

Subject: History of Indian and Western Costume

Unit 2: Ancient civilizations

Quadrant 1 – E-Text

Learning Objectives

The learning objectives of this unit are:

- Explain how costume develops differently within different cultural environments.
- Identify costumes with reference to time periods and culture.
- Create the realization that costume and fashion history lies in the excavated past of archaeology and art.
- Understand the reasons of costume evolution from necessity-driven basics to flamboyant styles.
- Explain the details of costume, its styles and characteristics with relevant terms.
- Examine the range and diversity of costumes, coiffure and ornaments in various ages in a variety of styles based on classes and communities.

2.1 Mesopotamian civilization: costume and culture

Mesopotamian civilization existed between 3500 BCE. and 300 BCE

The region centered between the Tigris and Euphrates Rivers in modern-day Iraq. The two rivers encouraged commercial contacts which developed into an international trading network.

Originally they had turned towards the rich cities of the Indus and the Persian Gulf and Pre-Aryan civilization, which is confirmed by the Mohenjo-Daro excavations.

Later, following the two river courses, they had entered into contact with regions of the Caspian Sea, Cappadocia and the Mediterranean coast, and traded with Syria, Armenia and even Egypt.

This Mesopotamia was an ideal land for migration, and led to successive, repeated enrichment and plunders by nomadic tribes from surrounding areas.

Though many different societies and organized cities-states, and empires emerged in Mesopotamia, historians study these cultures together because they lived near each other and had many similarities.

The main civilizations were the:

- Sumerians (3000–2300 BCE),
- Akkadians (2350–2100 BCE),
- Babylonians (1900–1600 BCE),
- Assyrians (1100–612 BCE),
- Persians (538–330 BCE)



Sources of evidence

Sculptures of figurines, statues, wall decorations, relief work, motifs found on pottery, tablets, and other objects, provide the largest source of information about the art, culture and artistic style of Mesopotamian culture.



Sumerian culture and society

Three great achievements of the Sumerians that provided for an entirely new order of human society: formalized religion, the body politic of the independent city-state, and writing.

Sumerian religion was the first to be recorded. They believed that the world was flat and that it was surrounded by a huge holed space. They also believed that water was everywhere.

They worshipped several gods, a practice called polytheism. The religious priests were seen as earthly representatives of Gods and therefore considered the most powerful people in Sumerian society. Later the warrior Kings would take that position. They built large pyramid like structures called Ziggurats, to house their religious idols. Around 3500 BCE, the Sumerians developed a pictogram form of writing that was used primarily for record keeping- harvests, livestock, taxes etc.

Over a few hundred years it evolved to a complex cuneiform of writing and included sentence structure and standardized grammar. With the development of large cities came a more complex economy and complex social structures. Life became more regulated in these city-states. Defense against invaders and the natural calamities was shared and strengthened by their collective number and communal resolve. A standing army replaced tribal warriors. Labor became highly specialized and skilled craftsmen mass-produced the necessities for daily life- pottery, basketry, woodwork, cloth, leather goods etc. A market economy developed.

Meaning	Outline character about 3000 B.C.	Sumerian about 2000 B.C.	Assyrian about 700 B.C.	Baby-lonian about 500 B.C.	
Sun					
God or heaven					
Mountain					
Ox					
Fish					



Sumerian costume

In early times both sexes wore sheepskin skirts with the skin turned inside and the wool combed into decorative tufts called kaunakes. These wraparound skirts were pinned in place and extended from the waist to the knees or, for more important persons, to the ankles. The upper part of the torso was bare or clothed by another sheepskin cloaking the shoulders. From about 2500 BC a woven woollen and linen fabric replaced the sheepskin, but the tufted effect was retained, either by sewing tufts onto the garment or by weaving loops into the fabric.



It later became stylized into borders of decorative fringe or tassels on a variety of garments. Long

cloaks were worn, and materials for garments and head coverings included felted wool and leather. Sumerians wore a variety of headgear and jewelry. Civilian hats were round-domed styles with the brim turned up. They were made of materials like woven fabrics, molded leather or felted wool. The karakul was tight with tiny curls that were styled into a pattern of whorls all around the hat.

Women are often depicted wearing elaborate coiffure and wigs rather than hat styles. Unmarried women wore a large rolled band with an open crown and hair worn open over the shoulders. Married women wore various turban arrangements to demonstrate style and social standing, while keeping the hair covered. The military uniform consisted of a wrap skirt, a leather helmet, and a leather cloak which had copper or bronze disks affixed to them for added protection. They did not wear any footwear. Royalty has more elaborate versions of dress and headgears.



Babylonians

After a series of successive invasions Babylonians emerged as the dominant victor. Art, culture

and politics though progressively developed was still rooted in Sumerian tradition. Likewise, Babylonian costumes were based on Sumerian styles. A notable introduction of a cut-and-sewn short sleeved tunic extending to the knees was seen. Ankle length versions were worn by men and women of high rank. These were functional and easy to construct. The Sumerian fringe decoration continued in this period. Greater skill in textile weaving was achieved as was ornamentation through embroidery.

BABYLON AND ASSYRIA C. 1200-500 BC





This is the Royal Lion Hunt bas-relief details, from the Mesopotamian Collection, British Museum, London.

Assyrians

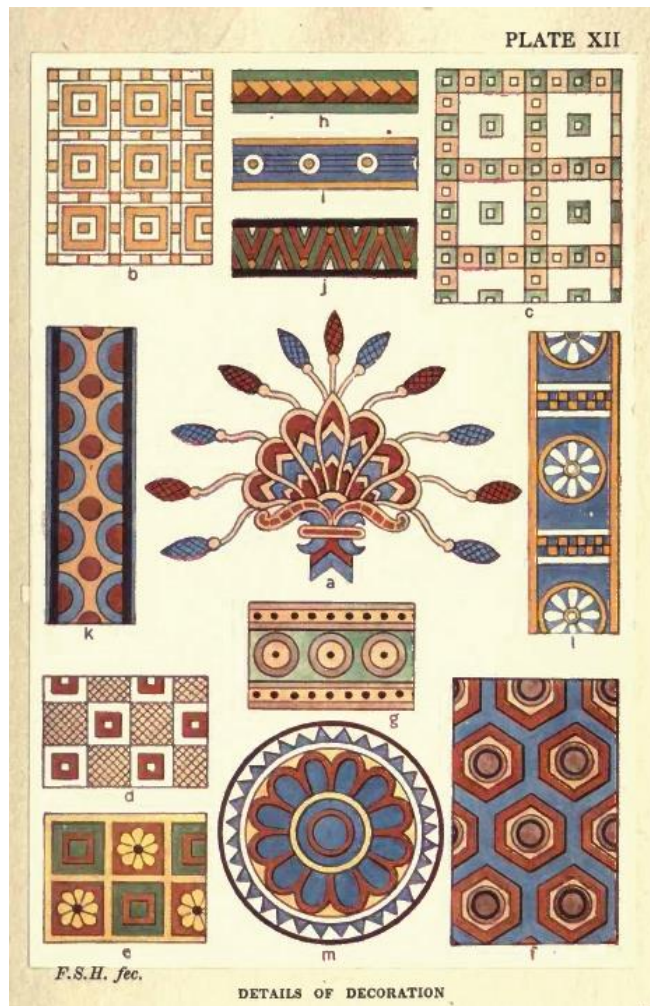
The Assyrians were a warring kingdom intent on conquering land and extending their empire. They were renowned for their military prowess, and glorification of war through their art. Assyrians continued the Babylonian tradition of costume. Variations on styles were seen within the basic costume components of the tunic and layers of fringed shawls. The royal cloak was wrapped like a spiral several times around the body.

The high priest apron was a richly patterned garment tied around the waist with the opening at the front. It had a curved hem on one side and a straight hem on the other. The king's diadem was a truncated conical hat made of felt and decorated with gold bands.

Assyrians used iron to replace bronze for production of weapons, shields, mail and helmets. A notable addition to the costume of Assyrian soldiers was footwear. Several varieties of shoes, ranging from sandals to boots were designed for the military and royalty. Women did not enjoy the equal freedoms and rights like men throughout the Mesopotamian civilization. They had strict costume regulations, like requiring a veil in public.

ASSYRIA c. 750 BC-100 AD





Assyrian ornaments.

Persians

The Persian Empire encompassed Asia Minor in the north to the Arabian sea in the south and from Egypt in the west to India in the east. Their subjects range from civilized Egyptians, Ionian Greeks and Indus River valleys. Persians governed with more religious and cultural tolerance. The Persians wore a distinct two piece outfit: a fitted coat or jacket with trousers. The Persian trouser was cut full about the thighs and tapered to the ankles, so they could be tucked into boots. They were made of wool.

The jackets called kandys were voluminous, flowing garments. The sleeves were fitted at the upper arm but gradually flared towards the wrist. There was another version of trouser recorded which was a fitted style made of leather and sometimes vividly patterned. Advanced tailoring emerges with the need of such precisely fitted garments. High priests and royalty wore kandys colored in a rare dye called murex purple made from ink glands of mollusks.

PERSIA c. 600-500 BC



Persians wore a greater variety of footwear. They wore ankle boots with long toes that curled up to a point. Other boots that reached mid-calf and had rounded toes. Some shoes had straps, slippers and sandal styles were also used. Headgear was a brimless cylindrical hat called khula that flared wider at the top. Another hat style was a high domed, brimless bowler. These were worn by nobility.

A close fitting cap with a pointed top called casque was worn by ordinary Persians. It sometimes included side and back flaps to protect the wearer. Few pictorial representations of Persian women are found. Women were considered as subordinate in Persian culture and were kept secluded in households.



2.2 Ancient Egyptian civilization: costume and culture



Sources of Evidence

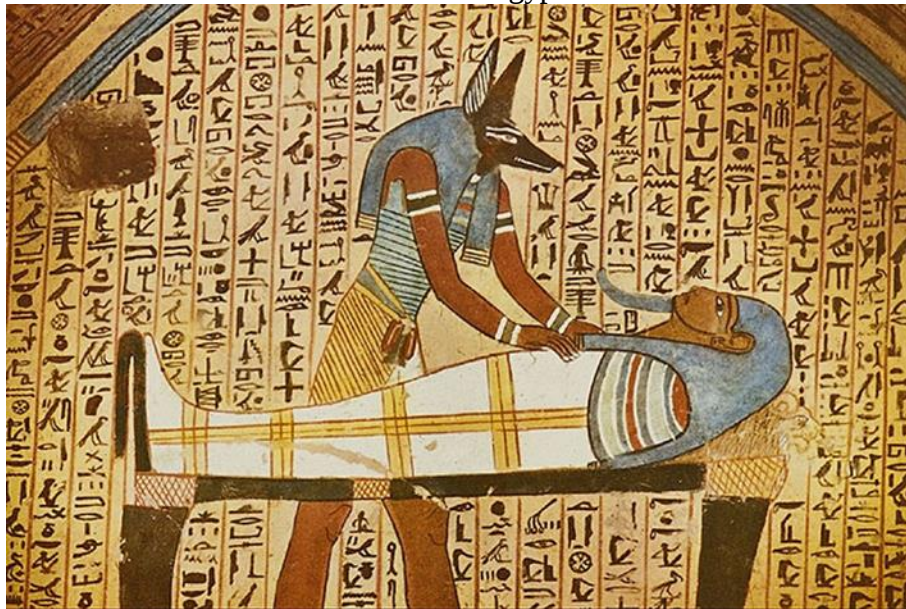
Egyptian art: sculpture, paintings etc may not be accurate descriptions due to stylized art forms. Contents of tombs: wall paintings showed scenes from daily life, personal possessions and models of useful everyday objects. Egyptian decorative motifs derived from natural world or from religious symbolism. They appear in decoration of temples, tomb chambers, or furniture and utilitarian objects and in clothing, jewelry and accessories.

Life in ancient Egypt

By 3200 BCE the distinct cultures of Upper Kingdom and Lower Kingdom had amalgamated to form one kingdom. It was often depicted by the pharaoh's headgear of double crown. The pharaohs or the rulers of ancient Egypt were considered like gods. The priests were next in the social order followed by nobility, military, scribes, craftsmen, peasants and labourers.

