Chapter – 5

DEPICTION OF FEMALE DRESS, MAKE-UP, ORNAMENTS AND ACTIVITIES

Regarding female dress, her make-up, ornaments and activities numerous references are found in Guru Granth Sahib and Braj literature under study. In Guru Granth Sahib female dress, her act of applying make-up, wearing ornaments and her activities have been described with spiritual significance. Whereas in Braj literature this account only brings into focus her social status in the society.

In Guru Granth Sahib female dress has a symbolic meaning. Female devotee asks her friend that what type of dress she should wear to receive the Lord:

बलावत  में दृष्टि वड़ी मिठू दीम भागे वलेंद्र पू।  

Her friend answered her to wear such a dress with which the True Lord becomes accessible:

मिठी देमी मव भीले मेंली देम वलेंदर पू।  

Without Hari the beautiful dress does not attract the devotee-wife:

जनि निन्त तीर वुण्ड वड़ी देमी लगइउ उति ह मधाखि पू।  

Woman is advised to wear the symbolic dress of love; her clothes are decorated with God’s love:-

1 Guru Granth Sahib, Shloka Farid, p. 1384.
2 Ibid., p. 1383.
3 Ibid., Tukhari Mahala 1, p. 1108.
Those who are busy in dressing themselves in silken robes but do not appropriate Harnam, cannot attain peace:

\[ \text{Those who are busy in dressing themselves in silken robes but do not appropriate Harnam, cannot attain peace.} \]

So, the red robe which is only worn for the sake of outward lovely appearance is useless:

\[ \text{So, the red robe which is only worn for the sake of outward lovely appearance is useless.} \]

Such type of dress is considered false. It is stated in Guru Granth Sahib that false is the body, false are the clothes; false is incomparable beauty:

\[ \text{Such type of dress is considered false. It is stated in Guru Granth Sahib that false is the body, false are the clothes; false is incomparable beauty.} \]

During the period under study ladies were very conscious about their dress. But Guru Granth Sahib declares that one should not give much attention towards worldly robes. Only those are liked by God who do not care for outward dressing:

\[ \text{During the period under study ladies were very conscious about their dress. But Guru Granth Sahib declares that one should not give much attention towards worldly robes. Only those are liked by God who do not care for outward dressing.} \]

Without the God beautiful dress is considered useless. Guru Granth Sahib states that without the Name, all food and clothes are worthless; cursed is such spirituality, and cursed are such miraculous powers:

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With the advise of Guru female-devotee freed herself from attractive worldly dresses:

With the advice of the Guru she abandoned the red robe and in turn worn the robe of humility and forgiveness:

Guru Granth Sahib mentioned that the true wife (devotee) of God-Husband discards all her red dresses and wears the ornaments of mercy and forgiveness around her neck:

It is stated that one should only wear clothes which do not distress the mind and body, all other wear ruins bliss:

Further it is said that one should not wear clothes as fine as air:

From the writings of Ashtachhap writer's detailed information can be gathered about the dress of a woman in the contemporary

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9 Ibid., Sorath Mahala 3, p. 650.
10 Ibid., Suhi Mahala 3, p. 787.
11 Ibid., Sorath Mahala 3, p. 650.
12 Ibid., Suhi Mahala 3, p. 786.
13 Ibid., Sri Raga Mahala 1, p. 16.
14 Ibid., Gauri Mahala 1, p. 318.
society. *Sari* was the most common wear used by the ladies. Apart from *Saris* they made use of *Langha, Choli, Angiya, Salwar, Chunni* or *Dupatta*.

During that period women mainly used *Sari* to cover their bodies. From *Ashtachhap* writers it becomes clear that many kinds of *Saris* were used at that time. *Kausambi Sari* was in trend during that period. This becomes clear from the fact that all the *Ashtachhap* writers mentioned about it:

नवधन नववन नवपिक चालक नवल कसूंभी सारी | 15

Kumbhandas in one of his hymn imagined that *Radha* has worn *Kausambi Sari* (named after the plant of *Kausam* which also known as Ceylon oak) on her beautiful body:-

पहरे सुभग अंग कसूंभी सारी | 16

*Thigni Sari, Dandhi Sari, Tansukh Sari, Chunri Sari, Jhoomk Sari* and *Patori Sari* are different types of *Saris*. Surdas and Parmananddas mentioned about *Thigni Sari* which was an embroidered one:

ये तो लाल डिंगन की ओढ़े है काम की सारी | 17

Surdas mentioned that ladies were used to wear *Thigni Sari* of red colour along with *Odhni (Chuni)* of yellow colour at that time:-

लाल डिंगनी की सारी ताकें, पीत उड़नियाँ कीन्ही। | 18

*Cotton Sari* was commonly used by all women. It was known as *Tansukh Sari* at that time:

15 Chaturbhujdas, *Pad-Sangrah*, Pad 74, p. 82
Krishandas imagined that Radha has worn Tansukh Sari on her lovely body. This description indicated that Tansukh Sari, which is of cotton, is commonly used by ladies at that time.

Jhoomak Sari was studded with golden and silver small balls and bells. Almost all the Ashtachhap writers mentioned about it:

Govindswami mentioned that ladies at that time used to wear Jhoomak Sari which is studded with balls and bells (Ghungru):

A Sari which was woven in golden thread was known as Dandhi Sari. It was also used during the period under study:

Chunri Sari was also used. Savitri Chandra Sobha informed that it was of Rajasthani style i.e. prepared in many colours, first tying and then dying in different colours.

