

## **CHAPTER VII**

### **COSMETICS**

**7.1 Jewel Box**

**7.2 Betel Bag**

**7.3 Scented Creams**

**7.4 Decorative and Ornamental Design**

**7.5 Minium**

**7.6 Toilet-Articles**

**7.6.1 Mirror**

**7.6.2 Comb**

**7.6.3 Make-up**

**7.7 Fan**

**7.8 Writing Material**

**7.9 Foot-Wears**

**7.10 Make-up**

**7.11 Hair-Style**

**7.11.1 Coiffures**

**7.11.2 Queens and Princess**

**7.11.3 Female Attendants**

**7.11.4 Female Devotees**

**7.11.5 Amorous Couple**

**7.11.6 Lady Huntress**

**7.11.7 Female Musicians**

**7.11.8 Female Head-Dress**

**7.12 Queens and Princess**

**7.13 Female Attendants and Musicians**

## **Introduction**

The use of cosmetics on all occasions became part and parcel of that life. The use of cosmetics among women and men folk was a customary practice. They were familiar with the use of all sorts of cosmetics. The pastes of the herbal juices were used as *prasadhanas* or make-up.

Since then, cosmetics have come down to use with little difference in the form of scented chemicals, chalk powders, eye-text eyeliners and scents. They were applied to faces, upper parts of the body so as to give colour, complexion and beauty to the skin. The ladies of nobility and the upper classes were extremely after cosmetics. Sometimes cosmetics had gained greater attention at the hands of the royal women while playing amorous sports with their lords on marriage occasions, festivals and so on.

As a matter of fact even the gods and goddesses in the temples were not far from this influence. Some of the Hoysala records enlighten us regarding the indirect participation of the state by allowing the temple authorities to possess *chandana*, *gandha*, *Kumkuma*, *Kasturi* etc. to smear over the deities at the time of worship through the income of the village taxes and money grants. A few examples may be mentioned in this regard.

An inscription from Pandavarapura taluk, records cosmetics like srigandha (sandal) Karpur (Camphor) Kumkum (saffron) and states that the things could be purchased only out of the revenue of taxes on looms and houses of the village Bhoganahalli. A record of Narasimha III mentions sandal, camphor, turmeric, musk, saffron of grochana and states that money grants were offered to purchase the items for the daily allowance of total gadyana two by the son-in-law of Dandanayaka someyya.

### **7.1 Jewel-Box**

The jewel boxes are represented in the Mythological friezes depicting the Mahabharata story where the sculptor depicts a palace scene showing the victorious pandavas seated under a canopy. In the scene persons are shown carrying jewel boxes are rectangular in shape with lids. Such jewels boxes were generally made of costly material like ivory, gold, silver etc, similar jewel boxes again get their depictions on the wall of the Amritesara temple at Amritapura.

### **7.2 Betel bag**

Many panels associated with palace scenes depict attendants holding betel bags. One such betel bag is depicted on the temple wall of Kesava at Somanathpur. The scenes depicting the court of Janaka. Dhsharatha portray five betel bags, probably made of cloth. The bags are seen hanging on

the backs of the attendants. These bags are made to sling by means of a string or chain. Such bags also get their portrayal on the temple walls of the Amritesvara at Amritapura.

### **7.3 Scented Creams**

To enrich the glow and beauty of the skin, the *prasadhanas* were prepared out of herbal trees like *chandana*, *sandal* and the scents that were collected from animals like *punugubekku* (musk cat), *Kasthurimriga* (musk deer) *Javadhi*, a perfume juice from civet cat and the *yadakadrava*, a kind of a juice that produce in the abdominal region of musk deer etc. These scents were given by the hunters as tribute of gift to the Hoysala kings.

Among the rulers of the Hoysalas king *Vishnuvardhana* and *Ballala II* were staunch lovers of cosmetics and styled themselves as “*Mrigamadamoda*” (Delighter of musk). Similarly the poet *Ragavanka* in the *Harischandrakavya* mentions that the king *Harischandra* beautified his face by smearing musk<sup>1</sup>.

