CHAPTER-VI
CHAPTER VI

DRAPERIES, ORNAMENTS, MUDRAS, ASANAS AND AYUDHAS.

Drapery:- Costume expresses some of the structure and aspiration of society. It has been functioning as a fashioner of personality and has tended to be cultivated as an art. Contemporary literature also provides some interesting information of this aspect. The external appearance of the people in general is suggestive of their taste, status, and prosperity. The medieval sculptures also prove ample evidence on this aspect of social life.

A more comprehensive account of the dress of the people in different regions of the Country is given by Rajasekhara, a poet, dramatist of the tenth century A.D. In this Kavyamimansa, he refers to the costume (Nepthaya) or attire of ladies in the East, North, West and South in accordance with the natural surrounding, customs and manners of the people.

Banabhatta describes Savitri as wearing only two garments¹. Malati riding a Horse des=

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described as wearing two garments. It is interesting to note that Laksmi supposed to wear a garment so thin and transparent, showing all her limbs, that the Poet fancies her as "coming out of her garment." Rajasekharas, Karpuramanjari describes its heroinewearing two garments after her bath, as a matter of fact, the King here declares that, all the ladies have discarded their bodices since the spring has set in. This probably indicates that bodices were worn by only in the cold season. Rajasekhar describes the dress of the females prevalent in Kuntala, Maharashtra, Kerala and Kalinga. Banbhatta in Harshacharitra describes the young Dadhichi, he wore no garment to cover the upper part of the body. His lower garments was short enough to expose the third part of the thigh. In the Kadambari of Banbhatta, Keyuraka, is described as clad in a single garment which was fastened firmly by the griddle of gold chains. Thus the drapery traditions maintained mentioned in the classical literature reveals that some sort of drapery was

1. Dr. Gupte.R.S. - The Iconography of the Buddhist Sculptures (Caves) of Ellora, Page-124.
invoke amongst the ladies and the gents. However, the drapery used by both the sex was never covering the entire body but the major part of the body was always kept open.

The earliest sculpture of Barhut and Sanchi, gives some ideas of the drapery in Sunga period. Similarly, Ajanta and Ellora caves sculptures, and also Ajanta paintings reveals the drapery fashions prevalent in the region.

The lower garments is worn in the Buddhist caves of Elura in Vikscha fashion. Buddhist ladies of Elura are also shown with some time duppatta. The Gathasapathi of Hala, which reflects the Deccan culture of the first century of Christian Era. However, it suggests that women were definitely wearing upper garments. However, the tradition of the covering the upper part of the body seems to have discontinued a little later as at Ajanta a number of women of high rank are seen clad only in lower garment. The Kanchuki is conspicuous by its absence in many places.

In sculptural arts, a convention seems to have been established to keep the upper part of body bare. It may most probably
have been due to the desire of the artist
to reveal the real beauty of the female form
and the masculine charm of the male deities.

It may in certain cases also have been
due to desire of the artist to display his
skill of carving out ornaments worn at the
neck, chest and the shoulders. Naturally,
because of this, the drapery has comparatively little impact on the sculptures of the
Hindu deities, as very few of them are carved
with full drapery details. The drapery tra-
ditions followed in the sculptural complex
of the structural temples in the region is
nothing new but a Just a continuation of the
drapery traditions maintained in the literature
and the art. The Kanchuki, the upper garment
is conspicuously absent from the sculptures
carved from the structural temples of the
region. Not a single Hindu deity has been
sculptured as garbed in the upper garment.

Lower Garment:— Hala refers to the knot
whereby the lower garment of a woman is held
in its position as vatthaganthi. A young lady
is advised to adjust her lower garment as it
was being displaced by the wind thus exposing
the upper part of her thigh with their mail marks. The females wore their lower garment well below the navel at about the lower end of the abdomen, thus exposing the whole abdominal region.

The present study reveals that the fashion of a carving lower garment well below the navel was very popular among the artist. Almost all the male and female deities have been sculptured as wearing the lower garment well below the navel. The lower garment are mostly tight and appears to be transperant. They are so tight that they expose the contours of the body very artistically. The only variation in the lower garment is noticed that of a Ter. The accompanying deities in the Trivikrama sculptures are carved in a lower garment which is very loose and looks like Vikaccha (Figure No. ). In most cases, the cloth used for the lower garment appears to be devoid of any design but the lower garment used by Mahisasurmardini

from Kandhar is noteworthy (Figure No. 106). The lower garment, she is wearing has horizontal linings and it suggests a design cloths. Similarly, a Saraswati Icon from Degloor displays another beautiful design cloths used for the lower garment (Figure No. 129). The sculpture is so finely carved and polished that clearly shows the finesse of the designed cloths used for the lower garment. Most of the lower garment are of a Sakkach fashion and allows an artist to show the free movement of the legs.