Woman also used Patola silk Sari. This was known as Patori Sari:

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20 Krishandas, Pad-Sangrah, Pad 979, p. 393.
21 Ibid., Pad-Sangrah, Pad 50, p. 19.
22 Govindswami, Pad-Sangrah, Pad 159, p. 106.
Langha was also worn by ladies of that period. All the Ashtachhap writers specifically Surdas, Nanddas, Kumbhandas, Parmananddas, Chhitzwami and Krishandas mentioned about it.

Nanddas mentioned that yellow Langha along with yellow Choli used by the ladies to make themselves beautiful at that time:

Langha पीत, कंचुकी पीत सोहै तन गोरै।

Krishandas has mentioned about yellow Langha along with red Chunri:

Choli is basically the cloth worn with Langha on the middle part.

It is mentioned along with Langha:

Angiya was also worn at that time. Abul Fazl informed that Angiya was a jacket without a skirt. Ashtachhap writers also mentioned about it:

Chaturbhujdas mentioned about Angiya along with red Langha.

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26 Nanddas, Nanddas Granthawali, p. 336.
28 Nanddas, Nanddas Granthawali, p. 325.
29 Krishandas, Pad-Sangrah, Pad 1043, p. 429.
32 Krishandas, Pad-Sangrah, Pad 787, p. 304.
33 Chaturbhujdas, Pad-Sangrah, Pad 51, p. 74.
Salwar was also worn at that time. It was the garment worn on the lower part of the body also known as *Pajama*:

सूथन लाल फोंदना फूंजी रहयी यह छवि ऊपर तन मन वारत।

or

सूथन जेंघन बौंध नाराबँद।

*Duppata* was also known as *Chunri, Chuni, Cheer* and *Odhani*. It was basically used with *Langha* to cover the head:

नयी पीलाबार, नई चूनरी, नई-नई बूंदन भीजलि गोरी।

Krishandas mentioned that ladies worn *Odhani (Chunri)* of five colours (*Panchrang*):

पचरंग सिर ओढनी बनाई।

Nanddas imagined that *Radha* is looking very beautiful by wearing *Cheer* of multi colour:

तैसोई चीर-लहरिया पहिरं सोभित राधा-प्यारी।

At that time women were fond of wearing dark colour *Saris* like red, green and blue etc.:

गावल चढ़ी हैं हिंदोरे सूरी सारी सोहें।

लहँगा लाल गुलाल रंग।

नील सारी पहिरै तन।

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Next to dress was **make-up** which mostly occupied the attention of the ladies. In Guru Granth Sahib word *Sigar* is used for it:

\[ \text{ਨੂੰ ਕੁਠੁ ਕੀਤਾ ਤੈਸੇ ਕਰੁਡ ਮੀਗਾਣਾ} \] \(^{43}\)

All the *Ashtachhap* writers authenticate that ladies spent much of their time in doing *Sigar* (make-up):

\[ \text{ਕਰੀ ਸੀਗਾਰ ਚੰਚਲ ਮੂਗਨੇਨੀ ਪਹਿਰੀ ਕਸੂੰਚੀ ਚੋਲੀ।} \] \(^{44}\)

Chaturbhujdas mentioned that after wearing beautiful dresse ladies of that time spent much time in doing *Sigar*:

\[ \text{ਸੜ਼ੀ ਸੀਗਾਰ ਪਹਿਰੀ ਪੈਤਿਮੁਨ ਨਖ-ਸਿਲ ਅੰਗ-ਅੰਗ ਅਮਿਰਮਿਰੀ।} \] \(^{45}\)

All women have interest in adorning themselves at that time. Guru Granth Sahib mentioned that all women decorate themselves:

\[ \text{ਮਾਲਿਕੀਆਂ ਵਾਲਿਦ ਜੀਗਾਣਾ} \] \(^{46}\)

There is also mention of sixteen embellishments of woman in a hymn of Guru Granth Sahib. Fifth Guru mentioned in the feminine voice, “I have embellished myself with the sixteen decorations and applied the mascara to my eyes”:

\[ \text{ਮੇਲਾ ਵੀਟੀ ਮੀਗਾਣ ਵਿੱਚ ਅੰਤਿ ਭਸਿਮਾ।} \] \(^{47}\)

All the sixteen items of *Sigar* found mention in *Ashtachhap* writings too:

\[ \text{ਸਕਲ ਸੀਗਾਰ ਸਾਜ਼ੀ ਮੂਗਨੇਨੀ।} \] \(^{48}\)

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43 *Guru Granth Sahib*, Suhi Kabir, p. 792.
44 Krishanddas, *Pad-Sangrah*, Pad 405, p. 149.
46 *Guru Granth Sahib*, Sri Raga Mahala 1, p. 54.
Surdas mentioned about the sixteen items of Sigar along with Sari:-

Abul Fazl mentioned these sixteen items as 1) bathing 2) anointing with oil 3) braiding the hair 4) decking the crown of her head with jewels 5) anointing with sandal-wood unguent 6) the wearing of dresses 7) sectarian marks of caste, and often decked with pearls and golden ornaments 8) tinting with lamp-black like collyrium, 9) wearing of ear-rings 10) adorning with nose-rings 11) wearing ornaments around the neck 12) decking with garlands of flowers or pearls 13) staining the hands 14) wearing a belt hung with small bells 15) decorating the feet with gold ornaments 16) Eating pan. He seems to mix Sigar items with the ornaments. Ubtan, Manjan, Missi, Snan, Subasan, Keshvinyas, Maang Bharna, Anjan, Mahawar, Bindi, To Put Til, Mehendi, Gandh (scents), Aabushan, Phulmala and Pan Rachna were the sixteen items used for Sigar by the woman in medieval times.

