identified with royalty. This is noticed in the representation of Gupta coins. The full Kushana dress with coat, trousers, and boot etc were present in Gupta coin. This coin depicts *Chandra Gupta I* with his queen *Kumaradevi*, *Samudra Gupta playing the veena*, *Chandra Gupta II slaying a lion*. Gold coins from Samudragupta’s reign depict him wearing a tunic, trousers and a cap. The Gupta rulers have been shown in calf length tunics and loose trousers. Although the indigenous garments like *antariya, uttariya, and kayabandh* were still used in various informal occasions. But some of the coins reveal the fact that queens wearing tunic, which indicates that the stitched garments were used by the royal ladies. The short and long *antariya* was worn with *kachcha* style. But this *kachcha* style was not popular among the women.
of Gupta period. It was replaced by the more feminine lehnga (Alkazi: 1983). This kachcha style is seen in the women of Maharashtra and south India. The Guptas were Hindus but they patronage and support the other from of religion like Buddhism and Jainism. The Standing Buddha from Mathura depicts the uttariya with multiple folds, made of very fine fabric and pleaded in frontal fashion (Plate 2.15). This period is also known for the transparent and lighter texture or materials. The evidence of clothing style of Gupta period is also found from the painting of Ajanta. Paintings from Mahajanaka jataka which depicts a dancing figure dressed in a tight fitting tunic, the back is cut high and breast are covered. The sleeves are made of a dotted fabric. The dancer wears a profusion of jewellery, hair is styled in a large bun and decorated with garlands and pearls (Plate 2.16). (Kumar: 2006). In cave no 6 of Ajanta there is the painting of a monk wearing a short dhoti. A kamarband is wrapped around the upper portion and taken over the left shoulder. Besides these draped costumes, stitched garments were also worn during this period. A stone panel from Deogarh depicts Devaki, Krishna’s Mother, wearing a long tunic and flared paijama (Plate 2.17).
### Table 2.2
Changing trends of costume in Indian art.

<table>
<thead>
<tr>
<th>Period</th>
<th>Dress Female</th>
<th>Dress Male</th>
<th>Analysis</th>
</tr>
</thead>
<tbody>
<tr>
<td>Indus valley</td>
<td></td>
<td>Shawl</td>
<td>The female figurine found from Indus Valley was nude. For example the figure of mother goddess as well as the figure of <em>Dancing Girl</em>. Whereas a shawl type garment was found from the figure of <em>Beard Priest</em>.</td>
</tr>
<tr>
<td>Mauryan Period</td>
<td>Antariya Uttariya Kayabandh</td>
<td>Antariya Uttariya Kayabandh</td>
<td>Men and women Continued to wear three pieces of unstitched garments. The women tied the <em>antariya</em> in a variety of style.</td>
</tr>
<tr>
<td>Sata-Vahana period 100.B.C-250.A.D</td>
<td>Antariya Uttariya Kayabandh Tunic</td>
<td>Antariya Uttariya Kayabandh Thick jeweled role with hanging tassels</td>
<td>The uses of <em>dhoti</em> were popular among the people of Satavahans. The usually reached down the knees. It was tied with a <em>kamarbandh</em>. Women wore types of lower garment. One is a scarf and the other is a loin cloth which reaches down the knee.</td>
</tr>
<tr>
<td>Kushan Period 130.B.C-185A.D</td>
<td>Sleeved tunic Shawl Tunic Dupatta with pleated skirt Sari and Chaddar</td>
<td>Antariya Uttariya Turban Trousers Cap High boots Kamarbandh</td>
<td>Along with the indigenous garment, the stitched garments were popular during the reign of Kushana.</td>
</tr>
</tbody>
</table>
Various Types of Costume in Indian art:

With the passage of time there was a representation of costume in Indian art. Both the indigenous as well as the stitched garments were found through the various period of Indian art. Some examples of them are mentioned below as well as their wearing style.

