Chapter 2

Review of Literature
The present study, ‘Mughal Costumes (16th - 18th Century) and Royal Costumes of Jodhpur – A Comparative Study’ was undertaken to study the costumes of the Mughals and the Costumes of the Rulers of erstwhile princely state of Jodhpur and to trace an influence of the Mughals on the Costumes of the Rulers of Jodhpur and vice-versa, if any. The study included a detailed analysis of the costume of the Mughal Emperors and Rulers of Jodhpur with a brief reference to the costume of the people associated with the court. The study also included developing a catalogue of a representative sample of the historic costumes of men and women preserved in the Mehrangarh Fort Museum, Jodhpur.

A preliminary survey was conducted to explore the sources for the documentation of costumes. Various museums, institutions were visited and more information on the subject was obtained through review of literature as well as discussions with curators of museums, historians and connoisseurs of art. Data regarding the Mughals and the Rulers of Jodhpur was collected from various published works and unpublished works, translations of the biographies and chronicles of the Mughal Emperors, travellers’ accounts, literary evidences by visiting various libraries, institutions and organizations such as museums and galleries in Delhi and Jodhpur.

The review of literature has been classified as follows:

1. The Mughal Emperors – In this information about the Mughal Emperors and their contribution towards Mughal culture was collected from books on subjects such as Mughal History and Culture, Mughal Art, Mughal Miniature Painting, such as History of the Great Moghuls by Pringle Kennedy, 1933; The Grand Mogul Imperial Paintings in India by M.C. Beach, 1978, etc.

2. Sources of Mughal Miniature Paintings – Information was collected about the published works on Mughal miniature paintings such as the Baburnama, Akbarnama and other albums of miniature paintings.

3. History of Indian Costumes (Ancient Period - Sultanate Period) - Information about the History of Indian Costumes was obtained from books such as Indian Costumes and Textiles from the Calico Museum of textiles by B.N. Goswamy, 1993; Costumes Textiles Cosmetics and Coiffure in Ancient and Medieval India by M. Chandra, 1973.
4. Costumes and Textiles during the Mughal Period – This was further categorized as under
   a. History of Clothing in Central Asia – In this information was collected about the textile and clothing of the Central Asian region from an article on The History of Textiles of Western Central Asia by L. Dahyeon, 2009; History of Civilizations of Central Asia by Asimov and Bosworth, 1998.
   b. Dresses of the Mughals – Information about the textiles and costumes of the Mughal Period were obtained from books such as Ain-i-Akbari, 1997 and Indian Costumes and Textiles from the Calico Museum of Textiles by B.N. Goswamy, 1993.

5. Marwar – information about the physical, social and cultural aspects was obtained from books such as the Rajputana Gazetteers: The Western Rajputana States Residency and the Bikaner by K.D. Erskine, 1992; and Rajasthan District Gazetteers, Government of Rajasthan by B. D Agarwal, 1979 etc.

6. Miniature Paintings of Marwar – In this information about Marwar Miniature paintings was obtained from books such as Marwar Painting by R. Crill, 1996 and similar information from the journal such as Marg by H. Goetz, 1958, Vo. XI.

7. Costumes of the people of Rajasthan during the medieval period - This information was obtained from books such as Social Life in Medieval Rajasthan (1500-1800 A.D.) by G.N. Sharma 1968.

8. Costumes of the people of Marwar – Information was obtained from books such as Rajputana Gazetteers: The Western Rajputana States Residency and the Bikaner by K.D. Erskine, 1992; a couple of unpublished thesis from the Jodhpur University; Costumes, Textiles and Jewellery of India, Traditions in Rajasthan by V. Bhandari, 2004 and Rajasthan Ki Pag Pagarian by M.S Nagar, 1994.

THE MUGHAL EMPERORS

Zehir-Ed-Din Muhammad Babur (b. 1483, r. 1526-1530) - The founder of the Mughal dynasty in India Zehir-ed-Din Muhammad Babur, a Muslim of the Sunni sect, had a unique ancestry. He was descended on his father’s side from Timur
(Timurlane), a Turk and from Chinghiz Khan (a Mongol) on his mother’s side. The Mughals were essentially Chagatai Turks (Kennedy, 1933).