**Ubtan**: Before taking bath ladies rubbed unguents on their body:

कैसरी की उबटनी बनाऊँ, रचि-रचि मैल छुडाऊँ।

Snan: After applying Ubtan to the body they were used to take bath. Before it they made water fragmented by using Chandan and Kesar etc.:

उष्ण सीतल अन्हवाय खोरजल चन्दन अंग लगाऊँगी।

Nanddas mentioned that ladies used to take bath with the water which was fragmented by fragrance of eight types:

अष्ट गंध उसनोदक सों असनान करघे।

Keshvinyas: They parted their hair and twisted it behind their head. They often made rolls of hair on one side and made it in tresses. Flowers and ornaments were used to decorate their hair. They made Beni (plait) of the hair:

बेनी लटके पीठ पर हंसि देंरि चिरि मिलि जाय।

Surdas has mentioned about Beni along with Sheeshphul:

बेनी गृँथि, माँग मोतिनि की सीसफूल सिर धारलि।

Maang Bharna: After Keshvinyas vermillion (Sindur) was applied between the parting of the hair by the married ladies:

मुख मंडित रोरी रंग, सेदुर माँग छुड़ी।

Guru Nanak states in Babur Bani that women adorned their hair into lovely plaits and painted the parting of their hair with vermillion:

54 Parmananddas, Parmanandsagar, Pad 608, p. 212.
55 Nanddas, Nanddas Granthawali, p. 178.
56 Kumbhandas, Pad-Sangrah, Pad 25, p. 59.
Guru Nanak mentioned that ladies have woven their hair into lovely braids and saturated their partings with vermillion:

राधा गुरजी दत्ती भजनी घटीणे भजन संपूजे।

There was also a trend of using a string of pearls in the parting of the hair:

कंचन थार साजी लिए कर में, मोलिन मंग संवारी।

So, different methods were used to beautify Maang:

इदुर्भ मंग सहचे बिहिए वर्डु, इदुर मिल्है वर्ड सनु।

**Anjan**: Anjan (collyrium) was used to beautify the eyes:

दैख अंजन नैन गयो मनमध लाज।

Guru Granth Sahib advised to apply the collyrium of fear of God to darken the eyes:

श्री अंजन बैज भाषीब्रा दैखी बात का बह भीखाणे।

The Anjan that she uses to darken and beautify her eyes is to be interpreted as Gyan (knowledge):

सिंधुर अंजन बैज श्रीब्रां अजिमार हिभेह विलाम।

As the Anjan of knowledge is gently put on, the pitch-heavy darkness of ignorance disappears:

रिभेह अजिमार विलाम श्रीब्रा अंजन बैज भांल वाम।

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63 Chaturbhujdas, *Pad-Sangrah*, Pad 47, p. 49.
64 *Guru Granth Sahib*, Tilang Mahala 1, p. 722.
It was also known as *Kajal*:

काजल रेख बनी नीलनिर में चौम है किरित चारे॥ 67

Guru Granth Sahib states that one should make the patience the parting of her hair and apply the collyrium of enlightenment which is imbued with the colour of the sword of Lord Krishna:

यीज्नु पदी केंद्रकृ ज्वलित मृदुवेनु मुख्य रेषी॥ 68

**Mahawar**: There was also fashion of applying *Mahawar* to the feet. It imparted red colour to the feet. On the birth of *Krishna*, *Mahawar* was applied to the *Yashoda’s* feet:

नाइनि बोलु नव रंगी (हो), ल्याउ महावर बेर। 69

**Bindi**: To beautify one’s forehead *Bindi* was applied:

सिर सीमलक जड़त की बंदी दिए लिलार। 70

Surdas mentioned about *Bindi* along with *Beni* and *Anjan*:

बेनी माँग, भाल बंदी छवि, नैननि अंजन रंग। 71

Sometimes *Kajal* was used by ladies to make *Bindi* or *Tilak* on their forehead:

काजल तिलक दियो नीली विधि रंघि रंघि माँग संवारी। 72

*Sindur* is also used for this purpose:

गोरें भाल बिदु संदुर पर। 73

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To Put Til: To make them beautiful, women were also in habit of making Til on their chin during that period:

नासा तिल-ग्रासून बेसर छवि, मोतिनि माँग भरी है। 74

Mehandi: Mehandi was also used to dye their hands and feet:

अचल सुहाग भाग्य की लहरे हस्त हैं मेहदी दागे। 75

Gandh: Sweet-scented pastes were rubbed on body and scented clothes were put on after bath:

चोवा, चंदन छिरकति भामिनि 76

or

चोवा चंदन अगर कुंकमा ज्ञात फिरत सकल आंग आंग। 77

Guru Granth Sahib also mentioned that women used Sandalwood to make their bodies fragrant:

छेमत मेलि अंठाळीमा चिंकू भांजा मंधु मंधु। 78

If she apply scents to her body but do not appropriate God’s Name then she cannot attain peace:

छेमत मंधु अंधि चंदन्हि ||

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विहु विहु राम उर शुभ दर्श्वि || 79

She is advised to gather the knowledge of Chandan like God in her conscious mind and live in the temple of inner consciousness:

74 Ibid., Pad 10/1672, p. 493.
75 Parmananddas, Parmanand Sagar, Pad 919, p. 329.
76 Nanddas, Nanddas Granthawali, p. 342.
77 Kumbhandas, Pad-Sangrah, Pad 92, p. 88.
79 Ibid., Gauri Mahala 1, p. 225.
Phulmala: Ladies also used Phulmala to make themselves attractive:

Govindswami mentioned that bracelets (Kara) were looking beautiful in hands and string of flowers (Phulmala) in the neck:-

Pan Rachna: To redden the lips and imparting sweet smell ladies used betal leaf (Pan):

In Guru Granth Sahib her embellishments are assigned spiritual value. Her cosmetic does not only enhance her physical appearance, but also contribute to her intellectual strength. The true wife bedecked herself with the Gyan (knowledge) of the Lord:

First of all Suhagan should please God-husband and then she should apply the make-up:

If a woman adorn herself with all the sixteen items of Sigar but she does not adore the master of the world all her make-up is useless:

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80 Ibid., Sri Raga Mahala 1, p. 54.
81 Govindswami, Pad-Sangrah, Pad 10, p. 39.
82 Chaturbhujdas, Pad-Sangrah, Pad 61, p. 77.
83 Parmananddas, Parmanandsagar, Pad 606, p. 212.
85 Ibid., Suhii Mahala 3, p. 788.
Without the spouse who bedecks herself, all her beauty is vain. All her decoration is like the 'empty' wind and she never enjoys the company of the spouse:

Without the spouse who bedecks herself, all her beauty is vain. All her decoration is like the 'empty' wind and she never enjoys the company of the spouse:

With this false make-up she cannot be accepted in the home of the Lord:

With this false make-up she cannot be accepted in the home of the Lord:

Those who are busy in doing worldly make-up and do not have concern with the Lord, all their make-up is in vain:

Those who are busy in doing worldly make-up and do not have concern with the Lord, all their make-up is in vain:

_Duhagan (Manmukh)_ of Guru Granth Sahib decorates herself, but Lord- Husband is not pleased:

_Duhagan (Manmukh)_ of Guru Granth Sahib decorates herself, but Lord- Husband is not pleased:

So, one is advised to apply such make-up which is liked by the Lord. Such a wife is embellished by the Lord Itself:

So, one is advised to apply such make-up which is liked by the Lord. Such a wife is embellished by the Lord Itself:

God adorns her with Its grace:

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86 Ibid., Gauri Mahala 1, p. 225.
87 Ibid., Malar Mahala 3, p. 1277.
88 Ibid., Sri Raga Mahala 1, p. 58.
89 Ibid., p. 18.
90 Ibid., Maru Mahala 3, p. 1047.
91 Ibid., Bhairo Mahala 3, p. 1128.
She should adorn herself with the Sabad of True Guru and dedicate her body and mind to the Lord:

Guru Amardas also advised to wife (devotee) to do the decoration of the Guru’s Sabad:

She should deck herself in the Sehaj of the Lord and apply the make-up of Guru Sabad:

Only that woman is liked by the Lord who applied the make-up of Sehaj:

One is advised to give up worldly make-up and instead of it Sigar of fear is advised to do:

True wife (Gurmukh) is advised to make the True Word of the Sabad her red dress, and let the fear of God and the love of God, be her ornaments and decorations:

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92 Ibid., Sri Raga Mahala 1, p. 54.
93 Ibid.
94 Ibid., Asa Mahala 3, p. 363.
95 Ibid., Majh Mahala 3, p. 129.
96 Ibid., Suhi Mahala 1, p. 750.
97 Ibid., Asa Mahala 1, p. 357.
98 Ibid., Suhi Mahala 3, p. 786.
Stress is also given to deck oneself with inner qualities in Guru Granth Sahib. As, when ego passes away from body then the Sigar is liked by God:

उदाई जावेदि में ते सुवर्ण ॥
उदाई जावेदि में ते सुवर्ण ॥

So, one is advised to deck herself according to the will of God:

धिन ले ब्रज मन सुंदर उर गहलोभ मीराव ॥

One is advised to do the make-up of God’s Name:

ज्ञि ज्ञि मीराव ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि ज्ञि

This type of make-up is liked by the Lord; such lover is dear to the Lord:-

ॐ ते मीराव में पुष्य ब्रज में उचि काने धिनाभ यदिष्ठ ब्रज ॥

Ornaments: In Guru Granth Sahib, her ornaments or jewelry is related to her mental state. A wife should make good deeds her ornaments and her mind the thread. She should be able to string the diamond of Naam which is beyond all price.