To begin with, the use of cosmetics provided an opportunity for a group to take it up as their profession. Women who were after the profession were named as *Sairandhri*<sup>2</sup> or *Ghattivaltis*<sup>2A</sup> and that of men were known as *Gandhigas*<sup>3</sup>. A reference has been made for their separate locality called *Ghattivaltiyarakeri*<sup>4</sup> in *Jagannatha Vijaya*. It

seems some of them were named after their profession. In this connection mention may be made of one Vachanacara Ghattivalayya who might have carried this business of cosmetics<sup>5</sup>. A similar reference made in the record of Nagamangala taluk dated 1178 AD seems to refer to a merchant by name Gandhisetti<sup>5A</sup>.

#### **7.4 Decorative and Ornamental Design**

Along with the perfumed scents the decorative designs were drawn out of the mixture of these scents over the busts and cheeks of the royal brides. Perhaps this must have been added for grace in appearance. The poet Rudrabhatta has described the ornamental design of 'Patrachitra'<sup>6</sup> of the cheeks of the royal bride Rukmini. The royal bride Shashiprabha's busts were gracefully covered with the musk cream designs of creepers, - "Kasturika Patrabangha"<sup>7</sup>. The fragrance of koggiya kasturi<sup>8</sup> was used to smear the inner parts of the ears. The Yadakadrava kind of red wax juice was used to smear as a sort of mehendi to beautify the edges of the foot and the palm<sup>9</sup>.

#### **7.5 Minium**

The mark of minimum either in the straight line or round form on the forehead has a special sacramental significance to a Hindu woman. Keeping bottu or lines on the forehead of both the sexes in their daily life has become a hereditary traditional custom among the people of this period as we observe even to

this day. They were painted with scented creams like the paste of musk and sandal and the holy ashes. A reference has been made to Kasturi Tilaka<sup>10</sup> in Jagannatha Vijaya, which was pasted on the forehead of the royal bride 'Rukmini'. Again the royal bride Parvati was adorned with Sindhura with Bhasita tilaka<sup>11</sup> in Girijakalyana. In one of the vachana's Basavanna refers to Kumkuma Kasturi<sup>12</sup>. (The combination of saffron with the musk of deer). The use of 'sadu'<sup>13</sup> was familiar to them. However even to this day the use of the Bhasita tilaka has been branded as a religious mark among the Virasaiva Women. Polished oval shaped bronze sheets were used as mirrors<sup>14</sup>.

## **7.6 Toilet – articles**

### **7.6.1 Mirror**

A lady with a mirror in hand is an often repeated theme in the relief's. two kinds of mirrors, namely oval or round and rectangular occur in the relief's, of these mirrors, the round shaped or the oval shaped ones seem to have been more popular as is evident from the frequent depictions.

The mirrors with their reflection probably are made of foiled glass or crystals or polished metal plate. Thus, the mirror represented on one of the pillars in the Hoysalesvara temple is round. The mirror consists of single disc with a

concave front. A knob is provided at the back of disc for holding.

A bracket figure Madanika is represented as looking in a mirror. The mirror consists of a round disc, concave front and a handle is provided at the back of the disc for facilitating the hold **Pl.No.1.**

The darpana sundari is seen holding the mirror, mukura with her left hand while looking into the mirror. This young lady after completing her toilet, fully admires her own beauty as reflected in the mirror. She stands to front most gracefully in the tribhanga pose with her beautiful face turned slightly to the left to look into the mirror **Pl.No.2.**

The darpana sundari reminds us of the Indian ideal of feminine beauty and grace vividly described by Kalidasa in his Meghaduta similar feminine beauties looking into the mirror get portrayed on the temple walls of Khajurhao and Bhuvaneshvar. Precisely, similar type of mirrors also occur on the temples at Halebid, Belur, and Kikeri.

That, rectangular shaped mirrors were also in use can be known from the Hoysalesvara temple at Halebid. The mirror is seen in the hands of a mohini. The mirror consists of a simple

disc in a rectangular shape with concave front. It is provided with a handle at the back of the disc for facilitating the hold.

In literature, like Adipurana, Yashastilaka, Ashtanabhog of Manasollasa. Mirrors are frequently referred while describing the make up of Nagarikas and Vilasinis. In the contemporary Kannada works mirrors are referred to as Kannada or darpana.

### **7.6.2 Comb**

The combs formed one of the inevitable toilet articles in a makeup. The representation of such combs in the Hoysala sculptures is more than once. In the bracket figure representing darpana sundari, a comb is realistically sculptured. It is lengthy one provided with multiple teeth. Rectangular combs were also in use as is known from the bracket figure depicted on the Chennakesava temple at Belur.