Babur was born in Fergana; a place in Uzbekistan (in the erstwhile Central Asian Republic of the Union of Soviet Socialist Republics) in 1483 (Randhawa, 1983). In 1526 he proclaimed himself as the Padshah of Hindustan with his headquarters at Agra. He died on 26 December, 1530 at the age of forty seven years (Agarwal, 1983).

Although no works of art can be associated with Babur as patron, from the evidence left behind in his extraordinarily delightful Memoirs (Tuzuk-i-Baburi, originally written in Turki and translated into Persian as the Babur-Nameh), it is clear that he was a man of culture and refinement. He was an effective writer in Turki, an accomplished poet in Persian and a keen lover of beauty in nature. He left to his successors a legacy of artistic sensitivity; a passion for beautiful, artistic objects; an articulate patronage of Persian as well as indigenous artcrafts. He also contributed towards India’s beautification with the introduction of garden craft which blended together in perfect harmony using such themes of pleasure as flower beds and tree avenues, water courses and fountains (Swarup, 1996).

Nasir-Ud-Din-Muhammad Humayun (r.1530-1539, 1555-1556) - Humayun succeeded Babur and he ruled India from 1530–1540 and again from 1555–1556. Like his father Babur, he was a keen lover of Flora and Fauna. He was interested in poetry and fascinated by Astrology and the Occult. Humayun was defeated by Sher Shah and was chased out of India in 1540. This event is of greatest importance for the arts. Humayun spent part of his exile (1540-55) at the court of his cousin, the Iranian Shah Tahmasp Safavi.

He found in Iran an atmosphere agreeable to his intellectual tastes and love of culture. Fortunately, after an exile of fifteen years he returned to India as a victor. On his way back he brought with him Mir Sayyid Ali, an accomplished Iranian painter and master of the principles of Safavid decorative designs. Later on he invited another well

1 The Chagatai (also Chagatai Tajiks or Tajik Chagatai) are one of the Tajik peoples of Uzbekistan. The Chagatai live in the Surxondaryo Province in south-east Uzbekistan and in southern Tajikistan.
known Iranian artist Abdus Samad. Both the artists were appointed painters to the Mughal atelier which Humayun established on his return to India in 1555. However, Humayun died suddenly in January 1556, tumbling down the staircase of his library on hearing the call to attend to prayers.

**Jalalu-Ud-Din Muhammad Akbar (1556-1605)** - Akbar was a man of dynamic energy. A boy, who inherited an unstable kingdom at the age of thirteen, transformed it into one of the few Indian empires to last three centuries. Though he remained illiterate throughout his life, he developed a prodigious memory and interest in books, and had every known manuscript transcribed and placed in his library. A great seeker of truth, who renounced the conventions of the Islamic faith, was bold enough to found a new and controversial religion, the *Din-i-Allahi*. Based on a mystical liberalism, it is acknowledged the existence of a widely varied population, composed of Hindus, Jains, Parsees, Christians, as well as those converted to or originally belonging to the Islamic faith.

The emperor had radical ideas about the arts of paintings as well as of architecture. He also appreciated the transformation of literature into visual poetry. The emperor Akbar also focused on the cultivation of literary and artistic talent kept and on encouraging philosophical debates and learned discussions. He believed in religious tolerance and tried to break away from the orthodox tenets of Islam. The erosion of the orthodoxy of Islam had begun much earlier, indeed with state polity, in measures such as Akbar’s alliances with Rajput princesses, in marriage. Akbar married the daughter of Raja of Amber, *Jodh Bai*. These brought the observance of Hindu customs and festivals into the Mughal household (Sen, 1984).

**Nuru-Ud-Din Muhammed Jahangir (1605-1628)** - Akbar was succeeded by Prince Salim, who ascended the throne under the style of Jahangir (“The World seizer”). He officially ascended the throne in 1605 at the age of thirty six. Since Akbar had left a well-organized and peaceful empire, Jahangir could spend much of his time indulging in aesthetic pursuits that Akbar had made so abundant (Beach, 1978).

He had a connoisseur’s instinct and this, combined with his desire for novelty, led to important artistic innovations. He collected rare gemstones and got various art objects
such as vessels, jewellery, sword and dagger hilts, perfume phials, powder horns for priming guns etc. made from them.

