

AN ANALYZE OF STATUES'S ATTIRE IN THE TEMPLES DURING NAYAK'S PERIOD

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Abstract

Attire is considered as an important aspect of the culture of the civilized people. Attire is utilized by the human being to protect their body against weather. This is practiced by everyone irrespective of gender and nationality. The attire is firmly becoming part of the consciousness of all sections of society. State used the attire for their benefit. Statues are important communicator of particular period culture. Statues in temple show the economic level of the period.

The present paper focuses on the nature of statue attire. Statues are showing multi-dimensional perspectives beyond religion and divinity. The purpose of this study is to present a systematic review of the available evidence based on literature, sculpture, painting and archaeological sources concerning the questions in relation with the statues' attire during the Nayak period. The research article also presents the situations which factors led the state, economic and cultural domination on statues' attire in temples. The statues attire acted as the agent of developing, consolidating, protecting and transmitting the legacy of social, economic, political and cultural nature. The research article is aimed at the benefits of social, political and economic growth.

Keywords: *Uttariyam, Narsarikaiseelai, Putavai, Kantanki, Utara-bandham*

Introduction

The Nayak region was noted for its development in art, culture, unique style of architecture, trade and commerce. The Madurai Nayaks were rulers of Telugu, ruled Madurai region from 1529 to 1736. Madurai region comprises many districts in modern day Tamil Nadu, India. Madurai was their capital which is located on the banks of river Vaigai. Textiles present in the region shows the peoples fond on attire. Attire represents their growth in civilization.

Civilization is nothing but of further development in human society. Though various factors influence the development of human society, costume of human being is an important one. According to Britannica Encyclopedia costume refers to the term dress. The accessory for the human body is dress. The dress of human being depends upon sex, age, social status, economic status, culture, climate of geographic area and events of historical era.¹ Dresses are designed to cover body, to maintain modesty and to maintain status. Dress serves all purpose or one of these purposes.²

The dress crossed lot of changes from pre historic period onwards. Artificial dress material ends the dress made on the hair of domesticated animals, leaves, grass matting, rougher vegetable fibers, palmaloc, and hemp. Those people living in hot climate are loved

¹ Jamila Brij Bhujan, **The costumes and textiles of India**, Bombay, 1958, p.12.

² Americana Encyclopaedia, Vol. VII, USA, 1983, p.101.

to wear loosely draped robes. Usually people are fond of dress. They wanted to be well clad. It is difficult to determine the origin of cloth. According to the Ralf Kittler, author of "Molecular Evolution of *Pediculus humanus* and Origin of Clothing" the introduction of clothing estimated roughly 42,000 – 72,000 years ago. The remains of the ancient Indian dressing are found from Indus Valley Civilization sites, rock cut sculptures and human art appeared in temples and monuments. Cilappatikaram, the popular Tamil poetry portrays females in sari. Beauty of the body and motherhood is important in south Indian culture. This is shown by its dance, clothing and sculptures.³

Minimal clothing was wearing by earliest women. Maurya and Sunga period sculptures about 300BC shows that women wore rectangular pieces of fabric, on the lower part of the body and little fabric covered on the upper part of the body. During Gupta period stitched upper garments including a breast band and lower garment. The Madurai Nayaks ruled most of the present-day Tamil Nadu region with the Madurai as their capital.⁴ Nayak rule was noted for female idol in Temples. Nayaks had unique features in art. Sculpture is the rebuilding factor of particular regions social, economic and religious culture.

During Nayak period also the way of praising women was found to be prevailed. The charms of women have bestowed with great attention. The costumes, coiffures and personal ornaments were highly concentrated. Poets, Dramatists, Painters and Sculptors have bestowed great attention to embellish the charm of women. The costumes observed, exemplified and described in this article dates back to the end of the Nayak period. This was explained by sculptures, paintings and the contemporary literature of Nayak period. The costume of the Nayak period is combination of foreigners for instance, the Muslims, the Portuguese and Europeans.⁵

Uttariyam, Narsarikaiseelai

Tamil literatures Tiruvilayadal Puranam and Kutralakkuravanji and the Telugu literatures Amuktamalyata and Sugasaptati describe about many varieties of women dresses of the Nayak period. From Indus Valley Civilization onwards female used sari, five or six yards in length garment.⁶ Uttariyam or uttarasangam was used to cover upper part of the body during festival occasion.⁷ The Tamil literature Kandasamy Kadal refers the dancing women or the prostitutes wore the narsarikaiseelai in Sakachcha fashion.⁸ This saree produced from gold or silver thread used as lace in a saree. Not only dancing girl, but the goddesses, the wives of rishis, ladies in the royal households like chauri bearers, attendant women and women musicians wore the same garments in the same pattern as their lower garments. Female figures in Pudumandapam, Krishnapuram, and Tirunelveli sculptural panels belongs this pattern.