It is interesting to note that the survival of this type of combs can be seen in the present day bacheniki or bachene of Karnataka. They are seen being used particular by women of rural areas in Karnataka state.

### **7.6.3 Make-up**

A lady is shown in the act of adjusting her colour hark tilak on the forehead while looking into the mirror **Pl.No.3.**



The very characteristic pose of hers reveals the great care bestowed by her in her make-up. Such tilak marks on the foreheads were common decorations for a lady as they indicated sowbhagya or non-widowhood as long as the (11<sup>th</sup> A.D.) but the use of tilak appeared much earlier as is evident from earlier sculptures as also from the Adipurna and Yashastilaka. Manasollasa describes woman having tilak marks of various colours on their foreheads. Now-adays ladies are fond of placing on the fore-head marks matching the colour of their sarees and out fit.

## References

1. Pampa Bharatha Canto VIII p 56
2. Ibid
3. Ibid
4. Nemi N.N.P. Canto V po. 97
5. R.B.J.V. VI Canto po 183
6. Narayana. P. Vachana Sahitya ondu samskritika  
Adhyayana p. 348
7. E.C. VII Mg. 118
8. R.B.J.V Canto Po 122
9. Aggala C.P.P. Canto VI Po 63
10. Ibid VI Po 63
11. Ibid VI Po 62
12. R.B.J.V. Canto X Po 126
13. H.H.G.K. Canto X Po 42
14. Basavananavara Vachanagalu P. 637.

## **7.7 Fan**

The Hoysala sculptures depict fans more than once. A fine representation of a fan occurs on Navaranga east wall of the Kesava temple at Belur. The fan is squarish in shape and is decorated with check pattern. It is mounted on long slender wooden handle.

A fan is often made of peacock feathers.

## **7.8 Writing material**

A woman holding a stylus, evidently a writing material gets sculptured on the Vimana of the Kesava temple at Somanathpur. The stylus is plain cylindrical rod with one pointed and other rounded **P1.No.4**.

## **7.9 Foot-wears**

As regards footwear, a panel depicting Dakshinamurti and Mohini on the Lakshminarayana temple at Hosahalu reveals a pair of sandals. Dakshinamurti is shown in a long coat with sandals. The sandals is simple and of two straps joined at the point between in the first and the second toe. The sandals have very close resemblance to the present day modern plastic sandals. Invariably, the horsemen wear high boots.

## **7.10 Make-up**

Another factor which draws our attention is Angarachana or make-up. Bharata has described elaborately the painting of the face to give an enchanting look to the entire figure of a dance on the stage. The exposed part of the body should be painted while presenting the art on the stage.

Women always desired to appear in graceful manner. Beauticians were appointed in the palaces and the houses of harlots to decorate and assist their mistresses to dress up daily and also in a festive manner during occasions. The royal ladies, their attendants, courtesans, ordinary women, all used to decorate their person according to the mean at their disposal. This inherent love of personal appearance in the Indian women was made legitimate and compulsory by the sastraic injunction that faithful wife desirous of the longevity of her husband must not forego turmeric saffron, Kumkum, red lead sindura and collyrium.

The colour mark or tilaka on the forehead of a woman indicated sowbhagya or non widowhood and its absence showed widowhood.

The darpanasundri of Belur is holding the sindura powder in her finger tips to apply on her forehead. She has

dressed herself and by applying sindur her adoration would become complete **Pl.No.5.**

Regarding eye makeup, the dancers used collyrium which could give an outlook to boarder eyes and emphasise the shape of the eyes. The literary works describe their love for delicate perfumes, sandal and turmeric pastes, fragrant powders, scented garlands, muslins and silk stuffs. Bride is being dressed **Pl.No.6.**

### **7.11 Hair Style**

Beautification of hair is innate in human nature. Since time immemorial, Indians have taken tremendous interest in exhibiting their hair styles. This is apparent from the rich variety of coiffures represented in the Indian sculptural art. But one thing is certain, that the people who showed remarkable taste for variety and fashion as regards their dress, are naturally expected to have bestowed the same artistic skill and meticulous attention in the arrangement of their hair.

Literary works of the period like Neminathapurana and Jagannatha Vijayam give graphic descriptions of the hair styles of females. The Neminathapurana calls the hairstyle of royal women as Kacha.