His memoirs (the Tuzuk-i-Jahangiri or jahangirnama) were lively and highly informative, for they described scientific experiments he conducted, birds and flowers he admired, important historical events, and a wide range of general observations (Beach, 1978). Jahangir was not particularly interested in the production of illustrated manuscripts of historical subjects, as his father Akbar had been, and instead tended to commission independent pictures of personalities, events, or objects that aroused his curiosity such as wish-fulfilling allegorical pictures based on his own dreams etc (Beach, 1978).

Shihabu-ud-din Muhammed Shahjahan (1628-69) - He succeeded to the throne upon his father’s death in 1627 with the title of Shah Jahan “Ruler of the World”. Unlike Akbar and Jahangir, Shahjahan was an orthodox, although not particularly a strict Muslim. His mother was a Hindu (the daughter of the Rajput raja of Jodhpur), and his father was half-Rajput (Jahangir’s mother having come from Amber, present-day Jaipur).

Shahjahan (r.1628-56) was the great architectural patron of the Mughal dynasty. Under him, the empire reached its greatest prosperity and this, combined with his own character, led to the production of master of masterpieces in every area of artistic activity. He liked the art of painting as indicated by the lavishly produced albums. Shahjahan was particularly intent on appropriate self-presentation to the world. Most of Shahjahan’s artistic energies went into architecture, public proclamations of wealth and power. In the 1630s, he concentrated on the Taj Mahal, the tomb for his beloved wife Mumtaz Mahal who died giving birth to her fourteenth child in 1631 (Beach, 1978). He had a predilection for jewels and had remarkable skills in gemology. He built the famous peacock throne in 1653. The other arts which reached the peak of excellence under Shahjahan were hard stone carving and enamelling.

Abul Muzzaffar Mohi-ud-din Aurangzeb (1658-1707) - He formally ascended the throne in 1659 and adopted the title of Alamgir (‘World Seizer’). Aurangzeb was an
extremely conservative and orthodox Muslim to the extent of being a religious fanatic and fundamentalist (Agarwal, 1983). The personality of the emperor Aurangzeb tended towards an asceticism that became increasingly marked as he grew older. His outwardly appearance became increasingly simple as time went on. This inevitably influenced the development of arts over his long reign. He maintained the imperial dignity of the court but tried to sweep away features which he found inconsistent with Muslim orthodoxy. He was an enemy of those arts such as painting and music which broke the tenets of Islam, but nevertheless, permitted portraiture when it magnified his imperial status.

**ORIGIN OF MUGHAL PAINTING**

Humayun driven out of Delhi by the Afghan Sher Shah Suri in 1540, spent fifteen years in exile in Persia and Afghanistan. Shah Tahmasp of Persia gave him shelter and also promised military aid for recovery of his kingdom. Tahmasp was wealthy and immensely cultured and his court exemplified imperial splendor and power (Beach, 1987). At the court of Shah Tahmasp at Tabriz, Humayun saw the paintings of the Persian artists Aga Mirak, Sultan Mohammad and Muzaffir Ali, pupils of the famous Bihzad. Later he met the painter Mir Sayyid Ali, the illustrator of Nizami’s Khamsah. Humayun became familiar with works of the Tabriz courts highly evolved school of manuscript paintings. When Humayun finally left Tabriz to return to Kabul in 1549, he hired two of the Shah’s finest artists, Mir Sayyid Ali and Abd-as-Samad (Kossack, 1997). When Humayun regained his throne, both the artists accompanied him to India in 1555.

All of the known images that can be related with some certainty to Humayun’s patronage date from the end of his reign, although literary evidence exists for his artistic interests at an earlier date. The majority of Humayun’s period works are either portraits or descriptions of actual events. Humayun was interested in images of familiar people and historical happenings.

The birth of Mughal paintings in India is due to the patronage of Akbar (1556-1605). Akbar created a new synthesis of art from the heterogeneous elements viz. Persian,
Central Asian and Indian, gathered at his court and the result was a new school of paintings which was Indian in spirit and Persian in technique (Randhawa, 1983).

Under Akbar, painting was confined to the illustrations of manuscripts. Some of the best known are as follows: *Hamzanama* or *Dastan-i Amir Hamza*, *Tutinama*, *Diwan* or *Diwan-i-Hafiz* etc. There are also the *Khamsa* of Amir Khusrau, *Razmnama*, *Baburnama* and *Akbarnama* to name a few. Because of Akbar’s sympathy for Hindustan and under the policy of encouraging understanding among the people of his kingdom, Hindu themes were equally favoured and consequently, the great books of the Hindus were translated into Persian. The *Mahabharat* and *Ramayan* were taken up for illustration. Most of these illustrated manuscripts belong to the period from 1580 to 1600 (Verma, 1978).