³ Bharata, *The Natyashastra*, Vol. II, 1967

⁴ Sathyanatha Aiyar, R., *History of the Nayaks of Madurai*, Madras, p-106.

⁵ Ghurye, G.S., *Indian Costume*, Bombay, 1966, p.128.

⁶ Altekar, A.S., *Position of Women in Hindu Civilization*, Banaras, 1959, p.279.

⁷ Mohini Verma, *Dress and Ornaments in Ancient India*, Delhi, 1989, p.51

⁸ Nirmala Kumara, y., *Social life as Reflected in the Sculptures and Paintings of the Later Vijayanagara Period, (AD 1500 - 1650) with special reference to Andhra*, Madras, 1995, p.34.

Koysakam, Virisi Matippu

Kutralakkuravanji describes about Koysakam. Cloth fleeting in a women's dress hanging from the right hip is well bestowed in the sculptural panel especially in Srirangam. Arrangements of pleats in fan shaped appears and visible popular in Nayak art. Virisi matippu or fan like folding is worn by a Brahmin lady according to the Tiruvilayadal Puranam. We can see the same pattern in the Sukasaptati literature in which a Brahmin lady described as arranging the pleats of her sari in the similar pattern.⁹

Putavai, Putavai Kunsam, Marappu

In Pudumandapam sculptural panel figures of chauri-bearers and wives of sages appeared with sarees and the other end of the lower dress was switched over the left shoulder of elbow. Putavai is another excellent garment according to the Namadipa Nikandu. At the end of the lower garment, the laces have put wide. The putavai kunsam also appears in the sculptural panel of Pudumandapam. In putavai kunsam a few pleats are folded breadth wise and are joined in a group over the skirt at the navel. This appears with an ornamental string that is putavai kunsam. Marappu¹⁰ or the portion of a sari turned over their left shoulder to the right, or sometimes vice versa. Generally separate upper garment is absent on the sculptural panel. This shows more or less same pattern of wearing sari from the past to the present.

Kantanki, Mutusalavai, Ravikai, Sivikai

Kantanki or a kind of Chequered sari is found in the sculptures and literatures. Literary work Mantaipal refers this kantanki. The female figure in Nellaiappar temple at Thirunelveli and Ranganathaswamy at Srirangam wore this type of sari and their upper garment which is covering their breast is known as mutusalavai¹¹ (or) kachchai.¹² Kutralakkuravanji refers the Ravikai¹³ or jacket. This upper garment was worn by the dancing girls, queens and prostitutes. The Sivikai, upper garment which is fully covered the queen's shoulders, also is referred by kutralakkuravanji. According to A.L. Basham, women wore upper garment. But to show beauty of women, the Indian artists followed female form in state if nakedness for beauty.

Chella Seelai, Pavatai, Muntangi

Kutralakkuravanji refers kurathi or gypsy's lower garment as depicted in the sculpture of Venkatachalapathi temple. The chella seelai¹⁴ is the lower garment of kurathi. According to the Kutralakkuravanji, the chella seelai was traditional garment for kurathi

⁹ Ramakantha Tripathi, (ed), **Sukasaptati**, Varanasi, 1966, 3 - 351.

¹⁰ Muhamad Husain Nainar, S., (ed), **Sitakkathi Nondi Natakam**, Madras, 1939, 36.

¹¹ Puliur Kesikan, (ed), **Tirukuralakuravanji of Tirukuda Rasappa Kavirayar**, Pari Nilayam, Madras, 2000.4,4:3

¹² Sankaralinga Bharathi, (ed), **Mandipal of Chidamparatantava Kavirayar**, Kumbakonam, 1976. 85

¹³ Kutralakkuravanji, Op.cit.4, 4:3.