Hair combed back jatabhara style and decorated with flower wreaths, this fashion of hairstyle is met with in the case of a female attendant depicted in the panel illustrating Vishnuvardhana and his queen Shantala at court on the Chennakesava temple at Belur **Pl.No.7**.

Curlyhair can be seen in Madanikas **Pl.No.8**, Darpana Sundari **Pl.No.9**, Dancing Madanika **Pl.No.10**, Mohini reveals an interesting hair style **Pl.No.11**. Madanika as hunters, a Kirati appears with a roundish bun tied into a double knot on the occiput is quite interesting refer ornaments **Pl.No.31**.

Hair combed backwards and secured bun with a knot close to the head can be seen in queen depicted in the a scene revealing 'Vishnuvardhana and his queen Santala at court' on the Chennakesava temple at Belur. She has combed her hair back terminating it into a roundish bun near the occiput. Further, she has arranged her hair in such a way that the flow of the cikuras are prominently seen on her fore-head **Pl.No.7**.

The Chamaradharins depicted in the sculpture reveals a hair-style terminating into vertical bunch of hair, giving an appearance of elongated projected roll. It is further tied with a fillet **Pl.No.6**.

### **7.11.1 Coiffures**

During the Hoysala period women had a high standard of toilet. The variety of coiffure practiced by women is illustrated in the temple sculptures of this period. Madanakai figures represent how ladies look great care in dressing their hair. In the Belur temple one of the Madanakai figures represented as arranging her thick hair applying oil to smoothen the curls and knots. Mirrors were in use. Ladies were assisted by their attendants. Some ladies are represented with a mirror either engaged in admiring their own reflection or in improving their form by various types of decoration.

Another maiden is standing on her right leg, bending the left towards an attendant who is about to fix a ring on her toe  
**ref Pl.No.56 Ornaments.**

Different types of hair styles and hair decorations are practiced during this period, regarding the male hair styles we do not get much information. Females are represented with elaborate head dress. It was social custom of the day as most of the figures are represented with head dress which is more elaborate, ornamented and heavy. The common people never used headdress. They combed backwards their hair and secured it in a roundish bun with a knot close to the head. Women dressed their hair in various ways is evident from the sculptures of this period. The hair is usually parted in the

middle combed backwards and secured in a roundish bun or ball.

In some cases hair is twisted to cylindrical shape. An attempt is made to make the individual hair passing transversely and the curls at the ends hanging in a bunch.

Sometimes long hair is well twisted and done up into a large disc like knot behind her head with elaborate coiffures which are identical in shape and design.

The hairs are curled in the front, parted in the middle and decorated with pearls strands. Sometimes hair is arranged like butterfly knot. This shows that special care was taken for hair dressing by the women during this period and they used to decorate their hair in different ways.

A close study of the Mythological friezes and the wall sculptures from the Kesava temple at Somanathapura reveal a variety of coiffures and head dresses. The study is based on the belief that the sculptors carved the scences from the Ramayana, Bhagavata and the Mahabharata stories on the model of the prevailing customs. They were restricted in the use of contemporary model by the requirement of the events and scenes they depicted. However, the artists took such liberty that would not come into conflict with general trend of



the stories. They supplemented the stories with exact parallels from their own society and environment.

An attempt is made here of all intensive study of the various types of hair styles popular during Hoysala period.

The luxurious growth of hair and the way in which it is arranged and adorned would add to the appearance of and attraction towards men and women. It appears from the sculptures that the women were very fond of arranging their hair in different ways.

#### **7.11.2 Queens and Princesses**

A large number of panels depict queens and princesses with a variety of coiffures. Beautiful coiffure of the queen of Dasaralha receiving the sacred fruit from him is depicted. All of them show identical hair-styles. It is an excellent example of hair combed into a round bun with close knot at the back of the head. The forehead is covered with a pearl string. **Pl.No.3 & 4 refer Ramayana.**

In the panel depicting the birth of Rama and his brothers all the female members of the harem including queens and attendants are shown with highly decorative hair-styles. The sculptor has used all his skill in depicting their large rounded buns either to left or right. **Pl.No.8 refer Ramayana.**

There is some variation in the depiction of the hair-style in the panel showing the queens of Dasaratha on the occasion of the Namakarana ceremony of their off-springs. The coiffure is charming. The hair is combed back and gathered into a round bun **Pl.No.11**.

Moreover, the whole coiffure is secured by means of a two lined jeweled forehead band. This band is tied to the bun at the back.