2.5.1 Lower Garment:

Lower Garment or Antariya is a type of unstitched garment which was used by the people of earlier time. The kachcha style is closely associated with lower garment or antariya. This kachcha style indicates the wearing of antariya between the legs forming a trouser like garment. There are various styles which were prevailed regarding the use of lower garment. For example, elephant trunk or hattisondaka style, where the antariya was tied round the waist and the shorter edge taken between the legs and tucked in back of the waist and longer edge then pleated and tucked in at the front. Another development was noticed in antariya garment was four pointed chaturkamika, where the corner of the antariya were pleaded into two fish tails and tucked into front. The other style of wearing antariya or lower garment is fan-shaped style, the plam leaf and satavallika style
which means a number of folds. The *kachcha* style was visible in sculpture of Mauryan period. In which the end of the cloth is passed through the legs and tucked in the back (Fig 2.1). Another figure from Mauryan period (Fig 2.2) wraps the garment round the waist lower down the navel and skillfully draws up its two frontal ends to produce delightful folds. But in Sunga period the lower garment has divided into two types one is *sakaccha* and other is *vikaccha*. *Sakaccha* is formed by a long piece of cloth wound round the waist and knotted or tucked in at the navel. One end is taken back in between the legs and tucked in at the back while the other end is pleated which dangler at front. This form of garment is commonly known as *dhoti* in modern times. There are various types of wearing of the *antariya*. The first variety includes those garments which rich little below the knees, an extremely ornamented pleat which hangs between the legs (Fig 2.3 and Fig 2.4). The stone sculpture from Bharhut, Bodhgaya, Kausambi, etc. and terracottas from various place show that, person of above class were familiar with this *sakaccha* garment. (Fig 2.5) depicts the manner of wearing the lower garment shown in Gandhara sculpture. Other style of wearing the lower garment was closely wrapping the garment around legs (Fig 2.6). Another style of wearing the *antariya* was found from the sculpture of Sanchi stupa. It was a very usual style at Sanchi, one end of the garment had taken behind to tuck in, while the other end is taken inside the cord at the navel and twisted transversally to be hung *vikaccha* type. This type was popular in Ganga valley cities during the inside (Fig 2.7). Another style of wearing the lower garment is known as Sunga period. The first variety of the *vikaccha* is secured at the navel zone
and the lower end of which reaches the anklets just like the modern *lungi* found from the sculpture of Rajgir dated from Mauryan period (Fig 2.8). The other style of *antariya* depicts in (Fig 2.9) where the remaining part of the garment is arranged in *satavallika* manner with number of fluted folds around the waist with the help of *katisutra*. (Fig 2.10) depicts the cloth is parted below the girdle with horizontal folds and the uninterrupted winding of the cloth can be seen in a few clear representation. (Fig 2.11) depicts a hip girdle is worn above this garment tightly holding the neatly arranged folds and the surplus end has fall on the left abdomen and thigh. (Fig 2.12) depicts a neatly arranged folds around the legs up to anklets. (Fig 2.13) shows such a garment tightly swathed without any pleats at the front while, at the back with series of folds. (Fig 2.14) depicts such garment with ornamental folds at the front and back with an additional bunch of pleats suspended over the left hip. (Fig 2.15) where there was a representation of hip girdle worn above the garment (Hedge: 2002). The costume during the reign of Gandhara (Fig 2.16) depicts the *antariya* worn in *lehnga* style. It is simply wrapped around and tucked in at left. Another figure depicts the *antariya* in *lehnga* style and held up in the left hand when walking (Fig 2.17). The other category of *antariya* from Kushan period wore like *sari* and tied in front, while one end is passed between the legs pleated and tucked in at back, the other end is partly pleated and tucked in at front, then wound around and worn over the left shoulder (Fig 2.18). The major characteristic of the treatment of garment during the period of Gupta was the replacement of heavy fold of garment with transparent effect. (Fig 2.19) depicts the *antariya* with multiple folds.
2.5.2 Upper Garment:

Covering the upper part of the body with a scarf, sometimes pleated lengthwise was the early Indian upper garment. *Uttariya, Uttara-sataka* etc are commonly used for the term upper garment. The *uttariya* was one of the two essential garments that were used by both men and women. The sculpture from Mauryan period (Plate 2.18) depicts the upper garment consists of a gathered band of cloth or scarf tied round the lower part of the chest with a loop hanging on the left side. The *uttariya* was used in various styles for example one end of the *uttariya* is sweeping around the torso across chest and right armpit and then to be taken again over the left shoulder past the backside. After wearing both the ends of the scarf dangle at the front and back side of the left shoulder. Another style was found from the Sunga period, knotting or twisting the *uttariya* over the left shoulder so as to hang both the ends at the back (Fig 2.20 and Fig 2.21). Taking the front end inside the former warp over the breast, sometimes up to the right waist so as to leave the long end hanging on the right side while the other end hanging at the back of the left shoulder (Fig 2.22). Most of the time the scarf is shown spread over the torso in its full breadth, leaving the right shoulders bare (Fig 2.23). The scarf or *uttariya* was worn over the left and right shoulders with the ends falling at back and middle sweeping over the breasts in a curved fashion (Fig 2.24) (Hegde:2002). (Fig 2.25) depicts the Kushana period where the *uttariya* worn across back and over both shoulder, the left end is loosely tucked in at waist.
2.5.3 Waist Bands:

This type of garment was usually used along with the lower garment. It was termed as *Kayabandana* in *Pali* literature. It seems that a long piece of cloth, neatly pressed and formed into a folded band was generally used as *kayabandhan*. It was used above the navel zone of the lower garment with a bow shaped knot. This was the main support of the lower garment. In various cases different kind of knot makes the surplus parts full at the middle like a bunch (Fig 2.26). In some cases it was noticed that the ends tucked in or knotted at the sides with dangling ends (Fig 2.27 and Fig 2.28). Most of time the waist band consists of many strands, it seems to be a twisted rope like band formed of two or three pieces of cloths. The ends of the bands were decorated with long fringes (Fig 2.29). The ends of waist bands were decorated in various ways. The end was knotted like a casket (Fig 2.30). The waist bands were popular along with the *sakaccha* garment (Hedge: 2002). Waist band of many strands can also be seen (Fig 2.31).

2.5.4 Stitched garment:

The evidence of sewn garment were found from the Indus Civilization, the use of stitched garments by the Indus people, a steatite seal from Mohenjodaro illustrates seven female figurines wearing long skirts/tunic like garments (Kenoyer:1998). The stitched garments were popular in post Vedic period also. It was called as *atka* which was a hip or calf length garment like a *kurta* or tunic. The sewn garments were used as a military dress by the Mauryan. This consisted of a sleeved tunic, with cross straps
across the chest to carry the quiver and a leather belt with sword. The
stitched garments were there in Sunga period. (Plate 2.7) depicts the
Warrior God with a Tunic. A stitched shirt like foreign garment called the
kancuki was frequently used by the attendants, grooms, guards during the
Satavahana period. The word kancuki was actually the designation of the
chief guardian of the harem.

He is usually described in Sanskrit literature as being an old man, silver
haired or turban. The major development of stitched garment was noticed
in the Kushan period, long sleeved tunic with a slit for the neck opening,
simple or elaborately decorated were noticed during this time. The close
fitting knee length tunic was sometimes made of leather (Alkazi: 1983).
Besides this, a type of coat like garments was used which was known as
chugha. (Fig 2.32) depicts a coat like garment decorated with a border
down the chest and hemline and two slits to facilitate movement. (Fig
2.33) depicts another type of tunic which was found from the Gandhara
reign. (Fig 2.34) depicts a fork length and fitting over bust but fluted at hem
with long narrow sleeves and round neck, opening probably at back.
Another type of tunic was found from the Kushan period. Which is calf
length along with a chuhga on top (Fig 2.35). Other type of tight fitting
tunic was found from the dancing figure of Ajanta painting. The back is cut
high and the breasts are covered. The front panel narrows at the waist
leaving most of the midriff bare and loose over the antariya(Fig 2.36).
2.6 Conclusion:

In conclusion it can be said that costumes are used not only to cover the body but also to embellish it, they also constitute a significant non verbal medium of communication. It plays a vital role for the cultural identity of a person. They help to understand the fashion trends of particular society. India was known for unity among diversity. The multi cultural diversity plays a significant role to develop the costume of India in a grater way. This land was invaded by the Greeks, Sakas, Scythians, Kushans, Huns, the Sultanate, and Mughal as a result there was a strong cultural amalgamation had taken place in India. Fairs, festivals, and different religious ceremonies inspired the weavers to create special religious costumes and textiles in India. The indigenous people were not aware of the art of stitching. It was the foreigners who thought the art of stitching to Indians.