The Egyptian agrarian-based economy revolved around the river Nile. During times when no farming could be done, the peasants would work off their taxes by working on building projects for the pharaohs, community or government. Scribes were middle class Egyptians who learnt from an early age the complicated pictorial writing called hieroglyphs and recorded virtually everything. The Egyptian people were very religious. They believed in the afterlife and spent most of their lives and resources preparing for it. They had the bodies of the dead embalmed and preserved for the afterlife.

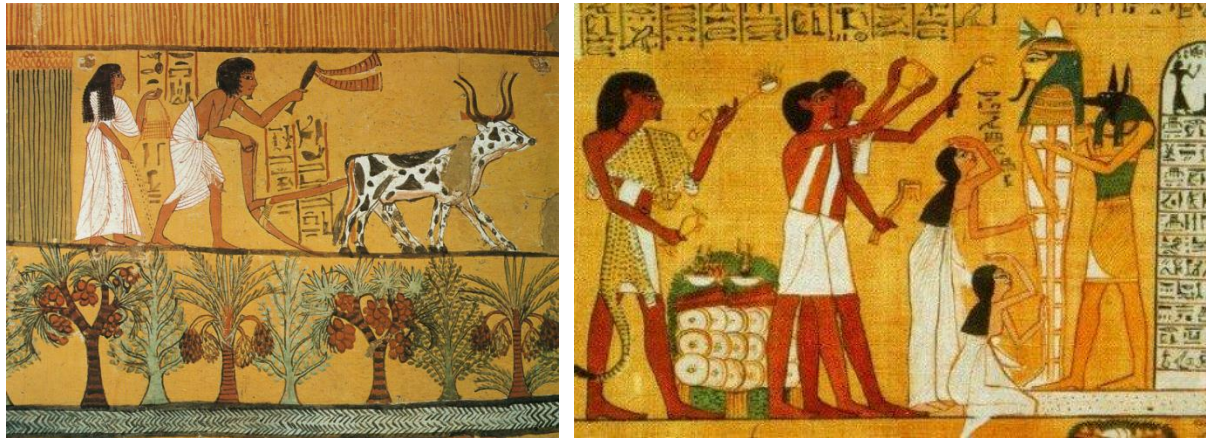
Most of what we know about ancient Egyptians is evidence found in their tombs and gravesites.



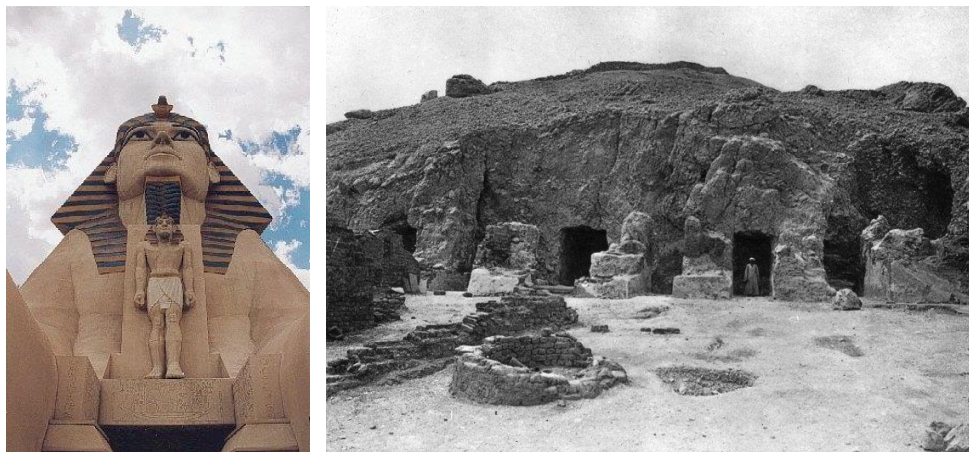
The average Egyptian only managed to send food, drink and clothes to the afterlife for their loved ones.

For the upper classes and royalty, the tombs were built into massive stone pyramids or carved into rock cliffs. The interiors of these tombs were beautifully rendered in paintings depicting daily activities. Small figurines of servants were included to provide care. Personal belongings

and wealth were also included to ensure a suitably comfortable afterlife. Medicine and medical treatments were also understood in-depth and Egyptian doctors were very skilled.



Family was at the center of Egyptian society. Even though it was a patriarchal system, Egyptian women enjoyed more freedoms and rights than any other civilizations of that time. Women could run businesses, own land, testify in court and also serve as pharaohs. Egyptian life included a variety of leisure pursuits like board games, music and dancing, hunting and sporting activities. Egyptian sculptures and paintings reveal a standardized ideal of beauty that remained constant for more than 3000 years. Both men and women were represented as being very slender and tall. The ideal man had a triangular build with broad shoulders, trim waist and narrow hips. The ideal woman had a small waist and breast but full curvaceous hips and thighs.



The Old Kingdom

2700 B.C.E. to about 2000 B.C.E

Old Kingdom Egyptians developed an accurate solar calendar much like the one we use today.



The Middle Kingdom

2000 B.C.E. to about 1500 B.C.E

Known for achievements made in literature and for the increasing contacts that Egyptians made with surrounding cultures in the greater Middle East. Egyptians borrowed customs from other cultures and incorporated them into their lives.

The New Kingdom

1500 B.C.E. to about 750 B.C.E

It conquered its neighbours to the south and expanded its control into other parts of Africa. Egypt became very rich during the New Kingdom, and it displayed its wealth in lavish temples and more highly decorated clothes.

Most Egyptians practiced daily grooming to varying degrees. The hot, humid climate made bathing regularly and personal hygiene an important concern for all but the very poor. Upper class Egyptians shaved off all body hair and used a variety of moisturizing oils and sunscreen creams. Both men and women used cosmetics especially to enhance the eyes and protect from the glare of the sun. Eyeliner was made of powdered black kohl and lead ore. Eye shadows were created by pulverized minerals like malachite, lapis lazuli or turquoise. Women tinted their nails with henna and daubed red ochre, on the cheeks and lips. Fragrances like scented bath oils, aromatic lotions and perfumes were also applied as part of religious beliefs.

Textile Production and Technology

Linen was used predominantly. Silk and cotton was also used. Wool was considered ritually unclean and was not worn by priests or by visitors to sanctuaries or for burial. It was however used as an outer garment. Linen dyeing through mordant was not achieved till the period of the New Kingdom; therefore most Egyptian clothing was made in natural, creamy-white and bleached-white color.

Spinning and weaving techniques were well developed as early as the Old Kingdom. Fabrics with varying widths, decorative selvages etc. were produced. Both men and women were part of the textile production process. Pleating of linen was done elaborately. Fabric embellishment like bead-work, embroidery and appliqué also existed.

Egyptian costume

Most garments consisted of pieces of fabrics, usually squares or rectangles that were draped and tied around the body. Raw, unfinished edges of cut cloth were turned under and hemmed. Clothing forms for all ages and classes were relatively simple, with minimal sewing and construction required.

Egyptian costume for men

Loincloth:

Linen loincloths were under and outer garments shaped and worn like triangular diapers. Strings were attached for tying the garment around the waist; sometimes a separate sash was also used. Leather loincloths were also worn over the linen ones as reinforcement

Wrapped skirt also called schenti

The length, width and fit of which varied with different time periods and social classes, served as a major garment for men through all of Egyptian history. The schenti was often pleated and draped for ornamental effect. Long transparent skirts were sometimes worn over shorter opaque ones. Fits also varied from tight fitted to large triangular shaped with decorative paneling.

Upper body coverings

Skin of leopard or lion fastened across the shoulders of men are seen in some early period

paintings. In later periods fabrics with animal skin simulations were painted and printed. These were believed to transfer the powers of the animal. A wide necklace made from concentric circles of precious or semi-precious stones might be worn alone, over a linen gown, over a short cape or with corselet. The corselet was sleeveless. Men were depicted wearing narrow straps around the upper part of the body in varying styles. They were most probably a practical garment used to prevent perspiration from running down the body.

Tunic

Through cross-cultural contacts with Near East, tunics appeared in Egypt. Made with or without sleeves, often made of sheer almost transparent linen.

Long wrapped garments

Men appear in long loose flowing garments of sheer pleated linen.

Shawls and cloaks

These are rectangular or square pieces of fabric that wrapped around the upper part of the body and did not extend below the waist.

Egyptian costume for women

Skirts were worn by lower class women at work. Slaves and dancing girls are also depicted occasionally in skirts.

Wrapped dress or sheath and bead net dresses

Close fitting tube of fabric beginning above or below the breasts and ending around the lower calf or ankle, sometimes with one or two straps holding it over the shoulders.

Pleated and draped wrapped long dress

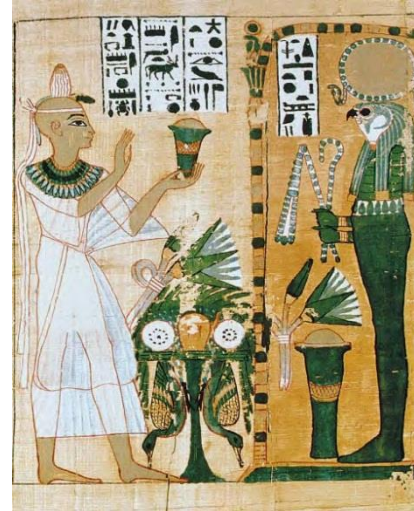
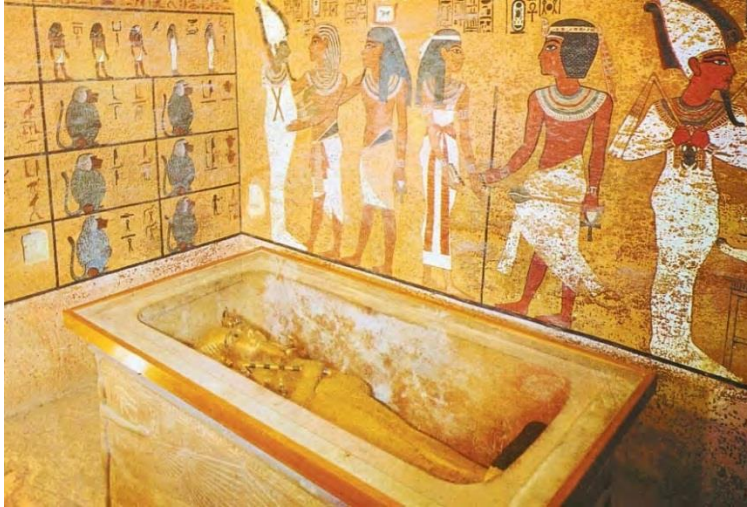
These are the most complex garments worn by Egyptian women.

Tunics and V-necked dresses

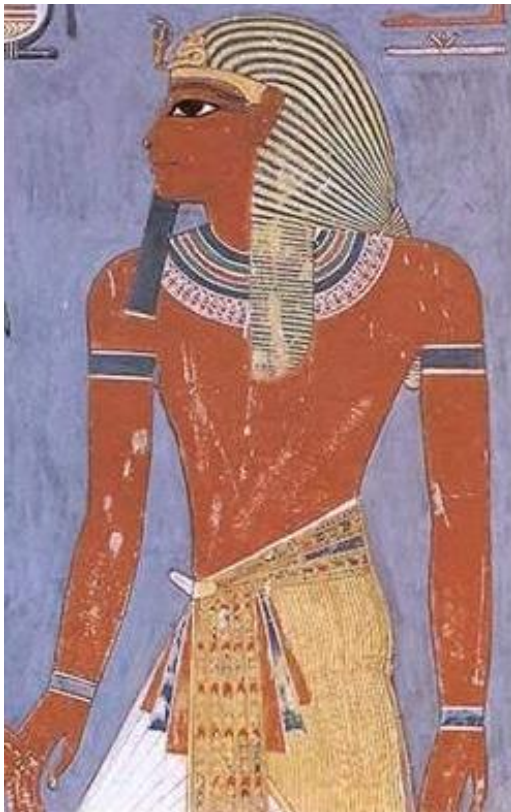
Shawls and cloaks of similar styles were worn. Sashes were used to hold clothing in place. In its earliest form, the kalasiris was a very close-fitting tube dress, sewn at the side that was held up by two straps that attached behind the neck. The straps came together at the front and the breasts were exposed.