¹⁴ Kutralakkuravanji, Op.cit., 34-4

and it may be borrowed from the people of high class.¹⁵ Literature and foreign accounts supply adequate information about the materials of the costumes. Virali Vithu Thuthu mentions pavatai or petti cent¹⁶ as a lower garment. Dancing girls, Prostitutes and queens had worn these lower garments, which silk sari over pavatai. Muntangi¹⁷ or Stripped length wise sari id referred in Tiruvilaiyadal Puranam. Mutangi is worn by wives of sages and princess.

According to Father Joseph Wicki, in group dance scenes and in crowded acrobatics, women wear frilled skirt which goes down to the knees.

Pattatai, Parutiyatai

According to A.L. Basham, clothing provides the required sense of self-respect, of human dignity and sexual desirability.¹⁸ The Thiruvilaiyadal Puranam gives adequate information about Pattatai¹⁹ or Silk cloth, produced during Nayak period. Mukkutar pallu tells about parutiyatai²⁰ or cotton cloth which prevailed during the Nayak period.

Women wore garments with sariganchu or a border with silver quoted zari thread and cotton thread, according to Krishna vijayam, a Telugu literary work. A Reddi caste wears cotton upper cloth with a designed border according to Paramayogi Vilasamu.²¹

Paes describes the dancing girls dressed rich with fine silk clothes. Calico and Linen weavers were found abundance during the reign of Nayak period. This is known from the writings of John Nieuhoff. Large number of Nayak People engaged in calico painting.

Single piece of calico wrapt in middle and another piece on head was the dress of men.²² According to Tiruvilaiyadal Puranam, attire of royal has been a dhoti or vetti, angavastra.²³ Urumal or Turban wore on their head. Lower garments of Kings shaped like four-fold shaped cloth (visiri madippu)²⁴ and like horizontal folding (koisam).²⁵ In Thirukkalyanam sculpture, Meenakshi Sundareshwara appears with fivefold lower garment also known as pancha kachacham. Waistband or Itaipattikai appears on the Thirukalyana Sundareshwara sculpture.

Utara-bandham, Tuppatti

Landlords wore upper garment called Anki or long jacket and lower garment called vetti or dhoti according to the Kantasamy Katal, a contemporary literature. The common men wore sakachcha.²⁶ Nisar or long drawers or trousers was the lower garment of soldiers according to the Kulappa Nayakan Katal. There was a kind of waist band. According to the

¹⁵ Idem.

¹⁶ Nagasamy, R., *Moovarayan Virali Vitu Tuthu of Mithilaipatti Chitampalak Kavirayar*, Madras, 2000, 565.

¹⁷ Jothi, V., (ed), *Tiruvilaiyadal Puranam of Paranjothi Munivar*, Madras, 1998, 2014.

¹⁸ A.L.Basham, *The wonder that was India*, New Delhi, 1989, p.213.

¹⁹ Jamila Brij Bhusan, Op.cit., p.6.

²⁰ Arunachalam, M., (ed), *Mukkutar Pallu of velan Chinnathambi*, Madras, 1949, p.91.

²¹ Pandit Ragavvacharria, *Paramayogi Vilasamu of Tallapaka Tiruvengalanatha*, Madras, 1983, p.498.

²² R.Sathiyanaatha Aiyer, Op.cit., 1991, p.327.

²³ Seikuthambi pavalalar, K.P., (ed), *Senbagaraman Pallu*, 1942 p.178.

²⁴ Muhammad Husain Nainar, S., (ed), *Sitakathi Nondi Natakam*, Madras, 1939, 36.

²⁵ Kutralakkuravanji, Op.cit., 3:5.

²⁶ Nirmalakumari, Y., *Social life as Reflected in the Sculptures and Paintings of the Later Vijayanagara Period, (AD 1500 - 1650), with special reference to Andhra*, Madras, 1995, p.28.

Tiruvilayadal Puranam the divine figures seem to have practiced the waistband called utara-bandham.