जली ज्ञि में सेविये से भत् यज्ञ तेंदि ॥
भत् भक्ति त प्रसीमे कीमि खिड़ि पढ़ौंदि ॥

Guru Granth Sahib is of the view that a wife who wears all ornaments and applies make-up on her body but do not recite Naam

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99 Ibid., Asa Mahala 1, p. 357.
100 Ibid., Sorath Mahala 3, p. 651.
101 Ibid., p. 650.
102 Ibid.
103 Ibid., Vadhans Mahala 1, p. 557.
then all these things are useless. These are responsible for transmigration:

शरीर-अर्थ धर्मे यथा वर्गिता उपरु स्मृति धरणे\\
राम संहिता मन्द हीत दिवरहे महर्भ भवे दिलि आदेशे\\

During medieval period ladies used different types of ornaments from head to toe to beautify themselves. Ashtachhap writers throw light that these ornaments were made of different metals. Ornaments made of diamond were in use at that time:

आधूरण हीरा के पहिरें लाल-पाट ते पोहे\\

Gold ornaments were expensive:

सोने कटि भूषण पहिराए, हाथ सुहारी लाई\\

Ornaments of pearls and flowers were also in trend

शूषण सबे मोली माँग सियिल अबे\\

Nanddas in his work Granthawali also mentioned about ornaments and dress of flowers:-

फूलन के आधूरण, फूलन के बसन बिराजत\\

Guru Granth Sahib states that false is gold, false is silver and false are those who wear them:

बुध मुतिर बुध क्षुधा बुध फैतकाज\\

Ornaments For Head: In their hair ladies used the Sheeshpul, Chandrawali and Champkali:

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104 Ibid., Kanara Mahala 4, p. 1308.
105 Nanddas, Nanddas Granthawali, p. 321.
106 Krishandas, Pad-Sangrah, Pad 887, p. 350.
107 Ibid., Pad 714, p. 275.
109 Guru Granth Sahib, Asa Mahala 1, p. 468.
Married ladies along with vermillion (Sindur) used a Tika in the parting of the hair:

गोरीं भाल बिदु सेंदुर पर, टीका धरयीं जराउ।\(^\text{112}\)

**For Forehead:** Latkan is the ornament for the forehead. It was worn on the centre of forehead after tying it with hair. It was studded with diamonds and round in shape from lower edge:

लटकन चलत जुलती-सुखदानी।\(^\text{113}\)

On the other side, Guru Granth Sahib maintains that such a woman is beautiful who bedecks her forehead with the jewel of love:

राघी भंडारित मंगली भमडारी भटी धिमारू।\(^\text{114}\)

**Ears:** Karnaphul, Khubhi, Khuthila, Jhumka, Tatank and Kundal were the ornaments for ear. Karnaphul was a tassel-like ornament made with silver chains and little balls:

करनफूल कर लिएं संवारति।\(^\text{115}\)

*Khubhi* was worn in the lobe of the ear and named after the plant of this name because of its shape resembling to this plant:

कहा कहो अंग अंग की शोभा खुबी न परसत चार कपेल।\(^\text{116}\)

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111 Ibid.
113 Chaturbhujdas, *Pad-Sangrah*, Pad 20, p. 41.
114 Guru Granth Sahib, *Sri Raga Mahala* 1, p. 54.
Khuthila was a small ornament like a nail tapering in shape. It was worn with Khubhi:

खुटिला खंभी हीरा जड़े हो।\textsuperscript{117}

Jhumka was another ornament worn in the ear:

मुक्माल के झूमक सेहैं।\textsuperscript{118}

Kumbhandas has mentioned about the Jumkas of pearls:-

कचन मनि के खंभ बनाए मोतिन झूमक लोरें।\textsuperscript{119}

Another ornament, a kind of earing worn in the lower part of the ear is known as Kundal:

वाम कपोल कुंडल की सोभा मंदहास जीते कोट मदन भय।\textsuperscript{120}

Tatank or Taryaona is an ornament resembling the leaf of the tar tree:

फूलन के तरीना, कुंडल लसें फूलन के।\textsuperscript{121}

Ornaments of Nose: For the nose the woman used Besari, Nath and Bulak:

नासिक नथ जनु मनमय पासी।\textsuperscript{122}

Krishandas has mentioned about the Besari of pearls:-

नैन कमलदल नकवेसरि मुक्तापल।\textsuperscript{123}

Bulak was hung from a small hole in one of the nostrils:

कटि किकिनिं पण नूपुर बाजे नाक बुलाक हले रे।\textsuperscript{124}

\begin{flushright}
\textsuperscript{117} Krishandas, Pad-Sangrah, Pad 804, p. 312.
\textsuperscript{118} Ibid., Pad 1035, p. 425.
\textsuperscript{119} Kumbhandas, Pad-Sangrah, Pad 7, p. 51.
\textsuperscript{120} Govindswami, Pad-Sangrah, Pad 4, p. 37.
\textsuperscript{121} Nanddas, Nanddas Granthawali, p. 328.
\textsuperscript{122} Ibid., Nanddas Granthawali, p. 108.
\textsuperscript{123} Krishandas, Pad-Sangrah, Pad 466, p. 173.
\textsuperscript{124} Surdas, Sursagar, 1/11, Parishisht, Vol. II, p. 587.
\end{flushright}
For Neck: For neck different kinds of necklaces were used. These were *Kanthsiri, Motsiri, Muktamal, Hamel* and *Tauki*.