**SOURCES OF MUGHAL MINIATURE PAINTINGS**

**Paintings of the Baburnama** - The original memoir was written in Chagatai-Turkish by the Mughal emperor Babur. Akbar showed his veneration for the book by ordering, Khan-I-Khana Abdur Rahim to translate it into Persian. It was presented finally to Akbar in 1590. The illustrated Baburnama is based on Persian translation of the Baburnama in Turki. There are four illustrated manuscripts of the Baburnama. The fourth is the Babur *Nama of the National Museum, New Delhi*. All the Babur Namas were illustrated between 1595 and 1605 during the lifetime of Akbar (Randhawa, 1983).

**Paintings of the Akbarnama** - The Akbarnama was commissioned by the Emperor Akbar as the official chronicle of his reign. The illustrations of the Akbarnama form the last group of miniatures painted at Akbar’s court and were completed around 1600 (Verma, 1978). Only three copies of the Akbarnama are known to exist at present. These are at the Chester Beatty, Dublin; the Victoria and Albert Museum, London and the Gulistan Library, Tehran. It is said by certain scholars that, it is likely that these (Victoria and Albert Museum - Akbarnama) compositions were made while Abu’l Fazl was actually composing his chronicle. This may explain the extraordinary vigour and immediacy of these miniatures, which in this respect differ from those of the other set of Akbar Nama illustrations, possibly painted after Abu’l Fazl’s death in 1602.
Paintings of Jahangir - The emperor preferred to commission individual paintings, many of these are found in the extra ordinary albums (muraqqas) which he formed, of which two large volumes remain substantially intact: the Muraqqa-e-Gulshan or the Gulshan Album now in the Imperial Library, Gulistan Palace, Tehran and the so-called Berlin Album in the Stats Bibliotheca West Berlin.

The Tuzuk-i-Jahangiri or Jahangirnama was written personally by the emperor, and covers the years from his accession to the nineteenth year of his reign (1605-24). Unlike his father, Jahangir did not wish to record simply the great historical events, rather his memoirs, illustrations no less than text, presented his interests as well as his actions (Beach, 1978).

Paintings of Shahjahan - There are three major assemblages of album paintings associated with Shahjahan that remain intact: the Minto, Wantage, and Kevorkian Albums. The Wantage and the Kevorkian Album, each contain a majority of late paintings which were made roughly about 1800. In addition to these three albums, there is a fourth, the so-called Late Shahjahan Album which contains portraits of the elderly emperor and nobles of the mid-seventeenth century (Beach, 1978).

The Padshahnama (or Shahjahanama) in the Royal Library Windsor Castle - is an official state biography, limited to the events and decisions of Shahjahan’s life as prince and emperor. The illustrations are almost solely of durbars, processions, and military campaigns and mostly depict scenes from the first ten years of the reign of the emperor (Beach, 1978).

Abul Muzzaffar Mohi-ud-din Aurangzeb - Painting declined during his period and lost much of its earlier quality. A large number of court painters migrated to the provincial courts. Aurangzeb did not actively encourage Mughal paintings, but as this art form had gathered momentum and had a number of patrons, Mughal paintings continued to survive, but the decline had set in. Some sources however note that a few of the best Mughal paintings were made for Aurangzeb, speculating that the painters may have realized that he was about to close the workshops and thus exceeded themselves in his behalf (Beach, 1978).
HISTORY OF INDIAN COSTUMES (ANCIENT PERIOD - SULTANATE PERIOD)

Ancient India (From the earliest times to the 12th century)

From the earliest period of Indian proto-history (the Harappan culture), the evidence about textiles and dresses is scant but not unimportant. Access to literary sources, in the Vedic period followed by the Pauranic or the classical, we get a whole body of material with regards to the materials for costumes. Not only do we hear of yarns (tantu), warp or loom (tantra), and woof (otu) but of loom-woven and ‘perfumed’ garments in the category of vasas. Materials like woollen blankets of a fine kind (kambala), dhussa (dursha) and panvad are spoken of but so also is kshauma, most probably linen. Garments made of the skins of animals as worn by gods and sages and tribals alike, are also referred to.