The typical kalasiris was white; however, women often dyed their kalasirises in bright colours and, especially during the New Kingdom, covered them with detailed patterns.

Wealthy women wore kalasirises of finely woven fabric, some so thin that the dresses became transparent. When the weather grew cool they might throw a shawl over the top of their dress. Poorer women wore a kalasiris made from heavier, coarser fabric, and its cut was not as close. Kalasirises typically extended down the leg to between mid-calf and ankle length.



Hair and headdress



Men were usually clean shaven. Beard was a symbol of maturity and authority and was worn by adult male rulers but also by young kings. During some periods men shaved their heads as well. Women too sometimes shaved their heads. Wigs were worn over shaved heads or hair. Expensive wigs were made of real human hair, cheaper versions were made of wool, flax, palm fiber or felt. Most wigs were black in color, although blue, brown, and white or some gilded examples exist.

Women wore longer wigs than men. Their styling ranged from simple long flowing locks to complex braiding, curls or twists of hair.

Egyptians developed artificial beards, or beard wigs. Men of royal rank tied stubby beards on their chins for official or festive occasions. The king's beard was longer than that of other men and was usually worn straight and thick. Gods were depicted with thinner beards that curled up at the tip. Egyptians believed that kings were descended from the gods, and in some ceremonies kings would wear a curved beard to show that they represented gods.

Nemes head-cloth



This stiff linen headdress covered the head and most often had flaps that hung down the sides and over the shoulders. It was often full of bright colours. Another common headdress was the simple headband. Made of linen or perhaps even of leather inlaid with gold, the main purpose of this headdress was to hold the wearer's wig in place.

Pharaohs are also depicted wearing a headdress known as the Blue Crown, or khepresh. This tall crown was likely made of stiff linen or leather and spread up and back from the forehead six to eight inches. It was blue, covered in small circular studs, and often had a carved uraeus, a sacred hooded cobra ornament, on the front and two long streamers hanging down the back.

A famous crown was also worn by Queen Nefertiti, who ruled briefly around 1330 B.C.E. This blue, cone-shaped hat tapered down and covered her skull. It was banded with a decorative stripe and had a menacing uraeus at its front. The pschent - the crown of Upper and Lower Egypt. When King Menes united the two Egypts, he combined the two crowns of Egypt into the pschent, or Double Crown. The pschent had as its base the Red Crown, which completely covered the wearer's hair. The White Crown emerged out of the top of the Red Crown. The pschent symbolized the power of the pharaohs who ruled over one of the greatest empires of the ancient world.



Egyptian royalty body decorations

The ruling pharaohs, kings and queens, wore special ornaments of their own, and these ornaments were filled with symbolism. Nearly every Egyptian pharaoh carried the crook and flail, symbols of the rule of the king. The crook was similar to a tool used by shepherds, a long staff with a hook at the end. The flail was a wooden rod with three straps hanging from one end, each strap bearing decorative pendants.

Another ornament carried or worn by many pharaohs was the ankh, a symbol of life that looked like a cross with a loop for its upper vertical arm, whose origins are a mystery to historians. Only high-status persons wore sandals while low status individuals went barefoot.

Jewelry

Beads, leatherwork, appliqué and woven designs could all be used to construct the highly ornate decorative belts and aprons that were an integral part of Egyptian costume.

Collars were created with beads made of glass, precious stones, gold, and a glazed pottery called

faience. InduThese beads were strung on multiple strings of varying length that were then bound to a ring around the neck to make a wide, semi-circular collar that covered the shoulders and chest of the wearer with bright colour. Collars were also sometimes made by attaching beads, stones, and precious metals to a semicircle of fabric. Collars often had symbols of the gods carved into their large metal clasps or into the beads of the collar itself.

Pectorals

The pectoral was usually a large, flat breastplate made of gold or copper, often decorated with symbols and inlaid with precious stones or glass. They were hung over the chest by a chain around the neck. Egyptians who could afford it wore brightly colored jewelry to show their rank and importance in society, as well as their love of beauty. Many items of jewelry served a spiritual purpose as well, by carrying images of the gods that protected the wearer.

Cosmetics

Both men and women decorated their eyes, skin and lips. Red ochre pigment in a base of fat or gum resin was used to color lips. Fingernails and toenails were polished and buffed. Henna, a reddish hair dye may have been used to color nails. Scented ointments were applied to the body.

Eye paint had cosmetic, symbolic and medicinal functions. Eye paintings represented the eye of the god Horus, considered a powerful charm and the line formed around the eye helped to protect against the glare of the sun.

2.3 Indus Valley civilization: costume and culture

The Indus Valley Civilization was a Bronze Age civilization extending from what today is northeast Afghanistan to Pakistan and northwest India. The two great river basins of the Indian subcontinent, the Indus and the Ganges, were the earliest centres of urban development in south Asia. These cities were contemporary with those of Ur and Babylon in Mesopotamia and the Old Kingdom in cities of Egypt.

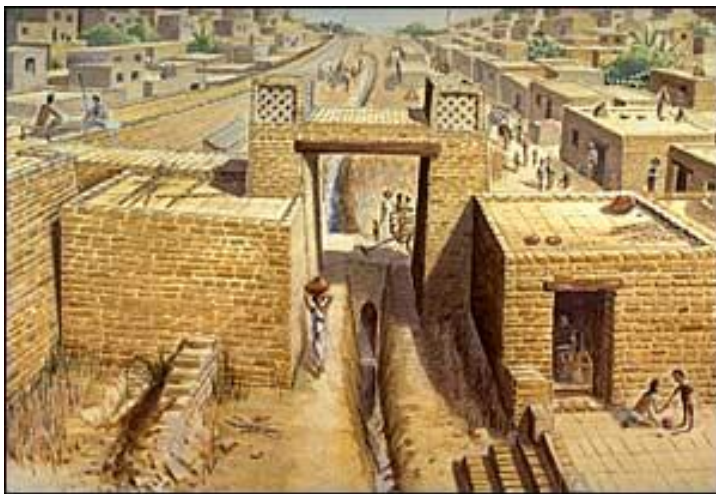
The Indus had a writing system (yet to be deciphered), highly developed visual arts, and sophisticated technologies such as pottery and textile production.



Ancient Indus Civilization

Indian historians assert that the spinning and weaving of cotton originated in the Indus Valley sometime during the late third millennium BCE. During the same period, goat's wool, called urn, meaning "hairy covering of an animal," was also spun and woven into textiles, especially for utilitarian items such as rugs, blankets, tote bags, and camel saddle covers.

The cities of the Indus Valley Civilization were well-organised and solidly built out of brick and stone. Their drainage systems, wells and water storage systems were the most sophisticated in the ancient world. They also developed systems of weights and trade. They made jewellery and game pieces and toys for their children.



Reconstruction of Gateway at Harappa

The quality of municipal town planning indicates that these communities were controlled by efficient governments. These clearly placed a high priority on accessibility to water. Modern scholars tend to see in this the influence of a religion which places a string emphasis on ritual washing - much like modern Hinduism.

Hygiene was also important to the inhabitants. The urban planning included the world's first known urban sanitation systems. Within the city, people obtained water from wells. Within their homes, some rooms had facilities in which waste water was directed to covered drains. These lined the major streets. These ancient Indus sewerage and drainage systems were far in advance of anything found in contemporary urban sites in the Middle East.

The advanced architecture and construction techniques of the Indus cities are shown by their impressive dockyards, granaries, warehouses, brick platforms, and protective walls. Their massive walls were probably designed to protect them as much from floods as from attack.

Most city dwellers were traders or artisans. They lived with others of the same occupation in well-defined neighbourhoods. Although some houses were larger than others, Indus civilization cities do not show the kind of massive gulf between wealthy and poor dwellings that is found in those of other civilizations. Their society seems to have been egalitarian to a remarkable degree

By 1800 BCE, the Indus Valley Civilization saw the beginning of their decline: Writing started to disappear, standardized weights and measures used for trade and taxation purposes fell out of use, the connection with the Near East was interrupted, and some cities were gradually abandoned. The reasons for this decline are not entirely clear, but it is believed that the drying up of the Saraswati River, a process which had begun around 1900 BCE, was the main cause. Other experts speak of a great flood in the area. Either event would have had catastrophic effects on agricultural activity, making the economy no longer sustainable and breaking the civic order of the cities.

Sources of information

Amongst the artefacts found by Archaeologists, at Harappa and Mohenjodaro excavation sites are carvings, seals, and bronze and clay figurines.

Costumes

Majority of male figurines found are nude and adorned with rows of elaborate necklaces and bracelets, while others depict silhouettes of men dressed in knee length skirts.

One finely carved figurine of a bearded priest is shown wearing a lavishly decorated wrap robe over the left shoulder and tucked under the right arm, like the priest's kaunakes of Mesopotamia. The all over clover-leaf pattern could indicate a woven motif, block print, embroidery, or appliqués. An upper armband and fillet around the head are accented with circular ornaments. Women wore similar clothing with more accessories especially decorative hip belts and bangles. They also wore elaborate hair arrangements.

2.4 Vedic Age: costume and culture

Sometime between 1700 and 1500 BCE, invasions from the northwest by the Aryans, a pastoral Indo-Eastern people, may have contributed to the decline of the Indus Valley civilization. As the Aryans settled in the region, they introduced cultural changes including the Sanskrit language, a strict social hierarchy, and beliefs in reincarnation. These ideas of faith were set down in Vedas – collections of hymns and rituals of behaviour that became the basis of Hinduism at the end of the first millennium BCE. Other new beliefs also emerged during the Vedic period, most notably

Buddhism and Jainism

At this time two forms of governing bodies came into being – republic and the monarchy. The former was the older tradition and had continued from an early Vedic form of political organization in which these republics were governed by an assembly of tribal representatives which met frequently. As larger areas were knit together into kingdoms, it became impossible for the tribal representatives to meet frequently; and a system of monarchy replaced them. In these kingdoms, full powers were vested in a sole authority, the king, around whom a complicated ritual was established to proclaim his divine nature.

By the late Vedic period, the use of textiles and apparel was associated with certain ceremonies and frequently mentioned in sacred texts. Silk was also mentioned in the Vedas and commonly used in Vedic rituals.

Vedic costumes

The only source for costume and clothing in this period comes from literary works and cannot be verified visually.

Both men and women wore a range of unstitched garments comprising of the antariya or lower garment, uttariya or upper garment and a multipurpose stole or sash called kayabandh. In addition to this women also wore a patka which was decorative strip made from cloth woven fibers, leather, woollen fringes or plaited strips of yarns and tucked into the antariya at the front. The ushnisa or turban was used by men. Women also wore the pratidhi which was a breast band tied at the back.

These basic components were draped in various styles. Antariya styles include kachcha style; a trouser like drape, hattisondaka style; when the antariya was tied around the waist and the shorter edge taken between the legs and tucked in at the back waist while the longer end was pleated and tucked in at the front, machhavalaka style or the fish tail style; draped like a kachcha style and then the longer border ends were picked up and pleated in the shape of a fish tail and tucked in at the waist. Chaturkarnaka was a style where the antariya was pleated into two fish tails and tucked in front. A few other styles are mentioned in the literature, but they are difficult to visualize; like the talavantaka or fan-shaped style, the palm leaf style and satavallika style.

In addition to the unstitched garments, there is a mention of a cut-and-sewn garment called atka which was a hip or calf length garment like a kurta or tunic, worn by both men and women.

Shoes were initially worn during rituals and by the military. Later they were worn by the wealthy as well. The text of Mahavaggya talks about a wide range of Vedic footwear that was in use. Dyed leather shoes and boots of many colours like red, yellow, black and magenta, with thick

soles, or padded with cotton wool, and even gold and silver shoes were known to be decorated with jewels. Horns and peacock feathers also adorned them. The poor wore footwear made of straw or palm leaves and bamboo.

The Aryans were fond of bathing and washing and both rich and poor made it a part of their daily ritual. Combs and razors were in use. Women dyed their finger tips with the crimson juice of lac.