Another panel narrating Bhagavata story depicts a female, queen Yashodha, Churning curds to extract butter. Her hair is seen bundled over the head in a roundish form. A flower ornament or boss, presumably of gold decorates the hair. The bundled hair is gathered right on the back of her head which protrudes towards the top. On the whole it is most attractively depicted **Pl.No.11 & 12**. Neminathapuram gives a graphic description of the hair dress of royal women.

### **7.11.3 Female Attendants**

A number of panel depicts female attendants in the palace. Neminathapuram refers to female attendants. Their hair styles are very varied. In the panels depicting Krishna being brought up in Gokula Kamsa's palace, Krishna lifting up the Govardhana hill up etc, a fine range of female coiffures are depicted. The attendants are shown doing various types of jobs

in the harem. The females appear with loose hair tied into a loop or knotted type of hair do. The hair is not parted and combed back where it is secured in a net at the back. It is round in shape and in some they are decorated with a wreath of flowers. The hair-makeup looks vary broad on the small faces. They are more prominent than the face **Pl.No.13.**

In the panel showing Dasaratha and his four sons in durbar the female attendants are depicted carrying vessels etc. Their hair make-up is charming done. A group of female attendant are depicted with curly hair combed back and terminated into a prominent roundish bun. The curly nature of the profuse hair is shown prominently on the forehead **Pl.No.14.** The exquisite fashion of this type must have been very extensions popular during Hoysala times.

#### **7.11.4 Female Devotees**

In the Bhagavata panels depicting Krishna playing in the groves on the banks of the Yamuna or Krishna being worshiped after he destroys Kamsa are shown many female worshippers with elegant make up. The hair is combed back and is gathered to form a large roundish bun. While some are thin and some are thick, they are adorned with flowers at the sides. **Pl.No.13.**

### **7.11.5 Amorous couple**

In the railing panel a few sculptures represent amorous couples and erotic scenes. The female are carved with fine decorative hairstyles. In some sculptures the long hair has been combed back without parting of the hair. The hair has been arranged by combing it back and raising a broad tuft over the head. The tuft is tied up **Pl.No.5 refer Costums.**

### **7.11.6 Lady Huntress**

A fine depiction of the hair-dress of a huntress is represented in the railing panels. It is a simple hair-style of the huntress depicted in this temple are very limited **Pl.No.31 refer Ornaments.**

### **7.11.7 Female Musicians**

Many panels and sculptures depict female musicians with their beautiful coiffure. The large wall images showing the dancing goddess depict such female musicians with coiffure. The whole mass of hair is secured at the back with the help of a jeweled fore-head, which is tied to the bun at the back. **Pl.No.15.**

### **7.11.8 Female Head-dress**

In the sculptures of the Hoysala period majority of cases, with head-dress.

## **7.12 Queens and Princess**

A fine variety of queen's head-dresses are depicted in the panels like the child Krishna being handed over to Gopi. They are all having a headdress of tall sizes. Consisting of dangling strings of pearls from their middle, the bottom, parts of the head-dresses are also adorned with strings of pearls in a slight by variant way. They differ in size and design.

A fine variety of head dresses of queens are represented in the panels where in Dasaratha performs Putrakameshtiyaga **Pl.No.3 & 4 refer Ramayana** and Lakshmana disfigures Surpanaka. They are depicted with a thin cloth falling on the back of the head. The cloth covers the ears of both sides and falls to the back of the shoulders. The hair is combed back. In most cases the cloth is tied up to the beautiful coiffure. The whole hair-dress looks charming and elegant

## **7.13 Female Attendants and Musician**

Many panels of the Hoysala temples represent female attendants some wearing tall conical headdresses shown sometimes with a knob at the top. They have triangular ornaments in the middle and on the sides. The ornaments are joined to the knob at the top. Some are seen wearing conical, domical or flat caps.

**Pl.No.16** : A Vishakanye with curly hair style.

**Pl.No.17** : A Musician with beautiful knot type of hair style.

**P1.No.18** : A Lady with long plait.

**P1.No.19** : Three female devotes with beautiful knot type of hair style.

**P1.No.20** : Darpana Sundari is putting Sindoor on the forehead her maid servant is helping her.

**P1.No.21** : Darpana Sundari is looking into the mirror after completing her hair-dress.

**P1.No.22** : A Female with beautiful curly hair and costume.