In terms of costumes, however, one is by and large in the world of timeless garments, both for women and men. The women’s garments consisted of a combination of the stitched and draped garments. They consisted of an unstitched breast band or uttarasanga, the stitched bodice or kanchuka for the upper part of the body and a lower garment or antariya draped around the body much like a sari or dhoti of later times. Besides these a veil or mukhapata was worn by women which was similar to the dupatta or odhani of modern times. The lower garment was often held in place with a girdle referred to as themekhala. Elaborate head dresses, with tremendous decorations and pannier-like projections, give some clue to the range of fashions prevalent in this regard (Goswamy, 1993).

In the case of men, the scarf or uttariya, and the turban were the basic garments worn. The greatest variety in consumes, judging from the evidence of sculptures and paintings that has survived, lay perhaps in the headdress or ushnisha. Basically, the headdress made from a fabric, as distinguished from a crown worn by kings and deities took the form of a turban of an unstitched kind. The stitched upper garment for men went under two names, kanchuka and cholaka. The kanchuka clearly must have been a loose long coat, probably fitted in the upper part of the body, but flared on the skirt part. The lower garment worn by men again went under different names, such as the antariyavasas or
kaupina etc. There are small, differences between these garments, the most obvious one being between the small, narrow lion-cloth that went, and still goes under, the name kaupina, and others which were more like the standard dhotis seen in a large number of sculptures and paintings. The dhoti was the universal male garment of the ordinary Hindu. How the dhoti was worn depended upon the individual taste and preference. Trousers of a close fitting kind were not unknown in early India, judging from the evidence of sculptures. Kings and soldiers alike are seen wearing it, but the written references to this garment are extremely scanty. One, in any case, is not certain of what is being referred to in some of the terms used for men’s lower garments.

The Sultanate Period (12th - 16th Century)

The period between the 12th and 16th centuries, i.e., before the rise of the Mughal empire was known as the Sultanate Period. During this period, there were many revolts and India was divided into a number of small kingdoms, (Sultanates) constantly at war with one another. In society, the period was important for the introduction of new elements - the Turks, the Persians, the Mongols, and Afghans, besides the Arabs who had settled down in some coastal regions in India (Chandra, 1973).

Regarding the costumes of this period, the paintings from the Sultanate period whether of the Indo-Persian style or those that we associate with Western India, principally Jaina paintings of Laur Chanda in the Prince of Wales Museum of Bombay, or the Karnataka Pravia of the Asiatic Society of Bombay, or the recently discovered Devi Mahatmaya in the Himachal Pradesh Museum at Shimla, the long sleeved kurta - like garments made of fine cotton material, with fastenings at the right or the left, come remarkably close to the early description by Alberuni of the kurtakas worn by Indians which have lappets with ‘slashes’ both on the right and the left sides. One of the earliest accounts of Indian dress comes from Alberuni, the great mathematician and scholar, who came to India during the 11th century with the early invaders. According to him, ‘They (the Hindus) use turbans for trousers. Those who want little dress are content to dress in a rag of two fingers’ breadth, which they bind over their lion with two cords: but those who like much dress, wear trousers banded with so much cotton as would suffice to make a number of counterpanes and saddle-bags. These trousers have no visible
openings, and they are so huge that the feet are not visible. The string by which the trousers are fastened is at the back (Bhushan, 1958).

‘Their sidar (a piece of dress covering the head and the upper part of the breast and neck), is similar to the trousers being also fastened at the back by buttons. The lappets of the kurtakas (short skirt from the shoulders to the middle of the body with sleeves, a female dress) have slashes both on the right and left sides. They keep the shoes tight till they begin to put them on. They are turned down from the calf before walking’.

From Alberuni’s description it would appear that he did not form a very high opinion of the country and its inhabitants. The voluminous trousers to which he refers were in all probability the ghaghra worn by the Rajasthani women. It is not surprising that the flimsy “dhoti” of Hindu men would strike him as being a material more suited for a turban than trousers and since turbans were also worn of the same material, his inference that the turban was used for trousers seems quite natural. The description of the sidar seems ambiguous. If it referred to the dupatta worn by women to cover the head, the description is incorrect since it is just draped over the head and breast, but is never fastened with buttons. The shoes do not seem to be any that are typical of the country, but seem to refer to long boots that reached up to the calf. That may have been the fashion somewhere in the extreme North-West (a Bactrian influence, perhaps) but could not have been true of the whole country (Bhushan, 1958).