Jewellery made of suvarna or gold, rajata or silver, loha or bronze, hasti or ivory, and sankha or mother-of-pearl. It is in this period that srnga or crowns made of horn were worn, as were stupa, a cone like head ornament for men, and round crowns called dkumba, or tiaras, tiritā. Women wore fillets called opasa and sraj in their hair, along with garlands of flowers or gold garlands called hiranya-sraj. Earrings were known as pravatra, and the niska or coin necklace was very popular. Bahu or gold armlets, bracelets or parihasta, and ivory bangles or hasti were also worn. Rings and hip girdles were also worn.

Religious apparel

Buddhist monks or bhikkhus and nuns or bhikkunis wore the same garments as laymen, only their names differed. The sangati or loin cloth, the antarvasak or scark, and the uttarasanga or chaddar, were all linen and dyed yellow. Silken chaddars were allowed, but no skin or patterned fabrics. The bhikkunis could wear a bodice, kancuka. Their bedding consisted of a sheet and they could carry one spare loin cloth. Bhikkus wore a kayabandh of two varieties, one ordinary and the other intricately woven, with edges that were turned back and sewn. It was sometimes held in place by a clasp made of bone or conch shell.

Textiles and dyes

In the vedic age, the word sindhu, found in the library of qAssurbanipal, the Assyrian king was used to signify Indian cotton. The early greeks mention that Indians were dressed in wool 'grown on trees'. Fine cotton, linen, wool, and silk were available, and the last was known to be produced in Bihar and Benares. Woollen chaddar called dusa, which is still available in the Punjab. Another variety of woollen cloth was available called vahitha. Pressed felt namdas called namtaka and fluffy blankets called kovja were expensive and used only by nobility.

The skins of many animals, including the lion, tiger, leopard, cow, deer, were used as bed coverings, footwear, and even clothes. Cloth woven from hemp was called sana, and that made from fibre of the bhag tree was known as bhaga and is still woven in the Kumaon region under the name of bhagela.

Dyes included indigo, yellow, crimson, magenta, black and turmeric or haldi, and dyed fabrics were often patterned. Bleaching had been perfected, and clothes had decorated borders of cut-work or katikinari, or embroidery. Many types of buttons were available for fastening garments, made from bones, conch-shells, yarn, gold and silver.

2.5 Ancient Greece: costume and culture

Minoan civilization

At the peak of their civilization, the Minoans controlled much of the trade of the eastern Mediterranean Sea. Their famous egg shell pottery has been found as far east as Syria and as far south as Egypt. The costumes of the Minoans were especially unique and stayed impervious to influences of other civilizations.



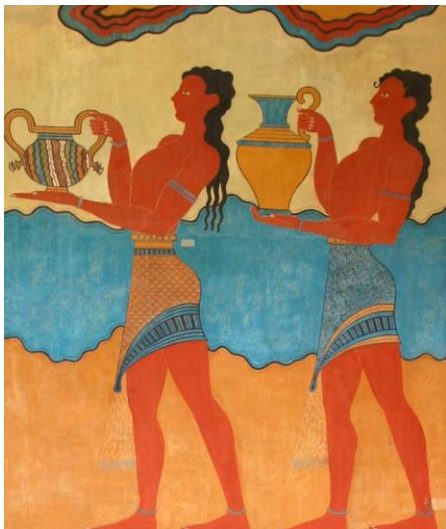
Around 1480 BCE, the Minoan islands were devastated by natural disasters – volcanic eruption, earthquakes, tsunami tidal waves and choking clouds of ash – and did not recover. It later fell under the invasions of the Mycenaeans. The Minoans represented themselves in their artwork with tall and slender youthfulness. Men were always clean shaven. The ideal masculine aesthetic emphasized broad shoulders, narrow hips, slim waist and muscular thighs. The ideal Minoan woman was proportioned with long, lithe limbs, slender waist, and full round breasts.

Men were shown as tanned and women were represented with alabaster white skin. Both men and women wore their hair in long, curling locks, sometimes extending to the waist. Minoans worshipped many gods and goddesses in a wide variety of forms. The most important of them was the ‘Magna Mater’ or Mother Earth Goddess, who was a guardian of the cities. The most famous image of this goddess is the handler of snakes a.k.a. snake goddess. Minoans had a two class society comprising of commoners and high class. The divide between the two was very wide. Women enjoyed an equal status as men and often participated in festivals and public games alongside men.



Minoan Costume: Men

Ancient Minoan men wore only loincloths, which were small pieces of fabric wrapped around the waist to cover the genitals. Loincloths were made from a wide variety of materials, such as linen, leather, or wool, and decorated with bright colours and patterns. Men also wore skirts which ended at the thigh. They were wrapped around the body and ended in a point with a suspended, weighted tassel at the centre front or centre back. While early Minoan men usually went bare-chested, in the later years of the Minoan civilization men often wore simple tunics and long robes.



Minoan Costume: Women

Minoan women wore skirts that were bell shape, with few variations. One version was fitted at the waist, and flared gently to the ground. Another style was made of a series of horizontal or V-shaped ruffles or flounces, with each successive ruffle wider in circumference than the one above it.

Women also wore close-fitting blouses that were cut low in the front to expose the breasts. Most of these bodices have close fitting sleeves and sometimes they even had small puffs at the shoulder. They also wore aprons on top of their skirts. It may have had ritualistic reference and

may have its origins from the loincloth which were worn by both sexes earlier. Both men and women also wore animal skins and heavy wool shawls to keep themselves warm.



Men and women also wore T-shaped tunics; men wore theirs shorter than the women. These tunics were generally decorated with patterned bands at the hem, along the sides and following the shoulder lines.

Headgear and hairstyles

Men kept their hair long or cut close to the head. They sometimes tied their hair into a braid or lock at the back of the head. They also used a fillet to hold the hair in place.

Hat styles included ritualistic gear elaborately decorated on high, round and crown like with a tall plume. Turbans, small caps and wide brimmed hats were also worn.



Minoan Footwear

Men and women wore sandals or shoes with pointed toes that fitted the foot closely and ended at the ankle. Athletes wore a soft shoe with what appears to be a short sock or ankle support. Evidence suggests that Minoans went barefoot indoors.

Minoan Jewellery and Grooming

Both sexes wore rings, bracelets, and armlets. Women also wore necklaces and earrings. Women also wore eye makeup and used some sort of lip colouring. Men went clean shaven.



Mycenaean costume & culture

Mycenaean Civilization

North of the Crete islands was a land in turmoil and transition during the early part of the 2nd millennium. From the north and the east, migrating warring people poured into the peninsula of what is today modern Greece.

These invading tribes established a number of kingdoms in this region by the 16th century BCE. Early Mycenaeans battled each other during the early phases of their cultural development. They were aggressive and suspicious of each other. Consequently, they built hilltop fortress palaces that were constructed of heavy, impenetrable masonry. Eventually, for the greater good, these various kingdoms managed to forge alliances to benefit all. After the collapse of the Minoan civilization, the Mycenaeans developed the dominant naval forces and mercantile fleets. They invaded and colonized the Crete islands.

Men's Costume

Evidence of Mycenaean costume comes from gravesites and tombs. Most objects found are of a military nature – swords, daggers, and armature. A boar's tusk helmet was a distinctive and common component of Mycenaean military costume. A soldier's wrap skirt was sometimes worn with a T-cut tunic. Soldiers also wore shin guards called greaves with short boots.

Women's costume

Very little evidence has survived about what the costume for women. It appears that some women wore tiered flounced skirts like the Minoan women. Certain differences however, are observed- these dresses were cut in a tunic dress style rather than bodice and skirt, waists were not cinched in with corset belt, some had long sleeves and aprons are absent.

2.6 Ancient Greek- Costume and Culture

Sources

Numerous statuettes, incised seals, metalwork, and ceramics and some of the most extraordinary frescoes of the ancient world have been excavated at Knossos and Thera. Unlike the Egyptian and Assyrian method of painting on dry plaster, the Minoan renderings were true frescoes done by applying pigment on wet plaster. By this process the colours were more permanent and retained their vibrancy through the ravages of time.

The Aegean

The first great civilization of the west emerged on the island of Crete during the 2nd millennium BCE. The civilization was called Minoan by modern historians because of the ruling King Minos. Very little is known for despite an abundance of surviving buildings and artifacts. The Aegean like the Sumerians shared a common culture but functioned under a decentralized system of city-states. At the core was the palace that housed ruling families and provided space for religious sanctuaries and administrative agencies.

Agriculture and sea faring ventures were the main source of the Aegean economy. Around 1700 BCE, all the great palaces seem to have been simultaneously destroyed by earthquake.

Ancient Greeks

The later Greeks or Hellenes, were the product of an intermingling of the remnants of the Mycenaeans with invading tribes of Dorians from the north and Ionians from Asia Minor from the 11th century BCE to the 8th century BCE. Village communities began to evolve into city-

states that would provide the first type of democratic government with elections, juries and government by citizens of city-states. By the 7th century BCE Greek philosophers had begun to interpret the world rationally in terms of reason rather than religion. Intellectual argument, the forerunner of modern science, was broadly popular with all classes of Greek society.

Physical exercise played a significant role in education and daily life. Every town had an open air gymnasium and larger cities had several. From their humanistic understanding of the harmony between man, nature and reason, the Greeks developed their extraordinary achievements in art, architecture, literature, philosophy, mathematics, history and the sciences. Greek philosophers such as Socrates, Plato, and Aristotle pondered the nature of the universe, the meaning of life and ethical values. Tragic dramatists such as Aeschylus, Sophocles and Euripides wrote dramas dealing with the nature and fate of man. Greeks developed “history” a new literary form which related and analysed past experiences. Greek sculpture glorified the human body, using techniques to build in marble. They also created architectural masterpieces.

Greek Life

Despite the high level of education and intellectual pursuits of Greek men, the women were restricted and played a subordinate role in society. They were considered inferior to men both physically and intellectually. They could not own property and had no more civil rights than slaves. Respectable women were rarely seen in public and then only when accompanied by other women. The women role was to bear and raise children, maintain the household and supervise servants and slaves. Women also undertook spinning and weaving for their household needs. They also added embroidery ornamentation to their fabrics.

Greek Costumes

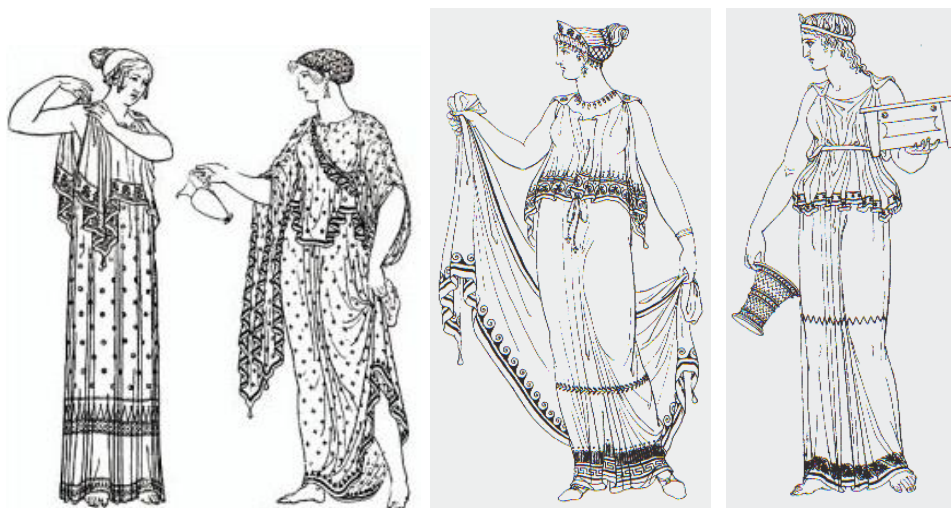
The key element in Greek style of costume is draping. The garments consisted of various sizes of rectangular pieces of cloth tied or pinned about the body rather than cut-and-sewn to shape. The basic costume especially for peasants or slaves was the exomis – wrap garment worn fastened over the left shoulder or chlaina when worn as a cloak. It was made of wool without any adornment or coloration.

The chiton was worn by both men and women. It was a cylinder of fabric sewn on one side and tied with fibulae over both shoulders. The lengths of chiton varied for men starting from mid-thigh to floor length for ceremonial dress.