Ornaments: From early times, Hindus were fond of displaying ornaments in images of their Gods and Goddesses. It is natural tendency of a man to fashion God in his own image, believing that, God looks like man. Gods and Goddesses are, therefore, made to wear different types of ornaments that man in his daily life makes is use of.

Most part of the bodies like the head, the ears, the neck, the upper and lower arms, fingers, the torso, the waist, the hips, the ankles and feet had their various appropriate ornaments.
The typical ornaments which are commonly displayed on the sculpture from the structural temples of Marathwada are as under:

Mukuta :- The commonly known sanskrit name for the head gear is MAULI. They are Jatamukuta, Kiritamukuta, Karandamukuta and the minor varieties are kuntal, Kkesabandha, Dhamila etc.

Jatamukuta :- This names indicates, made up of twists of matted hair done into the form of a tall cap. Sometimes, it is adorned with Jewels, Crescent and Skull. In structural temple sculptures in Marathwada, it is depicted on the heads of Siva and Brahma. Jatamukuta worn by Siva from Nilanga is noteworthy. The sculptors have used their skill and imagination in designing the various new forms of Jatamukutas in the region. Designing of the mukutas from Latur and Dharmapuri is remarkable.

Kiritamukuta :- It is a conical cap sometimes ending in an ornamental top carrying a central pointed knob. It is covered with jewelled discs in front or on all sides, and has jewelled bands round the top as well as the bottom. It is used as a headgear for Visnu,
Narayana. Varahamihira suggests that the Ravi should wear the kiritamukuta. The kiritamukuta worn by Kesava sculpture from Aundha, Ardhapur etc., are carved in a decorative design. The mukuta worn by Surya from Hottal is also noteworthy.

*Karanadmukuta* :— It is a crown made in the shape of a Karanda which is generally a bowl shaped vessel. It is short in height and small in size, and suggested of subordination in status. This type of mukuta is depicted for other gods and goddesses.

The Karanda Mukutas have also been designed in various types, and displays the imaginative skill of the sculptors. The sculptor, however, appears to have been following the art tradition of the Rashtrakuta and the Caluka artists. Karandamukutas of Mahishasur-mardinia from Kandhar and Durga from Jagji are noteworthy.

The mukuta need not have any religious important. The sthapati understood the true nature of art. The mukutas are carved with a decorative manners and are richly ornamented.
Prabhaavalaya Ornamentation:— The Prabhavali is an ornamented circular ring. In some instances, from Marathwada like Kesava from Kesapuri, Aundha, etc. contains ten avatars carved on it. In the usual order from right to left. The order of arrangement of the motifs from the pedestal upwards is first the leograph (Lion upon elephant, gaja-sardula) then the makara trumon, above it the hybrid couple (Gandharvas) playing on lute and dancing, a little higher up the flying garland bearers (Maladhara-vidyadhara) among the clouds and lastly the Kirtimukha finial. Such type of Prabhavali has been very much popular. The Icons of Kesava, Devi and other Gods and Goddesses from Marathwada are mostly ornamented with this Prabhavali.

Kundalas:— The ceremony of the Karnavedha is one of the important sanskaras and the wearing of Kundas was once regarded as one of the privileges of a Brahmachen. T.A. Gopinathrao, refers to five kinds of ear ornaments, i.e. Patra-kundala, nakra-kundala, sankha-patra kundala, Ratnakundala, and Sarpakundala. Patrakundala and Ratnakundalas were very much popular and carved on the sculpture from Marathwada.
Niska and Hara:— The neck ornaments being Niska, hara, graivekas etc., were popular and are depicted on the sculpture from the region. The graivekas that adorn male and female deities, consist of a string of pearls with a decorative design made in centre. It gives an us an idea of the extent to which the art of the Goldsmith and Jeweller had advanced, and it shows considerable varieties.

The long necklace or garland hanging down from the neck, below the knees, known as Vaijayanti is peculiar to Visnu from Marathwada.

The Yajnopavita or the sacred thread which is invariably worn by the male member is found on the images of the gods. Maniyajnopavita and Pushpayajnopavita were popular at the time of Gupta and Postgupta but such types are observed very few in Marathwada. Kesava from Dharmapuri, Trivikrama and Kartikeya from Term Nrāimha from Anwa and Narayana from Aundha are ornamented with maniyajnopavita.
Two other ornaments of the torso are the Kucabandha and udarbandha. Their name signify the purpose for which they were used. Both of them are flat bands, the former to keep the breast in position and the latter, the protruding belly. Kucabandha is only based in female figures. Udarbandha is shown in many male figures from Marathwada like the Icons from Dharmapuri, Aundha, Kesapuri etc. However, here Udarbandha is carved on the same position where normally Kucabandha is carved in female Icons.