However, the invaders themselves affected the dress of the Middle-East, i.e., tight fitting trousers, a long coat fitting upto the waist and then flaring out in a full skirt with tight sleeves. They wore a closely tied turban on the head. The dress of the women was the same as appears in the pictures of Persian and early Indian Muslim princess. For early Muslim dress we may refer to Al Qalqshandi in whose Subh-ul-A’sha a few chapters are devoted to India, one of which deals with the dress of the people. The dress of the soldiers including Sultans, Khans, Malik’s and other officers are given on the authority of Sheikh Mubarak-ul-Anbati as Tartaric gowns (Tatoriyat), Jakalwat and Islamic qabas of Khwarism buckled in the middle of the body and short turbans which do not exceed five or six forearms (dira). Their dress was made of Bayd and Jumkh (Bhushan, 1958).
When it comes to the description of costumes worn by Sultans or the notables at any of the Islamic courts of North India, the writers, nearly all of them of foreign extraction tend to use terms and articles that they are familiar with. Thus Ibn Batutah writes in general terms the costumes worn by Indian women (‘the women of this city and of the whole coast do not wear sewn cloths but only unsewn garments. They form a girdle with one of the extremities of the garment and cover their heads and breasts with the other’).

Ibn Batutah (Ambassador of Sultan Muhammad bin Tugluq who arrived in India in 1333) refers at one place to the costly garment of the period. “After the maghrib prayer they brought to Sultan Amir Ghadda a silk robe of blue colour embroidered with gold and studded with precious stones and a cap to match. The precious stones were so many that the colour of the cloth was hidden from view. I never saw such a beautiful robe than this”.

It is in this very strain that there are other descriptions from this period, carefully pieced together by Dr. Moti Chandra. There are some interesting accounts of the costumes of the Sultan Firuz Shah Tugluq and his courtiers wearing different kinds of dresses. The Sultan himself is said to have worn a kulah costing a lac of tanka, which once belonged to his predecessor. In public he wore a harani (upper coat) with embroidered sleeves, but in private life he wore a shirt. The officers wore silken robes in public and shirts in private life. The turban and kulah (skull caps) were common articles of wear. It is mentioned that his slaves wore beautiful and pure garments. They wore kulah (caps) over which dastarcah (turbans) were tied; their feet were covered with mozahael al (red boots). Again, the Amirs and the Maliks and other officers at the Sultanate courts are described as wearing “gowns (Tatoriya), jakalwat and Islamic qabas of Khwarism tucked in the middle of the body” and short turbans which did not exceed five or six forearms. Of other Amirs we learn that they were as well dressed” as the soldiers except that they did not use belts and at times they let down a piece of cloth in front of them after the manner of the Sufis. The judges and the learned men wore ample gowns farajiyat that resembled faradiyat (striped material from Jand, Yemen) and an Arabic garment (a garment opening in front and buttoned) (Goswamy, 1993).
COSTUMES AND TEXTILES DURING THE MUGHAL PERIOD

Dress is a mirror of civilization. The different stages in a civilization tribal, feudal or industrial can be gauged by the observation of dress. The dress of the Mughals like their fine art and architecture was not entirely a preserve of one race. Different civilization and races had influenced its culture. The Muslims or Hindus, Persians or Turks in style, but a grand combination of all these culminated into an aesthetic form which is typically Mughal in execution (Ansari, 1974).

The ancestors of the Mughals were inhabitants of Central Asia. They gloried in the deeds of Timur and Chenghiz. They imbibed a culture which had its roots in Samarkand and Mongolia. The region of Central Asia stretches from the Caspian Sea in the west to central China in the east, and from southern Russia in the North to Northern India in the south. It has historically been closely tied to its nomadic peoples and the Silk Road. As a result, it has acted as a crossroad for the movement of people, goods and ideas between Europe, West Asia, South Asia, and East Asia. In modern context, Central Asia consists of the five former Soviet republics of Kazakhstan on the North, Kyrgyzstan on the Northeast, Tajikistan - is situated to the southeast, Turkmenistan, which spreads from the Caspian Sea to the middle reaches of the one of the largest central Asian rivers, the Amu-Darya and Uzbekistan.