Women wore floor length chitons. Belts, cords, shawls and scarves were tied in different styles to add variety to silhouette. A look exclusive to women was the blousing of the fabric over a series of belts. Ionic chiton was similar to doric chiton except the amount of fabric used and the number of small pins that were required to hold up sleeves.

Both men and women wore the ionic chiton with varying sleeve lengths. By the 5th century BCE lightweight linen became increasingly used for chitons. This material provided new stylistic opportunities such as pleating, and other textural surface treatments like crinkle etc. The result was springy, fluid lines of fabric that flattered and enhanced the motion of the body. The look of this diaphanous material with its contouring vertical creases may have contributed to changes in artistic styles of the Classical period. The peplos was worn by women. It was like a chiton only much longer allowing a section to be turned down at the top creating a bib-like flap in the front and a hood like flap at the back.



Men wore a short cloak called chlamys. It was fastened to the right or sometimes the center front. It was often decorated with colorful borders, all over floral patterns, geometric designs or stars etc. Women wore the chlamydon which was a rectangular fabric, sometimes pleated or folded to create a ruffled edge. It was pinned over the shoulder like an Ionic sleeve. Himation was a much larger rectangle of fabric, which wrapped the body in various styles. It was considered a statelier garment worn by both men and women.



Headgear



Greek men rarely wore hats or head covering with everyday dress. For extended periods of working out in the sun or for travelling, the most common style was the petasos, a broad brimmed hat with a shallow crown and chinstraps.

Another style was the pilos, a conical hat with a narrow, floppy brim. These were made of straw, felt and leather. Women wore a variety of hats and headdresses. A sharply pointed, wide

brimmed tholia was worn pinned to the hair atop a veil. They also wore a snug version of the petasos. Women arranged elaborate coiffures with many ornaments. They wore tiaras made of carved ivory, bone, wood, bronze or silver at the front of their heads. Over the crown they arranged ringlets and braids with ornate combs and pins. At the back they bound up chignons with ribbons, snoods of linen and fine mesh, or attached intricately arranged turbans.

Footwear

Both men and women wore sandals. Many sandal styles with intricate thongs, straps and decorations are found in sculptures. Rustic types of sandals were made with wide pieces of leather sewn to the sides of the soles. Horsemen and travelers wore ankle boots. Slaves and lower classes usually went barefoot.



Military costume

The military costume comprises of three components: clothing, armor and weaponry. Clothing was for protection against the elements and against the chaffing of armor. Body armor consisted of helmet, cuirass and greaves. Weaponry included a vast array of specialized devices like swords, daggers, spears, clubs, battle axes, bows, slings, and shield etc. The helmet was a hemispherical covering contoured to fit close to the skull with cheek guard extensions. It also had horsehair plumes on top to give a more aggressive look to the soldiers.

The cuirass was usually constructed with strips of linen glued into layers. These panels were attached to a vest that covered the torso and was tied into place by tapes at the shoulder and one side. A short skirt of overlapping strips of reinforced linen covered the hips. It was further secured by wide leather belts attached around its waist and ribcage. Scales of bronze or iron were added on the cuirass by wealthier families. The more ornate metal cuirass shown in sculptures depicting heroes and god in battle were most likely ceremonial rather than functional.

Greaves or shin guards were made of metal, encased the lower legs from the knees to the ankles and were secured by leather straps or colourful ribbons. Beneath the armor the soldiers wore a basic chiton made of soft wool. They also wore the chlamys which had multiple uses as a blanket as well as defensive shield in battle.

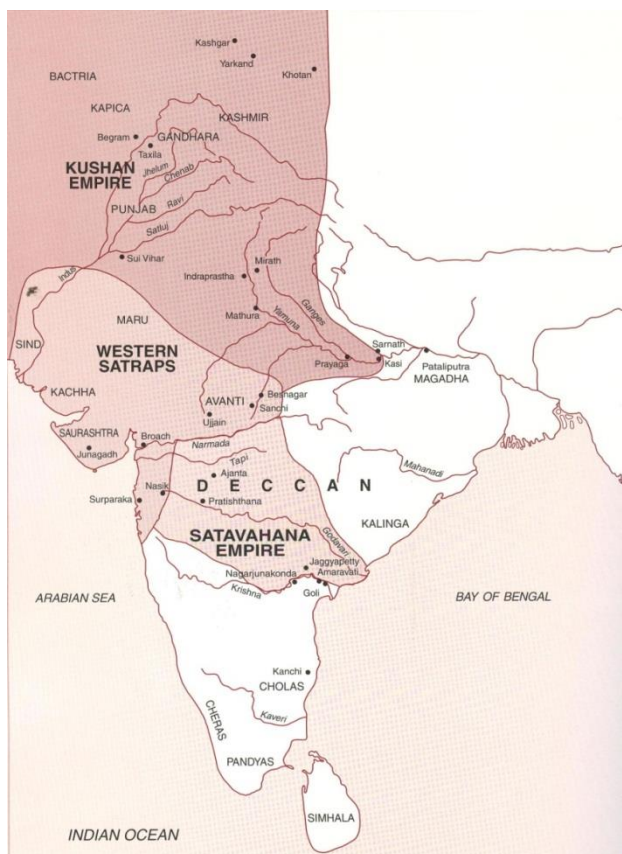
Decline of Greece

As the political life in Greece changed over the years and the geographic boundaries shifted, Greek culture developed sophisticated ideas about clothing and appearance. Craftsmen fine-tuned their skills in weaving cloth, tanning leather, making jewellery, and decorating garments with paint and embroidery.

Alexander (356–323 B.C.E.) became king of Macedonia in 336 B.C.E. He soon earned the title Alexander the Great and ruled the largest empire in the world, encompassing Greece and vast areas of modern-day Egypt, Spain, and India.

Upon Alexander's death in 323 B.C.E. his empire became unstable as various people tried to seize control of different areas. Wars broke out throughout the empire over the next one hundred years. The end of Greek dominance in the region occurred in 146 B.C.E. when Romans began ruling the area.

2.7 Satvahana costume and culture



Chronology

- 130 A.D. - Nagarjuna propagated Buddhism in the Satvahana Empire
- 100 – 130 A.D. - Gautamiputra Satakarni and Vashishthiputra Pulumayi ruled at the height of this period.
- 166 – 195 A.D. - Gautamipputra Yajnasri last greatest ruler of this period

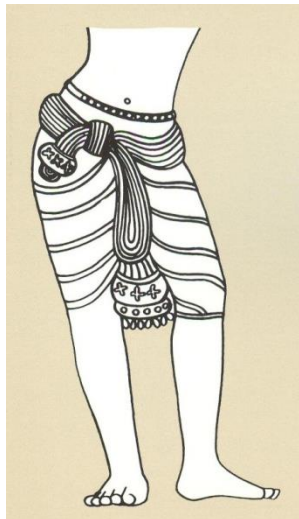
- 3rd c. A.D. - The Ikshvaku Dynasty overthrew the Satvahanas.

History

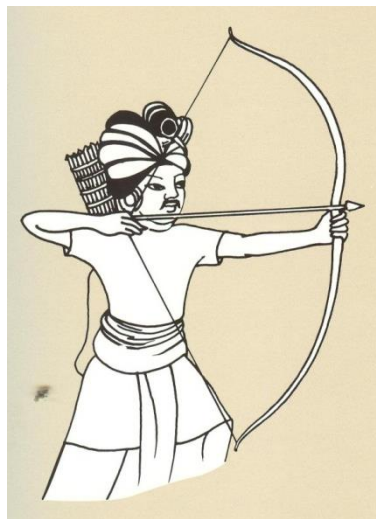
Satvahana or Andhra Empire endured for 460 years in unbroken continuity. It ran parallel to the Kushan Empire. Peaceful period of trade and industry increased tremendously, especially with Rome. Foreign influence brought sophistication to the way of life. Racially Deccan people were a hybrid ethnic group – aboriginal Dravidians, Scythians or *saka*, Parthians or *pahlavas*, and Greeks or *yavanas*. Ajanta caves, Sanchi gateways and structural stupas of Amravati, Goli and Jaggyapeth were some of the architectural achievements of this period.

Early Satvahana Costume

Costumes were a mix of indigenous and foreign garments. 1st c. B.C. tunics or *kanchuka* in stripes or beehive patterns were worn. These are mid-thigh length with short or long sleeves with an opening at the side or front. Worn by attendants, stablemen and also worn during hunting. With this tunic a thick *kayabandh* was wound once or twice around the waist, with this a turban was worn. Hunters wore two-bar type sandals with a strap for buckling. Women used short antariyas, large uttariyas with elaborate broad borders covering their heads and back, *tikkas* on foreheads, series of conch or ivory bangles.



Prince



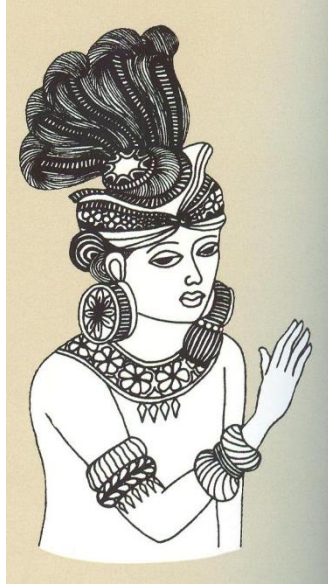
King as hunter



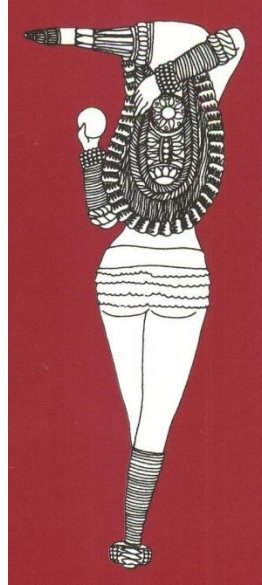
Attendant

Headgear and hairstyles

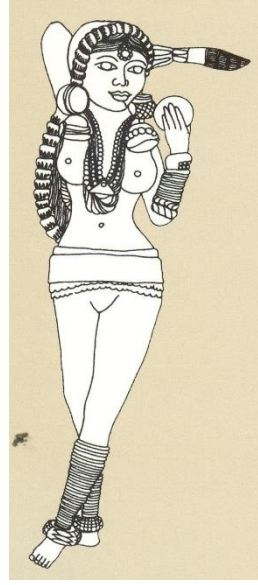
Aboriginal or jungle women wore rolls and headbands with peacock feathers attached. Village women and commoners wore their hair in a simple knot at the nape of their neck covered by large uttariyas. Court attendants and rich women wore their hair more fashionably either in a top knot or on the right side with a loop of flowers suspended or in a plait. Men wore their hair long intertwined with lengths of cloth to form an *ushnisa* in a variety of ways.



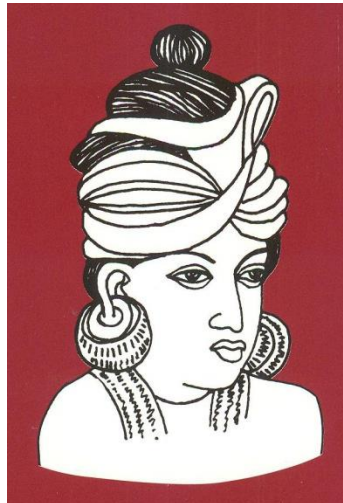
Courtesans



Naga king



Courtiers



Jungle woman

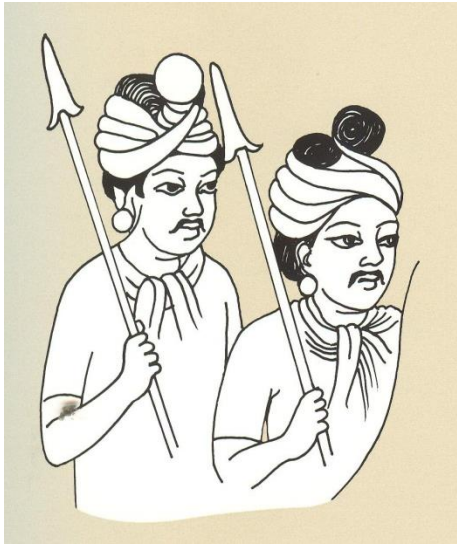
Jewelry

It had a massive primitive character compared to later Satvahana period. Soldiers wore earrings of the wheel pattern. Indigenous jewelry consisted of the *lambanam*, pair of *kangan* and *bajuband* for males.