The waist and hip of the male and female deities are testfully decorated from Marathwada, with several kinds of jewelled ornaments like Katibandha (Waist band) Mekhala (girdle) Kancidama (a girdle furnished with small linkling bells hold in place by rows of chains). Sculptures from Dharmapuri, Aundha and Degloor are remarkable as they display the ornament in its best.

The Keyura is a flat ornament worn on the arm just over the biceps muscle, the Kankana or the bracelet is worn at the wrist.
The Keyuras worn by Gods and Goddesses from the structural temples of Marathwada shows considerable varieties.

The Anguliya kas and Nupuras, are carved from simple to complex.

Thus, it is obvious that the artist who works on the walls of the structural temples of Marathwada have enjoyed considerable freedom in the designing of the details. A Head dress need not have any religious importance. Neither is it necessary for an other ornaments like necklace to have any religious significance, and hence, there were no hard and fast rules about the designing them. However, the artist tried to tread upon the traditional pattern of designing introducing slight changes here and there.

The ornaments reflects the special and economical conditions of the time and give us an idea about the manner in which the men and women of the said period adorned their persons.

Infine, it will be seen that all the male and female deities are adorned with all
ornaments then in common use. It is general practice that man likes to flatter himself by thinking and believing that God looks like man. It is natural that all the paraphernalia of vanity, his love for personal decoration should be transferred to his God head.

Mudras:— Mudras have not been given so much importance in Brahmanic Icons. Mudras are certain positions of the hands and fingers assumed by the fingers in a sculpture to symbolise certain mythological facts or some benign action on the part of the deinit
devinity. Sometimes, the word hasta is also used in the text to denote one or other of these hand poses. Generally, it is used in cases where the whole of the arm along with the hand is shown in a particular pose. The Brahmanical images have only Abhaya and Varad Mudras in common with the Buddhist sculpture. The reason why mudras are less important in orthodox Hindu art may be explained by the

2. Dr. Bhattacharya B.C. - Indian Images The Brahmanic Iconography, Page-
presence of their substitutes in a great number of weapons and attributes held by the Brahmanic deities. Again the mudras in the Brahmanic literature conveys, also the sense of certain symbolic marks of paint borne by the devotees of different religious sects. These mudras or marks have names, for them, according as they referred to the God concerned. The mudras of Visnu are, sankha, cakra, Gada, Padma etc. Siva has phallic symbol and the trident damaru etc. Sun had one mudra, namely the Lotus, Ganesh has tusk, goad, axe etc.

Thus, it is obvious that in orthodox Hindu literature, the mudras are the symbolic reproduction of the characteristic and emblem of the divinities and not, generally speaking the peculiar position of hands, and fingers, as those of the Buddhist figure. The following few mudras are to be observed in Brahmanical sculptures from the Region.

2. Dr. BBattacharya, B.C. - Op-cit Page-47.
Abhayamudra:— Literary, Abhay means protection, here the palm of the hand, with the fingers pointing upwards, is exposed as if engaged in enquiring about the welfare of the visitor\(^1\). This is the common mudra in Brahmanical Icons of Marathwada, specially Vaisnava, Saiva and Sakta cult.

Varadamudra:— The other typical common mudra in Hindu Iconography is Varad, symbolises, the bestowal of boon or benediction by the God on his votary. In this pose, the palm of the hand (left) with the fingers pointed downwards. Many Savaite and Vaiśnavite Icons of Marathwada depicted this type of pose which is very much popular.

Dandahasta and Gajahasta:— It is used to denote the arm and the hand thrown forward and held straight like a stick or like the trunk of an elephant. Such type of hand pose are depicted from the Icons of Dharma-puri and are also met with an images of God or Goddesses shown in the dancing pose.

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Anjalihasta :- In this hand pose, the palm of the hands are kept close to each other and the folded hands are made to rest on the chest. This hand pose is indicative of worship. These types of poses are observed from the Icons of Aundha Nagnath.

Yogamudra :- The palm of the right hand is placed in that of the left hand and both together are laid on the crossed legs of the seated images. Such type of mudras are depicted from the Icons of Pangaon and Omerga.

Asanas :-

Various kinds of asanas are prescribed for different types of divinities in the Iconographic texts. Asanas literally means sitting or the object to sit upon. It refers to the particular positions assumed by the deities, male and female, in the Iconographical representations. It is in fact, physical postures of the legs and feet just as mudras are postures of the hands and fingers. The Brahmanic images are to be met in four the following postures (1) Standing (2) Sitting (3) Reclining, strictly speaking, the Asanas
ought to have reference to sitting only. As Iconography develops it has come to have an extended meaning and includes some standing and reclining postures like Yogasana, Virasana, Paryanksana, Alidhasana etc. The following Asanas are to be met from Marathwada.

Padamasana: It is a kind of squatting posture, in which the heels of both the leg are drawn to touch the upper thigh joint. Such type of Asanas are observed from the Icons of Pangaon and Omerga.