Other areas are often included such as Mongolia, Afghanistan, northern-Pakistan, North-Eastern Iran, North-western India, and Western parts of the People’s Republic of China such as Xinjiang. South-Western and middle China such as Tibet Autonomous Region, Qinghai, Gansu and Inner Mongolia, and southern parts of Siberia may also be included in Central Asia.2

History of Clothing in Central Asia

Ancient Period - Central Asia lies in the far North, so it is quite cold there. Clothes were really important to protect from the freezing cold climate. By the 400s BC, people in Central Asia were making and wearing wool felt which helped them to stay warm and dry in cold weather. From 500 BC, Scythian people and Mongols living in Central

2 About central Asia: Central Asia travel. History of … - OrexCA.com
Asia wore robes and pants by spinning hemp or leather. Central Asian people invented pants because they were useful for men and women who spent a lot of time riding horses. Around 1000 AD, the Mongols were still wearing mostly hemp clothing like the earlier Scythians. But instead of tunics, the Mongols sewed the hemp into long jackets which overlapped in the front and tied at the waist like a bathrobe. By the 1200s AD, the Mongols had invaded India and China, where they learned about cotton and silk clothing. After that, while some Mongol clothes were still made of hemp, others were made in the same style, but of cotton or silk. Underneath these jackets, Mongol men, like earlier Scythian men, still wore hemp or cotton pants, tucked into felt or leather boots. In winter, men wore fur vests, short fur capes, and fur-lined leather, hemp, or cotton hats.

Textile Crafts & Trade in Central Asia

Textile Crafts from the 12th – 16th Centuries - The capital city of Samarkand and a series of other Transoxanian towns became major centres of international trade. Through them passed the most important trade arteries, linking China and India with Europe and the Near East. There were a number of centres producing textile crafts. The major centres and the textiles produced are as follows: -

- Samarkand - Both fine and coarse cotton fabrics were produced in large quantities in Samarkand. From Samarkand, brocade, silver cloth (simgun), linen cloth (sinizi), silk and silk cloth was exported to the Turkish people. To Samarkand came ‘from Russia and Tartary hides and linen, from China silken stuffs and satin. Samarkand was noted for its silk, wool and furs; its robes were exported to Turkistan. It was famous for its high-quality paper and kermezi velvet, which was exported to other countries.
- Bukhara - Both fine and coarse cotton fabrics were produced in large quantities. Bukhara produced various kinds of silk cloth.
- Woollen cloth and garments were manufactured in many places, including towns near the nomadic steppes- in Dizak, Urgench, Arbinjan and Chach. These places, particularly Chach, were centres of leather-working, manufacturing leather goods.

3 Central Asian Clothing, from KIDIPED
• From **Merv, brocaded** (gold-threaded half-silk) *mulham* cloth, embroidered fabrics, cloaks, silk and cotton shawls were produced.

• From Nishapur, silk brocades, cotton and woollen garments, turbans, shawls and cloaks were produced. Nishapur was noted for its white cloth, various kinds of turbans, scarfs, *silk undershirts* and other types of hair and cotton cloth which were exported as far as to Iraq and Egypt.

• From Nasa and Abiward, cotton and silk garments and silk and the white cottons of Herat.

• In Tabaristan, many kinds of *wool, silk, linen* and *cotton robes* were found.

• **Khurasan** was a flourishing centre of *silk, wool* and *cotton* textiles manufacturing of the time.

• Tashkent had grown significantly and it produced *fabrics* and articles of *leather*.

• In **Khwarazm**, sable and grey squirrel furs, goat skins, carpets, bed coverings, silk, silk caps and cotton robes were produced in large numbers and the surplus was exported.

• Herat, as a capital, played a major role in the political and cultural life of the area, and handicrafts and trade flourished. Jami, cAlıshıır Nawa’ı and Bihzad all composed their literary and artistic works in Herat at this time (Asimov and Bosworth, 1998).