Women wore large number of bangles made of conch or ivory, disc-type earrings, the *lambanams*, and *tikkas* on the forehead. Women attendants at court wore an additional *mekhala*.

Military Apparel

Soldiers wore short sleeved tunics or jackets with elaborate headgear, consisting of either turban with top knot, chin band and ear flaps or two top knots with turban. They carried axes, bows, arrows or sickles. Palace guards wore *antariya* with a heavy cloak draped over the left shoulder.



Late Satvahana Costume

To cope with climatic conditions, clothing was sparse and made of thin cottons.

- Uttariya, antariya and kayabandh still formed the base of all costume.
- Kayabandh
- Vethaka – simple sash
- Pattika – flat, ribbon shaped pieces of cloth
- Kakshyabandha – heavy looking one for men with a thick jeweled roll with hanging tassels
- Kalabuka – a girdle made of many strips plaited together
- Muraja – had drum-headed knobs at the ends instead of tassels

Headgears and hairstyles

- Ushnisa – wrapped around the head 3-4 times after covering the top knot of hair with one end. Usually white but sometimes in dyed cloth.
- Pattabandhas – simple turbans were held in position by ornamental gold strips
- Kirita – crowns were worn with gems and ornamentation.
- Mauli-bandha – elaborate turban wound with hair which was decorated with string of pearl or flower wreaths.
- Maulimani – jeweled clasp to hold turban in place.
- Short hair parted in middle reaching the neck was also prevalent.
- Praveni or plait at the back decorated with jeweled strips and tassels
- Coil with five delicate plaits hanging from it
- Kesapasa style, the hair was looped close to the head in an elongated knot at the back of the head.
- Veni a small fillet of flowers around it or a short garland hanging from it
- Kabaribandha a simple knot
- Dhammilia elaborate dressing of hair with flowers, pearls, and jewels that often completely covered the hair like a close cap.

- *Cudamani* was lotus-shaped, its petals composed of pearls and precious stones; worn in the center of knotted hair.
- *Makarika* shaped like fish-crocodile was worn at the front parting of hair
- Small crown-like fillets through which hair was drawn and plaited or left loose.
- Strands of pearl were the main motif in all forms of jewelry.



Jewelry

- *Kundala* – coil shaped earring
- *Talapatra* small strip of palm leaf rolled and inserted into the lobe; later this shape was made from ivory or gold studded with gemstones.
- *Kanaka-kamala* – a full blown lotus design
- *Karnika or jimiki* shape of a lotus seed pod fixed upside down, like a tassel.
- *Hara* or necklaces were mainly strung pearls
- *Ekavali* – single string necklace
- *Yashti* necklace with gems and gold beads
- *Phalaka* – slab like gems were added to the necklaces.
- *Phalakahara* – when several strings are held together with the *phalaka*
- Simple perfumed cotton thread necklace was used.
- Tiger claws were strung around the neck of children.
- *Yajnopavita* or sacred thread all of pearl called *mukta-yajnopavita* was used commonly.

- *Kantha* shorter necklace
- *Niksha* a gold coin necklace strung on silk thread or plaited gold cord
- *Mangamalai* similar to *niksha* except instead of gold coins, the shape was that of mangoes.
- *Valaya* men and women wore bracelets of solid gold set with precious stones.
- Delicate bracelets were made of filigree.
- Bangles of ivory and rhinoceros horn were used.
- *Phalak-valaya* - slab-like gems were set into bracelets
- *Keyura* or armlets for both sexes (often snake shaped) straight and angular edged.
- *Mekhla* were still worn by women only.
- *Kanci* – girdle with tinkling bells
- *Rasana* – girdle style made of linked chains or strung pearls, beads or precious stones.
- Anklets were worn only by women
- *Manjira* was hollow and light and coiled several times around the ankles loosely and tinkling when in movement as it had gems inserted into the hollow.
- *Nupura* was plain while *kinkinis* had small bells suspended.
- *Tulakoti* heavier looking anklet with two enlarged ends
- *Anguliyaka* finger ring
- *Hemavaikaksha* - two long wreaths of flowers or pearls crossed at the breasts

Military Costume

- *Antariya* and *kayabandh* were used
- *Channavira* – use to carry a sword at the belt with a buckle at the center.
- Earring and simple jewelry was worn by the military.
- Saka soldiers wore tunics with long ruched sleeves, with it they wore the *churidar* or ruched trousers, *sirastras* – helmet with ear flaps
- Wide sash was worn around the waist
- Short quilted tunic was worn with a heavy drape over the left shoulder.
- Equipment – sword, shield, bow, axe and spear, sometimes the mace club and javelin were used.
- Sword handles were highly decorated
- Shield were large and rectangular in shape.
- *Gadda* club
- *Dhanus* bow
- *Samgramika ratah* war chariots

Religious Apparel

Buddhism flourished under the patronage of Nagarjuna. Early period monks wore rags patched together and then dyed reddish yellow. Later period patchwork fabric was composed of rich materials. *Valkala* deer skin *uttariya* – look called *jata bhara*, hair was worn in small plaits

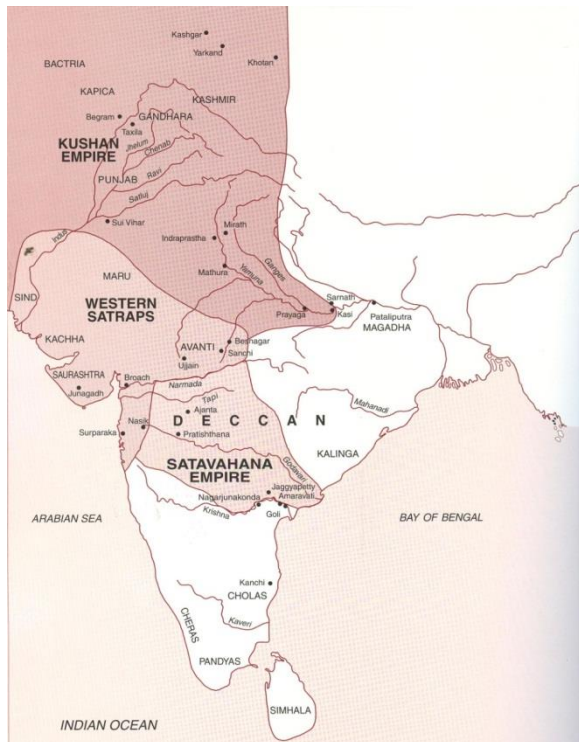
Textile and Dyes

Textile manufacture and trade flourished in this period. Color stories for cultural interaction – lady going to meet her lover by night wore blue or white according to the moon phases. New mothers wore yellow. Swan borders were worn by brides.

Style in Architectural Art

This featured crowded compositions of lean and strong bodies. Ferocious figures looming over terrified crowds – we sense a frenzied activity and turbulence. Commerce increased. Trade with Sri Lanka, Indonesia, Myanmar, China and Rome was brisk.

2.9 Kushan costume and culture



History

1st century A.D. Kushans came into Punjab and established their empire. The political stability of Maurya empire was replaced by continuous changes in the struggle for supremacy. Cultural and linguistic differences were immense. Trade was the only cohesive factor.

Kushan Period Art

Two very distinct styles:

Gandhara – Buddhist patrons employed craftsmen from eastern Rome, who brought with them Greco-Roman style.

Mathura – Direct continuation of the native Indian schools of Bharhut and Sanchi. The style is distinct – stiff and formal. Clothes are heavy and severe and totally unsuited to the Indian climate and probably worn only on formal occasions.

No uniformity in style, dress varied with each region. Fashion of wearing sewn garments made headway. Apart from other religions teachings of Christ and Zoroaster were also known which led to a cosmopolitan attitude.

Kushan Period Lifestyle

Peshawar, the capital boasted of many magnificent buildings, wealth and prosperity due to foreign trade. Kanishka the ruler of the empire was a patron of arts. Life lived by the court and people was rich and full of bustle and activity. Cultural activities like singing, dancing, music, drama, and magic shows during festivals were encouraged. Trade routes improved, roads were made permanent, trees were planted along highways, signposts installed, distances marked all towards helping trade and commerce to be less risky. Rent houses were provided. Toll tax was levied on merchants as maintenance of these roads was expensive.

Kushan Period Luxury Articles

Ivory became an important export item – it was used to make legs of beds and tables, handles and knobs of mirrors, flywhisks and scepters. It ornamented chairs and carriages, walls of houses, sword hilts, and scabbards. Combs, brooches, hairpins, boxes, bindings for manuscripts were also made from ivory. Glassware from Syria, lacquer ware from China and metal ware from Greco – Roman origin was also used by people.

Kushan Period Dwellings

New style of architecture – lantern roof structure - Mandalas. Village dwelling consisted of a single room with floor of beaten earth. The mud walls would have one window and door. The roof was of reed, palm leaf or matting. If there was a need to divide the room, a few mats were hung from the beams that held up the roof. As most people sat on the floor, there was no need for furniture. A simple bed or charpai was used. Pots of earthenware or copper were used for storage and cooking.

Kushan Period Costume

The Kushan (Indo-Scythian) dress evolved from a nomadic culture based on the use of horse. It consists of ruched, long sleeved tunic with a slit for the neck opening. A short cloak or a calf length woolen coat or kaftan worn loose or crossed over and secured by a belt of leather or metal was used. Chugha – coat-like garment decorated with a border down the chest and hemline and had two slits to facilitate movement.



The trouser could be loose or close fitting (chalana) and were tucked into soft padded boots with leather trappings or khapusa. Scythian pointed cap of felt or bashylk or peaked helmet or headband with two long ends tied at the back. Clothes for women were varied. Sari-like garment which evolved from the Roman palla with the Indian kachcha style antariya. The ruched sleeved tunic was also adopted and worn underneath this drapery. Stanamsuka – mid thigh length tunic worn with antariya in lehnga style. Ghagri – simple stitched skirts with a side seam and a nada or string to hold them up at the waist. Woman also wore close fitting ruched trousers with long sleeved jacket and uttariya.

Headgear and hairstyles

Uttariya as a head garment seems to have disappeared. Men continued to wear turban now called mauli. But not in the complicated knot of the Maurya – Sunga period.

When bareheaded hair was worn in a top knot or in the shape of a bow often softened by curls. Young men left their hair short sometimes.



Jewelry

In relation to Maurya and Sunga period we see a tendency toward greater refinement and simplicity. Gold, silver and copper were used often encrusted with Cornelia, agates, lapis-lazuli, amethysts, garnets, coral and pearls. Art of enameling was known, inlay work in shell and mother of pearl and filigree was also employed. Head covered uttariyas were replaced by bejeweled diadems, crowns or mukut or head band called opasa. The trend was by far simpler and lighter as compared to the previous period.

Military Costume

Earliest foreign influences in costume were found in the military. Coat-of-mail – made of metallic wires, probably iron, woven into gauze known as jalaka. Improvised versions of this are also seen.



Textiles and Dyes

Trade was established directly through the Silk Route. Coarse cotton and wool were used for making tunics and trousers for horsemen, hunters, foreigners and door keepers. Tulapansi – light-weight cotton. Indigenous and foreign silks were plentiful and expensive. Antariyas were rarely decorated when they were they appeared in either embroidered, woven or printed in diagonal check designs enclosing small circles. Uttariya for rich women was often bejeweled with pearls.

Period Style

Kushanas were a foreign race that was occupying a very large part of India. Their influence was felt in what developed into Gandhara art and Mathura art. As compared to carvings found earlier at Bharhut and Sanchi, these had more sophisticated and flamboyant images. Provocative displays of courtesans with their sinuous bodies in the tribhanga pose and the delicate, flower like gesture of the hands.