*Kanthsiri* was commonly used by ladies at that time:

कठसरी और मुक्तसरी विच जगाली पोली।

Chhitswami has also mentioned that ladies at that time used *Kanthsiri* to beautify their neck:-

कठ कठसरी सोही।

*Motsiri* and *Muktamal* were also used for neck:

बार बार कहें कुंवरि राधिका, मोतिसरि कहें गौवाई।

Guru Nanak in *Babur-Bani* also mentioned about *Motsiri*. About the invasion of *Babur* and atrocities of his soldiers on women it is stated that their strings of pearls were broken and ropes were put around their necks:-

विठल बालि मिलवा धारीवा टुटालि मेँडवाली॥

Kumbhandas mentioned about another ornament know as *Muktamal* used by the ladies

मुक्तामाल कठ उपर ऊपर पंगति है बग गन की॥

*Hamel* was a fairly heavy silver ornament and was generally used by village women:

हमेल हार फूलन के॥

126 Chhitswami, *Pad-Sangrah*, Pad 120, p. 98.
128 Guru Granth Sahib, Asa Mahala 1, p. 417.
 Tauki also known as Hansuli was shaped as a solid collar of gold or silver:

सूंडन बनी अनार रंग की हुंसली ग्रंथिल मन धीरा।[131]

Padak is another ornament of the neck:

मणि कोस्तुम हदय पदक विराजत कठबनी गजमोतिन की लर।[132]

String of pearls was also used by woman to beautify her neck:

स्याम-हदय बर मोतिनि माला।[133]

Har of flowers were also used:

फूलन के उर-हार।[134]

Guru Granth Sahib mentions string of pearls as:

टितू जी की बौध भिलि बलि मेदीभरु बा गुजु।[135]

Guru Granth Sahib has advised to wear the necklace of qualities:

भिलि धीलभ मधु धार्तिज मगल गुजु बलि राजु।[136]

A woman (devotee) should wear the garland of Naam around her neck:

उति ग्नि राजु व्रीलि हि पाज़ि सर्वभिषेव रंदु रही।[137]

For Arms and Wrists: Bajuband, Kangan, Churi (bangle), Chura and Tad were the ornaments for arms and wrists:

बलय ककन बाजुबंद धीरा-जटित।[138]
For arms *Kangan* is also used:

हुनक-भुनक कर कंकन बाजै, बाहें हुलावति दीली।

At that time bangles of glass were commonly used:

तीली ब्रज बनिता अति सूंदर तीली चूड़ी करण में सारी।

There is a mention of bangles in Guru Granth Sahib. One is advised to wear true bangles and should break the false one because inspite of her adornment, *Shaух* is enjoying others:

चूड़ा बँट बलीश मिति भुंपे मढ़ धनी मढ़ धन्य।

हेडे हेम बलेचीले भुंपे मढ़ रउँ अल्फग।

She should wear the bracelet (*Kangan*) of the doership of Absolute One God:

चर वदि ब्रज़ा बँगलुर भरले जिल धिंपे छिँड़ घडेति।

**Ornaments of Fingers:** For fingers various types of rings were used:

अँगुलिनि सूंदरी पहुँची पानि।

तब कर काढ़ि अँगुली दीनही, जिहि जिय उपज्जी धीर।

Guru Granth Sahib states that she should wear the ring of *Madhusudhan* (Lord *Krishna*).
Ornament for the Waist: Around the waist, they wore Kshudra-Ghantika, Kardhani and Kinkini, which consisted of gold bells, strung together on gold wire and twisted around the waist:

लांकक मनि जटित, किकिनी कटि तटित।
छुदारटिका कटि लेहगा रेंग तन तनसुख की सारी।
तनक कटि पर कनक-करधनि, छीन छबि-चमकालि।

For Feet: Bichuwa (toe rings), Paizeb, Nupur, Jehar and Ghungru were the ornaments for feet. Bichuwas were an ornament for the instep shaped like a half bell:

पण जावक बिलुआ बाजने हो।

Nupur was the ornament of the toe with small bells:

उपटति संख संगीत स्वामिनी निर्तति पण नूपुर बजाई।

Payal or Paizeb was the ornament of the ankle made with chain and pendants of silver set with a fringe of small spherical bells which produced an agreeable jingling sound when the wearer moved out:

चमकि चली चंद्रावली पायल पाय बजाय।

Ghungru was another ornament consisting of small golden bells, usually six on each ankle:

घूँघर दिसनि देशि भय बढ़ी।
Jehar was also an ornament for the ankle consisting of three gold rings:

\[\text{Jehar toh pyar sone anva} \text{t kundan hira valita}\] \hspace{1cm} 156

\textit{Jehar} was another ornament which was used for feet at that time:

\[\text{Jehar, teher pao vichavan chhavi upajapal}\] \hspace{1cm} 157

Guru Granth Sahib states that she should convert her mind into a pearl of Divinity and Make an ornament of spiritualism out of it by threading it with a creative spirit of dynamism:

\[\text{Bhul maadi ne gaurav chhae phul} \text{teh} \text{e mudd} \text{ gaali}\] \hspace{1cm} 158

Because worldly make-up and ornaments are considered useless:

\[\text{Gaur kich kich} \text{ne cha} \text{hi cha} \text{ni mehandi}\] \hspace{1cm} 159

Woman played a major role in the daily life of the society during the period under study. Both ideologies have provided valuable information about her day to day activities. Early in the morning she used to churn milk which becomes clear from following couplets:

\[\text{Prat samen tuhiti muthmvalini}\] \hspace{1cm} 160

Parmanandddas also mentioned that ladies used to churn milk early in the morning during the period under study:

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158 \textit{Guru Granth Sahib}, Asa Mahala 1, p. 357.
159 \textit{Ibid.}, Ramkali Mahala 1, p. 937.
In Guru Granth Sahib this female activity of churning milk and obtaining butter is symbolically used for meditating on the Holy Name and obtaining Amrita, the Divine elixir:

\[
\text{ਬੰਧਣ ਘੇਠੀ ਘੇਠੀ ਪ੍ਰੁਧ ਤੇਲੇਤੁੰਨੇ ਟੁਪੀ ਗਰੁੱਤ਼} \parallel
\text{ਦੂਪ ਤੱਤਾ ਦੁਰਦੁਰਦੀ ਮੁਰਦੀ ਮੱਸਠੀ ਵੇਨੀ ਤਾਹਣ ਤੱਤਾਤੁੰਨ} \parallel
\text{ਨਕੜੁ ਉ ਟੀੰਕੇ ਤੱਤਾਤੁੰਨ} \parallel 
\text{ਅਰਦੀ ਸਤਨਾਮ ਤੱਤਾਤੁੰਨ}} \parallel
\]
............... ..........................................
\text{ਉਮਲਾ ਤੱਤਾ ਨਕੜੂ ਉਸ ਅਮੀਗ ਹਿਰ ਹੁਣ ਵੀਗਰ ਪਹੁੱਚੁੰਤ} \parallel 162

Nikky Singh has given a nice description of this hymn. According to her, First of all the vessel has to be cleaned and all dirt should be removed, giving a domestic image for the cleansing of the heart from the five lower passions i.e. 'Kama', 'Krodha', 'Lobha', 'Moha' and 'Ahankara'. Then, the vessel is to be touched with fragrance which is the consequence of one's virtuous deeds. The milk is then received into the pot.

In the second line, an analogy has been drawn between milk and action. Here the culture requires to make yoghurt from milk before it can be churned, has been rendered as Surati, which can be translated as awareness or consciousness. It is the culture which the woman, in a state of utter desire less ness (Nirasa), puts in the milk, thus bringing about its perfect jelled state of yoghurt. In a way, the

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161 Parmananddas, Parmanandsagar, Pad 136, p. 45.
162 Guru Granth Sahib, Suhi Mahala 1, p. 728.
yoghurt is not different from the milk, but the minuscule "epistemological" ingredient of culture transforms the milk into yoghurt, which is essential for the butter to be churned.

Finally, the yoghurt in the pot is churned, and this churning is related to the tongue (Rasna) reciting the Name of One (Eko Nama). What comes up is butter. The metaphorical churning up of the butter—the envisioning of the transcendent— is the most important deed, for all others are worthless, literally fruitless (Niraphal). The fact that the most important action is illustrated through a feminine occupation (the churning of butter every morning) through her product (butter), through her faculty (Suratī), indeed through herself. This brings into relief the significance attached to the feminine principle in the Sikh envisioning of the Transcendent.163

Ashtachhap writers have also used milk and milk products to the level of spirituality. They compared 'Goras'164 to the Rasa of senses i.e. pleasure achieved or enjoyed by senses.165 It is the prime duty of the devotee to sacrifice the pleasure of senses to achieve God. It is explained by Ashtachhap writers in 'Dan Lila' where the Lord Krishna demanded from the Gopis to give him Dan in form of 'Goras' which indirectly is a demand to sacrifice pleasure of senses:

हमारे दान देहो गुजरेटी।
बहुत दिनन चोरी दधि बेच्यो आज अचानक भेटी।166

164 'Goras' Means milk and milk products i.e. curd and butter etc.
166 Ibid., Pad 23, p. 57.
Women also went to fetch water from wells and rivers for drinking and other purposes:

आवत ही जमुना भरि पानी। 167

Further it is mentioned by Nanddas that the Panihari of Gokul is going to bring water:-

गोकुल की पनिहारी, पनिया भरन चली। 168

In Guru Granth Sahib there is also mention of Panihari i.e. women water carriers:

ढूँज़ा ढेढ़ धाँड़ धाँड़ी॥ 169

It is also mentioned that the young girl in the city takes a pitcher, and fills it with water, she laughs, plays, and talks with her friends, but she keeps her attention focused on the pitcher of water:

आतीं बुझे बच्चीं हुईं चुक तन वशाविच नंदेरड़ी॥

उमंग विलिए बीचन बचड़ी चै चौं मु ग्राजी उधीभैः॥ 170

In this couplet the pitcher of water is metaphorically used for reciting God’s Name. A true devotee of God can achieve salvation even by living a joyful life comprising of playfulness and enjoyment but by fixing his/her mind to God’s Name.

After bringing water ladies used to prepare food for the whole family:

कों ज्योंनार करति, कों बैठी, कों ठहरी ही धाम। 171

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167 Nanddas, Nanddas Granthawali, p. 305.
168 Ibid., p. 304.
169 Guru Granth Sahib, Gauri Kabir, p. 325.
170 Ibid., Ramkali Namdev, p. 972.
It was expected that wife should be expert in cooking skill during that period:

मया मोहि ऐसी बहुरिया भावे।
करि करि पाक रसोई आँची मोकों परोसि जिमावे। 172

Guru Granth Sahib informed that she prepares and offers to her family all sorts of sweet delicacies and dishes of all flavours:

मिँटि पूजैः धाति डड़ाँ रसिः है भावि रेखैः डड़ाँ रसिः॥
वषौ उस मलाँ त्यग्तं खट उस भीठे धावि॥ 173

After cooking food, she served it to all family members:

नाना बिधि जेवन करि परस्यो, पुरुष जिवानत त्यान्यो। 174

So, she had to remain busy in her work for the whole day. After cooking she had to mud-plaster the floor and sweeps the house.