The tuppatti or a fine cloth worn over their shoulders or elbow by men. The tuppatti was an essential dress for the kings and the nobility. The tuppatti was embroidered in the gold lace.²⁷ Uttara-sankam or uttarikam cloth was worn over the shoulder according to the Namadipa Nikandu. Salavai or shawl was another upper garment.²⁸

Lower class people rarely wore the upper garment. According to the literary work Mantaipal the upper dress of the lower-class people was known as Konkani. Konkani garment appears in the sculptures of Ranganathaswamy temple at Srirangam. Gongadis or Woollen blanket was a garment worn by the low-class people. This Konkani was utilized to cover their head. It was used to protect from rain. Shepherds were wearing this Konkani. The kurumbas, one kind of shepherd group used to wear wollen cloth in their head.²⁹

Challatam

Kutralakkuravanji refers a kind of short drawers. They are known as challatam or short tight breeches. This was popular among the wealthy people. Challatam was worn by lower strata of the people in Telugu region. Mahouts wore the garment of challatam. Challatams also used by kuravan and kurathi or gypsies depicted in Venkatachalapati temple sculpture at Krishnapuram.

In Pudumandapam, statues of men wore simple dress. The upper portion of statues bodies not covered with any dress. Hierarchy of Nayak rulers maintained in the sculptures. A Vijayanagara type of dagger appears on the right-side waist of Viswanatha Nayak. Same waist appears on the left waist in other Nayak sculptures. A sculpture of Kasturi Rangappa and Tirumalai Nayak appears with a tight full sleeved jacket.

Nisar, Kaupinam, Araippattikai

According to Kulappa Nayakan Katal the soldiers' lower garment is called as nisarorlong drawers or trousers. A small strip of attire closes only the private portions and the attire taken between the two legs and is tied round waist. This type of lower attire is known askaupinam.³⁰ It may be pointed here that the exercise of wearing a crude form of langoti is infashion to this day in some parts of southern india.³¹ According to Namadipa Nikandu there is a kind of waistband known as araippattikai. The educated and elite people and godly figures seem to have practised the waistband called utara-bandham.³²

According to Kandasamy Kadal, upper attire represented in the sculptural panels of the Nayak period, is noted as Anki or long cloak. It is visible to be most popular costume among the kings and courtiers. There are several kinds of cloak referred by Kandasamy

²⁷ Allasani Peddana, *Manu Charitra*, Madras, 1969, 2-45.

²⁸ M.Arumairaj, *Seventeenth Century Tamilagam as gleaned from Jesuit letters*, Trichy, 2003, p.248.

²⁹ K.A.Nilakanta Sastri, *A History of South India*, Madras, 1976, p.31.

³⁰ Jothi, V., (ed), *Op.cit.*, 1443.

³¹ T.V.Pathy, *Ellura: Art and Culture*, New Delhi, 1980, p.77.

³² Jothi, V., (ed), *Op.cit.* 1336.

Kadal are square, cylindrical, triangular and tapered being in the sculptures of Tirupparankundram and Meenakshi-Sundaresvara temple at Madurai.

The Brahmins put on cloths in a simple manner, which is regarded largely in the painting and sculptures panels of the Nayak period. They dressed vetti as the lower attire and its Anki part is tucked back. After Indianizing the Christian religion, as an operation of permit definite local customs to be followed in worship, DeNobili, an Italian and Christian propagator, organized to accept definite civil customs of the Hindu Brahmin, such as accepting wearing a sacred thread (Poonul) and holding a tuft of hair (Kutumi). These traditions were typical signs of caste and nobility. The Brahmins anyasis were wearing distinctively from other people of the society. Da Costa gives a thorough account of Brahmin sanyasis. They appeared to have dressed in Kavior red ochre. They hold in hands a bamboo stick to which they devoted to a rag in the form of an axe. In reality, the sages and yogis of matured age had held that there was a larger loss of human magnetic force when wearing attires than when not wearing them, and they had held that the benefits of clothes was not only to serve the aim of beating the nakedness of mankind, but also to distribute other religious and scientific aims also.

Mirgayavesam

Different tribal men are to be regarded in the sculptures of Nellaiappar temple at Tirunelveli and Tirupparankundram. They wear attires of both cloth and tree leaves. Hunting and trapping from time ancient has been a best loved Indian pastime. The forest full of dangers and untamed animals has always been the scene of the hunter's occupation. Of course, hunter's attire must be tight fitting and smart so as to smooth quick and easy motion. In the time memorials, the hunting attire was called as mirgayavesam. This is very much initiated in the sculptures of Sanchi. In some instance over the cloth, they wear Waistbands created of skin and leaves. The Telugu literatures Chandrabanu Charitra and Kalahasti Mahatmyam refer to the wearing system of the tribal people especially men. According to the literary work they wore tiger epidermis round the waist and a blanket of epidermis as an upper garment.³³