2.10 Ancient Roman civilization

Etruscan costume and culture

Historical Background

800 B.C. in certain areas of the Italian peninsula (now called Tuscany), a culture had developed that was superior in skill and artistic production, and more complex in cultural organization than its neighbors. They were called Etruscans. They were superior in arms and fighting ability and seized strategic points along the coast moving inward. They were in the minority –dominant, military and aristocratic. Records of their life are found in wall paintings, statues or object left in their elaborate necropoli (grave cities). They improved the arable land and planted vineyards and olive groves, but also mined and smelted iron ore, exploited deposits of copper, traded throughout the Mediterranean area and amass great wealth.

Social Life

Little is known of Etruscan family life. Evidence suggests that women shared greater importance in society than in both Greek and Roman societies. Statues and paintings found show men and women reclining together in couches at banquets with expressions in attitudes of warm affection. They are depicted in relaxed, informal poses.



Art and Trade

Art and trade had a strong Greek influence as Greece and Etruria had an active and close trading relationship. The scenes of daily life depicted by Etruscans were not of Greeks but of Etruscans. This is indicated not only by dress styles and conventions peculiar to Etruscans but also the ways in which respectable women are depicted as dining and appearing with men in public. Rich Etruscans also purchased imported art objects from abroad, especially from Greece and placed them in their tombs.



Costume

Perizoma – a loincloth was worn alone as an outer garment by laborers and physically active men. When worn as an undergarment, it was placed under a short, shirt-like chiton or slightly longer tunic.

Doric peplos was made in woven plaid or decorated with embroidery. Ionic chiton was also adopted and worn between 580 B.C. and 300 B.C.

Etruscan chitons tend to be shorter and less voluminous than Greek. Some appear to have sleeves cut and sewn into the garment, giving it a closer fit and less draped appearance.

Upper class Etruscan ladies wore a badge of status of a fringe or tassel that hung down at the front and back of each shoulder. Etruscans developed a lot wraps for warmth. Heavily woolen cloak for men (similar to chlamys), himation.

Tebenna – a rounded mantle worn by both men and women. It was woven with curved edges in a roughly semicircular or elliptical form. It was draped in various ways:

- Like a chlamys
- Worn back-to-front with the curved edge hanging down in front and the two end thrown back over the shoulder or,
- Like a himation

It is considered a forerunner of the Roman toga.



Hair and headgear

In the Archaic period, men wore medium-length hair and pointed beards while women arranged their hair in a single braid or in long, flowing tresses. In the post Archaic period men kept their hair short and face clean shaven while women's hairstyles were like those of Greek women of that time. Headgear included wide-brimmed hats like the petasos for men and fillets to confine hair for both sexes. On festive occasions both sexes wore crown-like head pieces. Both wore high-crowned brimless hats, men's styles were peaked while women wore the tutulus, with a rounded crown.

Footwear

Both men and women wore sandals. A style often in red covered the foot up to the ankle and had an elongated toe that curled upward.



Ancient Roman costume and culture

Historical Background

During the early Roman history, Rome was ruled by Etruscan kings. A revolution in 509 B.C. ended the Etruscan reign. The Roman Republic had a conservative government with two consuls elected annually who exercised the powers and in time of war commanded the armies. It also had a senate and a popular assembly. Under this form of government Rome fought a series of wars and expanded their control over all of Italy, North Africa, large areas of Middle East, Eastern Europe up to the Danube River and most of continental Europe. Rome became a wealthy and complex society. The strain of war on society and economy resulted in social strife, and the rivalries of ambitious generals led to civil war and to the appointment of a dictator for life, Julius Caesar. For about 200 years the Caesars gave the Mediterranean world peace and prosperity and added Arabia, Africa, part of Germany and Britain to their Empire.

The Roman Empire declined by about 3 A.D. because of the flawed quality and competence of the emperors, military anarchy, civil wars and failure of the economy. A major cause was also the migration of German tribes into the land in search of land and provisions. The Eastern Roman Empire ruled by Constantine (325 A.D.) constructed Constantinople (now Istanbul) wealthy and secure grew into the Byzantine Empire.

Social Life

During the early Imperial period Rome consisted of Roman citizens, their families, their slaves, and foreigners. Only men were citizens but they could be rich, middle class or poor. By 2 A.D. 90% of Roman residents were foreigners to whom citizenship was extended. Well-to-do population lived in town houses built around a sunny courtyard and decorated with colorful frescos, or in large comfortable apartments of buildings that rose to 4 – 9 stories high. The less affluent and poor lived in tall apartment buildings, sometimes under crowded conditions, poor lighting, bad ventilation and constant threat of fires. Aristocracy lived in large households of relatives, servants, who were often freed slaves and household slaves. Heading every Roman family was the oldest male member – *pater familias* – who was the sole owner of family possessions.

The married women supervised the children and the household. Dress for Roman primarily signified rank, status, office or authority. Primary distinction was between citizens and non-citizens. Male citizens were entitled to wear the toga. Others were prohibited from wearing it. Senators were distinguished by their dress, their tunics had broad purple bands that extended vertically from hem to hem across the shoulders. These bands were called clavi or clavus. They also wore shoes with laces that wrapped around the leg halfway to the knee. The tunics of knights had slightly narrower purple bands and they wore a gold ring that signified their rank.

Textile and Clothing Production

Wool and flax were the most important fibers used for clothing. In Roman Republic times varied types of fabrics and readymade garments were available in the market. Used clothes were cut into patches and made into cloaks or quilts for slaves. Linen or wool fabrics could be gauze-like or tightly woven.

They may have had a soft pile also. Cotton was also used. It was mixed with linen for better drape and lustre when pressed. Silk was also available but expensive. It was blended with linen. Fabrics were dyed to a wide range of colours.

Women did produce fabric for their families; however, the textile industry was not a home craft. Large estates often produced their own cloth. Here the work was largely done by women in a workshop called a gynaeceum, many of whom were slaves. Much of the weaving, dyeing and finishing was carried out in business establishments which employed 50-100 men and women. These factories were located in many towns. Some cities were especially well known for making certain types of textiles or clothing items. Specialization shoe makers were apparently sufficiently great that differentiation was made between boot makers, sandal-makers etc.

Sources of Evidence

Sources of information come from Roman art, literature and archeological excavations. Greek artists were brought to Rome to work, often as slaves. Roman art showed strong Greek influences. Frescoes were developed in Rome – paintings on plaster were used in decorating interiors of buildings. Mosaics – pictures created from small pieces of colored stone. Literary works like plays and satires provide names of garments, insight into current attitudes towards particular styles, how they were bought, worn, or used to create an impact on friends.

Costume

Romans made a distinction between garments that were “put on” (indutus) and garments that were “wrapped around” (amictus). Initially both men and women wore the toga. By 2 A.D. it was worn only by male Roman citizens. The earlier usage was preserved in the practice of having free born boys and girl child wear togas till they reach puberty, and become citizens. At which point the girl child would stop wearing the toga.

Men's Costume

Subligar – Roman loincloth worn as an undergarment by middle and upper class men. It was also used as a working garment for slaves.

Roman version of the tunics ended around the knee, were short sleeved and T-shaped. They were worn as underclothing or night shirts for upper class men. Belted tunics served as street costume for the common man. By the end of 1 A.D. tunics were cut shorter in front than back, and shorter versions were used by the military and manual labourers. Several layers were worn in winters. One as an undergarment (interior tunic) and one as an outer garment (superior tunic). During 3 A.D. tunics had lengthened and covered the lower leg, reaching to the shin. Only military men and laborers continued to wear the shorter version. Cloaks and capes served as outdoor garments for cold weather and were made with or without hoods.

- **Paenula (pie-new'-la):** heavy wool cloak, semicircular in shape, closed at the front with a hood.
- **Lacerna:** rectangular with rounded corners and a hood.
- **Laena (lie'-na):** a circle of cloth folded to a semicircle that was thrown over the shoulders and pinned at the front.
- **Birrus (beer'-rus):** resembling a modern, hooded poncho, cut full and with an opening through which the head was slipped.
- **Paludamentum:** a large white or purple cloak similar to the Greek chlamys, worn by emperors and generals.

- **Synthesis** was a garment worn by men at dinner parties instead of toga. It was made of light-weight materials as opposed to the heavy-weight toga.



Women's Costume

Women's costume consisted of undergarments, several layers of tunics and outer mantels. Undergarments consisted of subligaria – loincloth and a band of fabric, the strophium that supported the breasts. It looks like a modern day two piece bathing suit. The tunic was the basic garment for women and had the appearance of the Greek chiton. It reached to the ankle or the floor. Like men women wore an under tunic and an outer tunic. A draped shawl, the palla was placed over the outer tunic, casually draped across the shoulders or pulled over the head like a veil.

For outdoors women covered themselves in cloaks like the paenula.

Stola: garment for free married women. It is a sleeveless outer tunic.

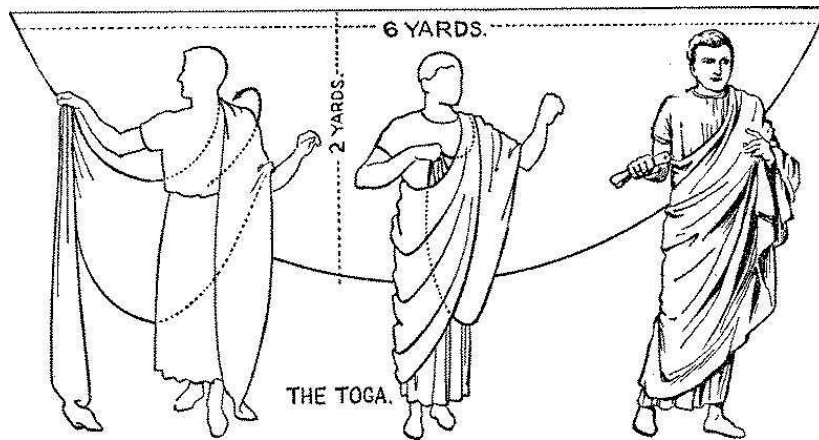
Veil: although the palla was worn exclusively by Roman matrons, they were expected to cover their heads with pallas when they left their homes.

Vitta: a wooden band used to bind her hair.

Tutulus: a Roman matron became the mater familias only when her husband became the pater familias. This status was designated by a special hairstyle, the tutulus. The effect was a conical shape similar to Etruscan women's headdress of the same time.

Rincinium: women wore this instead of the palla for a year of mourning.

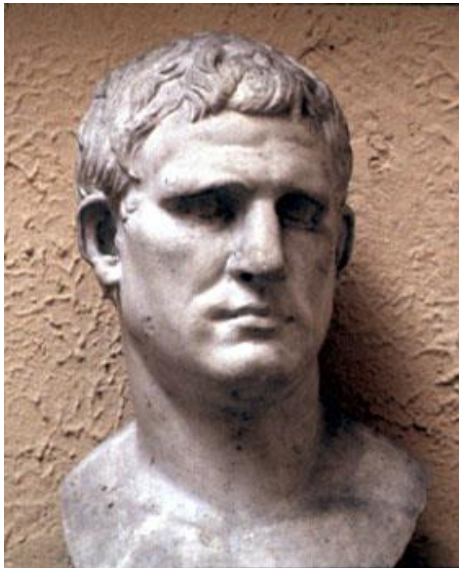
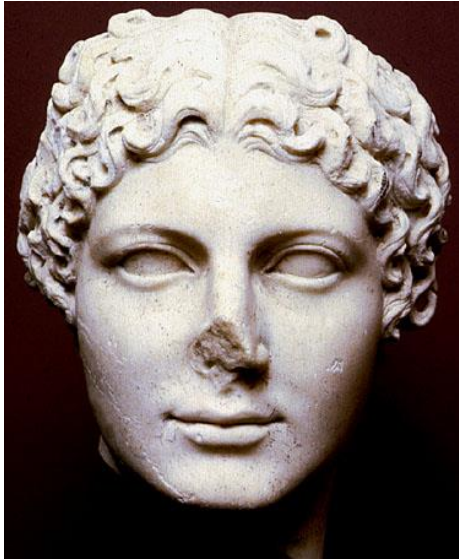
Toga: women divorced on grounds of adultery were not permitted to wear the stola and vittae. Instead, she had to wear the toga.