Yogasana: A cross legged position in which the hands should be laid on the lap. A rare standing yogasana, Visnu are to be met from Dharmapuri village.

Virasana: The mode of sitting in which one leg will have to be placed on the knee of another and the other leg will remain on the ground. Nrsimha Icons from Omerga is found sculptured in Virasana.

Paryanksana: The word Paryanka means a conch a palanquin, and thus, it appears to be the kind of reclining posture, in which one travels in a palanquin. The Anantsayin Visnu may come under this heading and many
Icons are found in Marathwada at Latur, Kawthapati, Omerga, Ramlinga Mudgad and Paithan.

Ardhapayankasana:— It is the posture in which one leg is allowed to dangle freely while the other being held up horizontally. Haragauri, Saraswati from Aurangabad and Nilanga are depicted like this.

Ardhasana:— A kind of archer attitude in which the right knee is advanced and the left is retracted. The Varaha Icons are to be met in such type of Asanas. Another variety of this posture is called the pratyalidhasana in the mode of which, the left leg is advanced and the right one is retracted. The image of Mahisasurmardini, Katyayani, Durga are represented in such a way. The Icons of these types are found at Kandhar, Nilanga, Bhir and Anwa.

Sukhasana:— There is no technical description for it to be found in the Sanskrit literature. But it means literally sitting at east. There are number of Icons carved in Sukhasana and found in the Region.

Uktitikasana:— It is a peculiar posture in which the person sits with his heels kept close to the bottom and with the back slightly curved. Keval Nrsimha Icons of Marathwada are depicted in such a way.

The Asana means a seat or pedestal. T.A. Gopinathrao refers to five different kinds of Asana, i.e. Anantasana, Simhasana, Yogasana, Padmasana, Vimalasana. Anantasana is a triangular seat, Simhasana is rectangular, Vimalasana is hexagonal, Yogasana is Octagonal, Padmasana is circular.

T.A. Gopinathrao describes four types of pittas' or Asanas i.e. Bhadrapitha, Kurumasana, Pretasana and Simhasana. Out of all these Asanas, only Padmasana, Yogasana and Kamalasana are observed in the sculptural complex of the region.

Ayudhas or Attributes:—

Iconographically, the symbols Ayudhas or Attributes serves as the keynotes of correctly identifying an image and

I. T.A. Gopinathrao. — Op-cit Page-19
distinguishing it from all other. Symbols are represented in sculptures of Marathawada, too, as accessories to the main figures by weapons, vehicles and certain peculiar marks. The symbols stands in fact, as the conductors between the image and its idea¹, like elephant, Bull, Fish, Peacock.

The Iconography of Marathwada was also developed under the stamp of symbolism and it forms a particular system of Upasana called the Pratikopasana. The symbols carried by the various manifestation of God heads in the region, are as follows:–

1) Srvatsa :– Symbol of Visnu.
2) Cakra :– The discuss of Visnu.
3) Samkha :– The conch of Visnu.
4) Gada :– The Club of Visnu.
5) Sula :– The trident of Siva.
6) Kapala :– It means a Skull.
7) Piska :– The bow of Siva.
8) Khatawanga :– A club or staff with a skull at the top, considered as the weapon of Siva.

¹ Dr. Bhattacharya, B.C. – Op-cit Page-51.
9) Jata :- The matted hair of Siva.
10) Kamandalu :- The symbol of Brahma.
11) Surk :- Wooden ladle, used for pouring clarified butter in sacrificial fire, symbol of Brahma.
12) Aksamala :- It means a string of beads. It is a common symbol used by several deities, like Brahma, Agni, Visnu, Durga, etc.
13) Ladduka :- A symbol of Ganesha.
14) Parasu :- Battle lake, Symbol of Ganesh.
15) Sakti :- A kind of missile, a spear, weapon of Skanda-kartikeya, Durga, Indra, etc.
16) Vajra :- The thunder bolt of Indra, Rasa=Axisymple
17) Pasa :- A Symbol of Varuna, Durga, it means a noose or a cord.
18) Danda :- A staff, symbol of authority and punishment. It is a symbol of Yama; An-kusha
19) Ankusa :- It is a weapon consisting of sharp metal, hook attached to a wooden handle.
20) Damaru :- A symbol of Siva.
22) Pattisa :- Kind of spear with a sharp edge. Symbol of Durga.
23) Sriphala: The Bilva fruit, symbol of Laksmi.


All these weapons or Symbols are to be met from the structural temples of Marathwada. They are carved from the most simple to the most complex. The Sankha, Cakra and other refuk weapons of Kesavas from Kawathapati, Ardhapur etc., are carved attractively and becomes more decorative. The Artist or Silpi from Marathwada has used all his skill and imagination for execution of all these weapons.