Anki or long cape is a classification of upper garments. The vettior dhoti, or notsewen lower garment and nisaror long drawers are explained in the literature as well as government documents. Itaichachai or girdle is also amount at the same. The girdle holds up different attires by making folds or matippu (fan shaped ends) and it donates its indigenous purpose of a pocket.³⁴ Mantles, cloaks and caps in the uncivilized stage were restricted to their specific purpose, protection against rain, wind and sun. In the following progress they practiced to become a well unrevealed quality of out-door life. In spite of the unrevealed resemblance of principle universally found, dress, more than any other external reasons or quality differentiated a race from race and tribe from tribe.³⁵ While differentiating a common people social unit it also gave great pressure on its internal solidarity.

³³ Dhurjati, **Kalahasti Mahatmyam**, Madras, 1966, 4-75.

³⁴ Jamila Brij Bhusan, op.cit, p.4.

³⁵ Idem

Weaving Industry

During the 16th and 17th Century, weaving was the major industry in almost all parts of Tamil Nadu. Weaving and the colors of costumes of Nayak period described in Sukasaptati. According to Sukasaptati the colors of Costumes were white, black, green and brick red. Joining two clothes known as *duvvaluva* or a thick dress also prevailed, according to the Sukasaptati.

The Jesuit epistolary describes weavers and weaving community. During Nayak period, various weaving community such as Devangas, Kaikolar and Pattunulkaran were existed. Weaving community got most prestigious position. A queen Mangamal convened a conference and allowed weavers to perform *upakarma*. *Upakarma* means the ceremony of the sacred thread renewal. Weaving community received higher status according to Queen Mangmal Cadjan Sasanam in 1705. Dyeing had an important position.

During Nayak period, people are favored on different varieties of clothes in favorable colors, designs and borders. *Amukta malyata* speaks about weavers of cotton and silk. The production of cotton is mentioned in the *Tirumalaimurugan Pallu*. *Mulayam*, was a tax on the handloom textiles, according to the *Tirumalaimurugan Pallu*.

During the 16th & 17th century, Madurai was the center for cloth trade and silk production. *Da costa* records a captain presenting a silk shawl to the father which was embroidered with gold. Huge quantities of textiles were exported from the Bay of Bengal, during the 17th & 18th centuries. The fact shown from this is how the weaver's community benefited. Weavers received the influence of king. Statues in temple erected at the command of the king. They reflected the society in the sculptures. Though the literatures mention various dress to cover their upper part of their body, sculptures show that female did not wear the upper attire. The sculpture always shows the civilization of that particular period.

Conclusion

Statue attire proclaims that Nayak were behind of the civilization. A man should not disturb with the appearance of the statue. But uncovering upper part of the body in sculpture leads to the mind disturbance of man. Though people were enriched with economy, knowing from literary works and sculptures, they were not reached the mark of civilization according to the sculptural representation.

The mode of attire reveals the hierarchy. Sculptures attire represents the caste system. Lower caste people always separated from the high-class people. The royal people wore *angavastra* and *urumal* or turban as their upper attire. *Konkani* was a kind of attire wore by lower caste people especially shepherds found in the pillars of the *Renganathaswamy* temple at *Srirangam*. Their head garment was *gongadis*. These attires shown in sculpture expose the *varnashrama dharma* during Nayak period.

Attire depicted on horsemen in the *Pudu Mandapam* at Madurai and in the *Tirupparankundram mandapa* shows how the cavalry men protected themselves from enemy through their attire. Strong raw leather and furnished with iron attire worn by

cavalry men to protect them. According to the literary work Tiruvilayadal Puranam, kavasa - utuppu or covering body utilized by the cavalrymen.

During Nayak period various varieties of attire in attractive colours, designs and borders were favoured by both upper and lower caste people. The male attire depicted and portrayed in the sculpture's paintings holding of a pair of garments, Anki, an upper attire, vetti or dhoti, lower attire arranged in a variety of styles. The female statues are represented with their lower and upper attire. According to the literatures sivikai, kacchai, kanchukai were worn by female as their upper attire. But statues show the uncovering of upper portion of the body. So, the actual life of the Nayak period revealed from sculptures, paintings and literatures.

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