Hair and headdress

Republican period women had softly waved hair. By the end of 1 A.D. complex, almost architectural form were built up of curls, braids and artificial hair. Blonde hair was fashionable and achieved through bleaching or wearing wigs. In the later empire the hairstyles became simplified, with braids or locks doubled up in back and pinned to the top of the head. Men's hair was cut short and arranged by a barber.

Sometime straight hair was favored, sometimes curly hair. Men, who wished to appear more youthful, dyed their hair. Beards predominated in the Republican years, clean shaven faces during the Empire.



Accessories

- **Solae/ sandalis:** sandals
- **Soccus:** slipper like shoe reaching the ankle
- Women carried handbags and fans.
- **Sudarium:** handkerchiefs or wiping off perspiration, veiling the face, or holding in front of the mouth to prevent disease.
- **Orarium:** slightly larger version of the sudarium. It became a symbol of rank and was worn by upper-class women neatly pleated across the left shoulder or fore arm.
- **Mappa** was a table napkin.

Military Costume

Armor was worn over the tunic. It was made from leather bands, from corselets of metal plates, or from disks mounted on fabric or leather. Some armor consisted of large metal plates hinged at the shoulders and molded to fit the body. A wide band of leather rectangles might be suspended from the waist to cover the lower torso. Greaves protected the legs, and helmets protected the

head.

During the Imperial period soldiers adopted knee-length trousers that were worn under the tunic in cold weather. Cloaks were also worn to protect from cold. Officers wore the abolla, a folded rectangle fastening on the right shoulder. The sagum was a single layer of thick wool generally dyed red, was worn by ordinary soldiers. Footwear included boots that laced up front, covering the leg to above the ankle, sandals, and open and closed toe shoes.

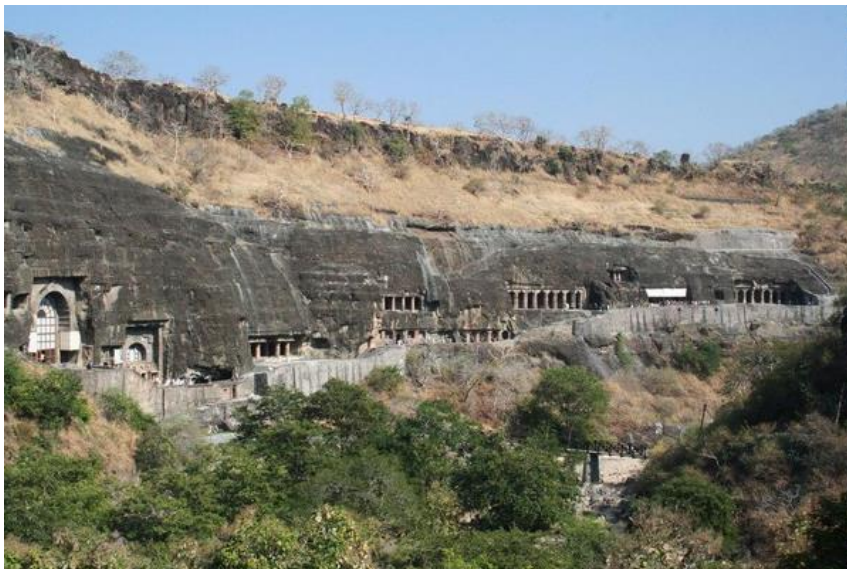
Decline

Throughout the Imperial period, articles of local, non-Roman dress had tended to survive or be incorporated into Roman clothing in outlying regions. The Gallic cloak, a loose, unbelted tunic worn over. Trousers worn by northern barbarian tribes. Dalmatic was a fuller tunic with long wide sleeves. Toga was worn less and less.

2.11 Gupta costume and culture

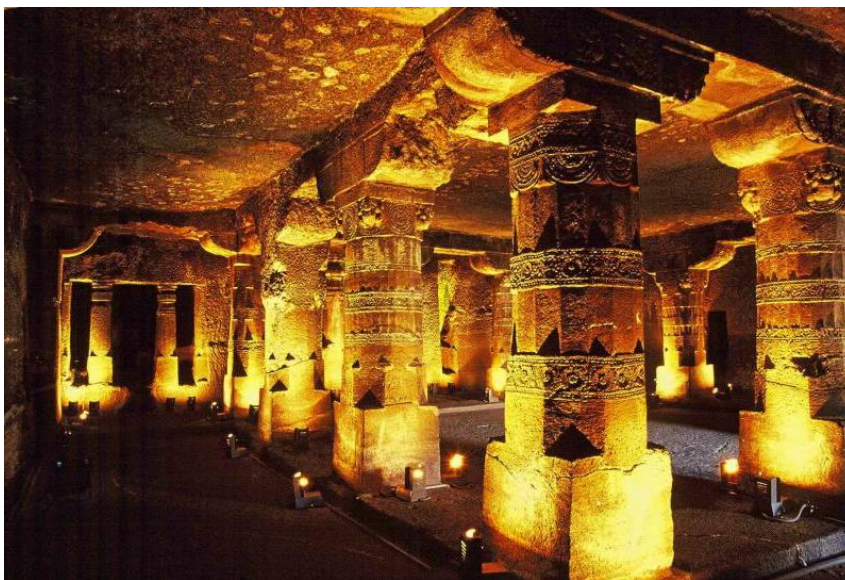
History

Gupta Period was founded at the beginning of the 4th century A.D. It lasted more than 2 centuries and stretched over major part of North India and to Balkh in the East. This period was also known as the Golden Age or the Classical Period. A remarkable degree of balance and harmony in all the arts was achieved and an efficient administrative system was established. Sanskrit became the official language – Kalidasa wrote Shakuntala and Malavika Agnimitra.



Social Life

Vegetarianism was practiced. Hinduism was widespread. Neither Harsha nor the Guptas were able to conquer the South. Previously there was a lot of influence from the western world. Now under the Gupta Empire; India was more isolated. In previous evidence of costume was derived mainly through sculpture but in this period the wall paintings of Ajanta provide evidence of costume that most vividly mirror contemporary life and dress.



Costume

Stitched garments were given preference in the North. Gupta kings realized the value of adopting a form of dress that had become traditionally identified with royalty. Formal attire included the coat, trouser with boots, although they continued to wear indigenous antariya, uttariya and kayabandh for informal occasions. Kanchuka inspired the brocade tunic worn by higher officials at court. White calf-length tunic was worn by the chamberlain with a chaddar adding dignity to his attire. The ushnisa was slowly becoming obsolete. It was now associated with certain dignitaries, ministers and court officials. The Sakas in this period wore light white tunic-like coat

with skull cap worn with striped or gathered stockings or narrow trousers which was common for the Gupta court.

Kings costume was striped blue, closely woven silk with a floating *uttariya*. Both fabrics would have woven borders. Instead of *kayabandh* a plain cord or belt became more popular. Kings also wore a very elaborate *mukut* or crown to set them apart. *Antariya* was worn in several different ways. *Lehnga* style was wrapped around the hip very tightly to accentuate the curve most seductively and was normally calf-length.

Calanki – was similar except it was worn in *kachcha* style and then wrapped around the hips. *Kachcha* style became less popular and more feminine style like *lehnga* and *lungi* became popular.



Bhairnivasani – precursor to the drawstring skirt

Ghagri – heavily gathered skirt tied with a *nada* or string was used by dancers so that the swirling effect is enhanced while twirling.

Ardhoruka – *langoti* style drawers.

Indian women frequently began to clothe the top half of their bodies.

Cholaka, chola, choli, cholika, kancholika – indigenous garment addition. Primitive *choli* was cut from a square piece of cloth with a slit for the neck.

A further development of the *choli* is the fold-back at the bottom edge and the introduction of strings attached to make it backless. The apron-like attachment at the front of the *choli* would have evolved from the need of protection against cold or modesty. *Angarakha* style *kurta* with cross-over flap and side opening. *Uttariya* remained but was worn very sheer more as a flattering accessory.

Headgear and hairstyle

Simple plaits were no longer in fashion. Hairstyles became so elaborate that maid servants who

were expert hair dressers were sought after. Foreign influence brought short hair, frizzy at the front with ringlets framing the face or just hanging loose. The bun was worn high or low on the back or knotted at the side or top of the head. It was kept simply wound, coiled sometimes in the shape of a figure 8, largely and loosely wound but always surrounded by flowers or a large lotus tucked into it.

Ratna jali – jeweled hair net.

Mukta jala – hair net decorated with pearls

Tiaras were used often.

Pearl strings were used to define hair parting. Turbans were worn by women occasionally.

Use of flowers as part of head gear became abundant. The turban was replaced with a tiara or crown with a band inset with pearls and sometimes festooned with garlands. Men wore their hair shoulder length, curled and loose in gurnakuntala style sometimes with a head-band to hold it in place. Short hair was also very common except a clear parting is seldom visible. The king on formal occasions wore skull cap or helmet as headgear. The royal entourage wore turbans and it denoted a distinctive symbol of their rank.

Jewelry

Royalty was the main customer of precious gems and prided itself in the art of ratnapariksha or appreciation of gems.

Kundala – general term for ear-ring – two types – large ring-type and button type called karna phula.

Bali – small gold wire circlet with pearls and jewels strung.

Kancala-kundala – tremulous ear-ring

Men occasionally wore button-type in one ear and a ring-type in the other.

Elongated ears were fashionable and were achieved by inserting plugs of graded size into the lobes of the ear.

Sutra was a chain for the neck.

Hema sutra – when chain of gold had precious stones in the centre.

Muktavali – pearl necklace

Haravasti – single strand of pearls

Tarahari – one of big pearls

Sudha ekavali – one with a gem in the center of the pearl

Vijayantika – necklace made from a successive series of pearls, rubies, emeralds, blue stones and diamonds that was most sought after.

Niska – gold chain was popular too.

Angada – upper arm ornament shaped like a coiled snake

Keyura – upper arm ornament like a cylinder made of filigree work or inset with pearls

Valaya – bracelets of pearls.

Bangles of conch shells were worn in graded sizes

Anguliya – rings were worn

Ratnanguliya – rings with studded ornaments

Kirita and mukut- tiaras and crowns were worn by men and women. Often with pearls suspended from them to delicately surround the face of the wearer.

Jeweled girdles and anklets were still in use. Vaishaka style of wearing pearls was also evident.

Kinkini – anklet with tiny bells

Maninupura – anklet with jeweled beads

Flowers were worn in the form of necklaces or mala were worn on the head. Usually made of kadama flowers. Sometimes, garlands of clove mingled with nutmeg, camphor and other spices were used on ceremonial occasions.

Military Costume

In the early Gupta period, soldiers wore antariya with the chest bare and inadequately covered by the 6 jewel-strapped channavira. This evolved into the more efficient kanchuka with trousers or short drawers known as jhangia and high boots with a helmet or cap. Indigenous army had no fixed costume. The king adopted the Kushan royal costume for formal occasions as status symbol. Gupta soldiers wore antariya with a bare chest inadequately covered by six jewel-strapped channavira.

This evolved into a more efficient kanchuka with trousers, jhangia and high boots with helmet or cap. The army was divided into foot soldiers, cavalry and elephant riders with heads for each of these sections. The king had his own entourage with his sword bearer and body guard. The tunics worn by soldiers were sometimes spotted with black alo wood paste which could be a type of tie-dye or bandhini known today. It may have been their version of camouflage. Instead of kanchuka, a short tight fitting blouse or cholaka was worn with short antariya.

Religious Apparel

Hindu sanyasi wore red ochre robes very similar to those of the Buddhist monks. The Brahmin acharya normally wore a short antariya and uttariya. They covered their head with a kantop (cap) over the top knot on their heads. They even wore sandals. The Buddhist monk or nun now wore linen or silk. The poorer ones dyed their rags yellow or red.

Style

It was a highly civilized empire. Sculptures and paintings show bodies with an easy flowing movement, jeweled head-dresses, and stripped muslin lehngas adding to the sensuous fullness of the body. The mood is relaxed, somnolent and langorous, a kind dream-like delicacy with sheer floating scarves and shining eyes.

Pearl strands decorate the archways and are looped on diadems and around necks.

2.12 Conclusion

To summarize, in this unit, you have been guided through various civilizations that has enabled you to identify and appreciate costume diversity and its nuances through the contextual study of art, design and material cultures.