Indians had a long history of wearing loose cloths in a form of drape. The history of costume in Indian art leads to the days of early civilization. The journey began with IndusValley. This civilization was the contemporaneous with Chinese, Egyptian and Mesopotamian Civilization. The men and women used two types of garment, which consists of lower garment as well as the upper garment. The lower garment looked like a dhoti and the upper garment, resembling a shawl, although a few evidence provides the uses of stitched garment by the Indus people. Due to the trade relation with Mesopotamia and Egypt, probably the Indus people had developed a taste of stitched garment.
The evidence of linen, wool, cotton and animal skin was found from the Vedic people. This period gave an idea about the uses of costume by both men and women. The garment for men was consists of lower garment, upper garment, shoulder cloth and turban. The garment of women was consists of underskirt, and upper garment. Besides this there was a reference of stitched garment. Pleated skirt was used by the dancer. This pleated skirt had embroidery with gold.

The evidence found from the literature of Mauryan period like the Megasthenes and Kautilya’s *Arthashastra* provides the information about the garment used by the people of Mauryan and Sunga period. It appears that both men and women wore three pieces of garment like lower garment, upper garment, and waist band. The women wore the lower garment in various stylistic ways. The sewn garment was also popular by the Persian soldiers. This costume include a sleeved tunic, with a cross straps on the chest to carry the quiver and a lather belt to carry the sword.

The Satavahana period was a peaceful one and there was a tremendous development of trade and commerce. The indigenous people were influenced by the Romans. Although the earlier garment like lower garment, upper garment, waistband, and turban continued in this phase. But the attendants’ hunter and military people wore the stitched shirt like garment.

The history of costume reached its glory during the period of Kushana. This period witnessed the amalgamation of two different school that was, the Bactarian Greeks who ruled the Gandhara, Textile and Kabul and the
Sakas and Parthians who ruled the Mathura. The Gandhara School of art is influenced by the Greeks and Romans while the influence of Bharhut and Sanchi was found in Mathura school. The Kushana sculpture illustrates two styles of soldiers' costume. The indigenous group wore the loincloth, waistband, and scarf/turban and the foreign group wore the helmet, armor, and a shirt type of garment. This period is marked by the representation of drapes and stitched garments for the women. In Gandhara School women have been shown in a sari type garment along with waistband and chaddar, whereas the Mathura school is typified by the sari skirt and waistband with or without dupatta. Gandhara sculpture also depicts ascetics, wearing half dhotis up to their knees while their upper portion was bare. Some of them wore upper garment of cloth taken under the right armpit and tied over the left shoulder.

The stitched garment had gained a royal patronage in Gupta period. It was clear from the coins of this period, that the Gupta rulers wore stitched garments. Gold coins from the Samudragupta`s reign depicts him wearing a tunic, trousers and a cap. The Gupta rulers have been shown in calf length tunics and loose trousers. Apart from stitched garments the indigenous costumes were equally popular. By this period a change in the base material was noticeable. In spite of the earlier heavy and padded tunic, people now started using lighter material. Transparent and lighter textures were found from the representation of various stone sculptures.

These multi cultural and ethnical influences have collectively and significantly shaped the Indian costumes as well. This study of costume in Indian art will provide a deep insight for the researcher. It is clear from the
study that as like as the ancient Indian art the evolution of costume had
gone through various phases and become a symbol of artistic endeavor.
Although there is an amalgamation of indigenous as well as foreign
influence is noticed, but this cultural interconnection bring a new horizon in
the arena of style and fashion in ancient Indian.
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