In leisure she would spin for making garments. Embroidery was also included in her working sphere. This activity is imbued with spiritual significance in Guru Granth Sahib. If a woman makes embroidery of the Holy Name and wears such a frock; than she is the true bride; she should look after her home, taste not evil, then she could have her Lord's love:

वंदे यमींतः भविष्यति चेली तों दृष नागतुं रसिः॥
मे भवैं यमिः दुःख ना भविष्यति चेलिः बोह थिमाली॥ 175

172 Chaturbhujdas, Pad-Sangrah, Pad 7, 36.
175 Guru Granth Sahib, Basant Mahala 1, p. 1171.
In this hymn the female activity of making embroidery is symbolically used for reciting the Holy Name whereas the word home is used for keeping oneself away from the five lower passions i.e. 'Kama', 'Krodha', 'Lobha', 'Mohar' and 'Ahankara'.

As mother, she takes care of her children while they are in cradle:

बजव तामंचिदृ मृतए दिलमेत वालन्द धलन्द भणिवी भल्ले।

While she does work inside or outside the house, she holds her child in her thoughts:

अंडनि बच्चनि वर्ण विकुण्णी चीड़ मु घरिज भणिवी भल्ले।

Ashtachhap writers also supposed her main activity as mother to take care of her child:

लै। लै। गोव दिलावड़। जसुमलति महतारी।

To provide food to her child and gave swings to him/her is also included in her duties:

कहत जसोदा सलियन आगे परोसि धरी है धारी।

शोजन आय करो बोऊ भैया बालक सहित मुरारी।

पतला नूलत गिरिधरलाल।

जन्नी जसोदा बैटै नूलावति, निरक्ति वदन रसाल।

Here it must be mentioned that woman at that time played an important role in the economic life of the society. They sold goods of daily use, carrying them on their heads from one place to another.

176 Ibid., Ramkali Namdev, p. 972.
177 Ibid.
178 Krishandas, Pad-Sangrah, Pad 872, p. 348.
179 Parmananddas, Parmanandsagar, Pad 104, p. 36.
180 Kumbhandas, Pad-Sangrah, Pad 57, p. 74.
place. Their functions were often specialized and were confined to a particular locality. *Ashtachhap* writers mentioned that women used to go to sell ‘Goras’ i.e. milk and milk products like curd and butter:

देसी जाई आजु गोकुल में घर-घर बेचति फिरति दही री।\(^{181}\)

She used to go to sell milk and milk products in *Gokul* and *Mathura*:

गोरस बेचन ले चली गोकुल मथुरा बीच।\(^{182}\)

Guru Granth Sahib depicted a milkmaid carrying the pitcher of milk on her head:

श्रृंप तैंजैनमा झैठिन्ति भक्ति चन।\(^{183}\)

She used to sell milk and milk products from morning to evening:

प्रातः है जाति गोरस, बेचि आवति राति।\(^{184}\)

Word ‘seller’ has been used for these types of women:

सूर कहा ये हमकौ जानैं, छोँछहि बेचन हारी।\(^{185}\)

In Guru Granth Sahib one also finds reference to women who sold milk and milk products. Word *Gujari* has been used for them:

स्त्राणि नाठि नाराचि ना मयू धाते अध्यय।\(^{186}\)

*Ashtachhap* writers also used this word for women who sold milk and its products at that time:

गुजरिया बावरी केई बेच गई दान मार।\(^{187}\)

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183 *Guru Granth Sahib*, Bilwal Mahala 1, p. 843.
They also went out of their houses for selling fruits. The word ‘Kacchan’ has been used for such woman:

ब्रज में काछिन बेचन आई।
आन उतारी नंद गृह आँगन ढूँढ़ि फल सुहाई।।

She sold mangoes and ber:

कोउ माई आँम बेचन आई।
कोउ माई बेर बेचन आई।

Even she sold all types of fruits:

पक्क खुर्जुं जब बदरी फल लेहो काछन टेरी द्वार।

To conclude, it can be said that both ideologies provide valuable information about the dress, make-up, ornaments and activities of woman during the period under study. Some information about her role in economic life of the society is also provided. Braj literature provides this information to highlight the social status of woman in the contemporary society. On the other side, in Guru Granth Sahib female dress, her make-up, ornament and activities all are depicted with spiritual significance. To quote Nikky Singh, "Female activities and accoutrements are assigned a high value, even a Transcendent value. The bride's necklaces, ribbons, jewels, clothes, cosmetics and her acts of dressing, applying make-up and overseeing the arrangements for the wedding all are imbued with spiritual significance."

188 Parmananddas, Parmanandsagar, Pad 672, p. 234.
189 Ibid., Pad 673, p. 234.
190 Ibid., Pad 674, p. 234.
191 Govindswami, Pad-Sangrah, Pad 80, p. 65.