In the tenth century, the people on the northern frontier regions of Transoxania dressed like the neighbouring Turks. The *oldest piece of silk* from this region dating back to the Islamic era, now to be found in the Louvre in Paris belongs to the Samanid period and was woven c. **985** for a ruler in Khurasan. **White robes** and other **silk** articles of clothing, together with precious head coverings, were among the tribute sent from Khurasan to the court of Harun- al-Rashid (786–809) in Baghdad. The successors of Chinghis Khan wore **gold-woven robes**; the Mongols dress had previously consisted mainly of animal skins. Soon afterwards they took to a sack-like garment that was loose on the left side and the right side was tied at the shoulder. Il Khanid dignitaries in Persia wore furs and leather hats. **Mongol women** wore long trousers under their sack-like garments and tall, basket-like hats covered with a piece of cloth.

The **furs of sables, grey squirrels, ermines** and other animals were essential materials for the garments of the Mongols and the Turks of the steppes. At his birthday festivities,
the Great Khan Qubilay (b. 1215, r. AD 1260-1294) donned gold-woven garments; 20,000 of his courtiers attended the ceremony, wearing golden and brightly coloured garments made of costly silk ornamented with pearls and gold. Timur, however, wore a plain silk robe and a long white hat with a Badakhshan ruby on its top, surrounded by precious pearls and jewels (Asimov and Bosworth, 1998). In these, as in other parts of the Islamic world, black garments were traditionally used for mourning ceremonies, but in some quarters white was the symbol of mourning.

During the fifteenth century, particularly in the first quarter, there were extensive commercial and diplomatic relations with China. Silk fabrics including kim-khab (kamka), atlas and taffeta were brought from China. Timurid merchants in their turn dispatched locally made fabrics, horses and camels to China (Asimov and Bosworth, 1998).

The Mongols’ main item of clothing was the deli, a robe with seamless shoulders. Collarless and open from top to bottom, they wrapped over at breast level and fastened with three clasps on the right and a single clasp on the left, where they were slit as far up as the sleeve (Asimov and Bosworth, 1998).

Differences in the finish, style and quality of materials were apparent in the clothing of the rich and the poor. Rich people wore clothes made of silk and wool and expensive furs brought from various foreign countries. They lined their robes with silk floss, which is extremely soft, light and warm. The poor made their heavy outer coats from dog or goatskins, lining their clothing with linen or cotton. They used felt to make cloaks, saddlecloths and rain hats. The Mongol boots (tenth to the eleventh century) had tops which enclosed the entire shin and were the same width at top and bottom. The sole was thick and inflexible with felt padding. The rigid toe was turned upwards. This boot was designed specifically for standing in stirrups and riding in a hard saddle at a quick gallop.

Textiles of Central Asia

The textiles were developed in Central Asia very early because of the regions harsh natural environment. One of the most important features in Central Asia was the Silk
Road, which connected China and Europe through Central Asia. Central Asia is framed by the major cultural centres of India, China, Iran (Persia) and Europe, which were linked in antiquity by the great network of trade routes now known as the Silk Road. Cultural exchanges were made through this network of paths. Religion, technology, textiles, most notably silk, spread from China to the Western world. Over many centuries the surrounding eastern and western cultures - China, Europe, India and Persia exchanged their goods and ideas via the Silk Road.

The earliest nomads came into the region during the 7th century BC and some of them became sedentary near the oasis. As trade routes between China and Europe were activated, small sedentary cities were established along the Silk Road. Sedentary societies used textiles to express their social stature, as some of them became rich by trading with merchants traveling along the Silk Road. The Silk Road brought great wealth into Central Asia. Silk was introduced into this region from China. Ikat weaving skills, although it is uncertain where it exactly came from, was brought into the region.

The basic clothing for sedentary Central Asians did not vary a lot. They wore underclothes called tunic which is also found in 13th century Mongolian traditional costume. The Central Asian tunics were long enough to come down to knees. They later became shorter until their bottom part was as low as waist level. Trousers and coats were also basic garments that everyone wore. Therefore, the type of clothes did not tell much about the social status; the material with which those clothes were made distinguished one’s stature. Their basic clothes were the same kind for all social classes and sexes. The lowest ranks wore coats made of adras (silk and cotton) while the highest ranks wore silk velvet ikat, sometimes embroidered with golden thread (Dahyeon, 2009).

Islam came into Central Asia in about the 8th century and Islamic culture fused with Central Asian native culture. Its influences prohibited the use of traditional animal symbols in textiles. Instead, abstract patterns replaced their place. Islamic expansion stopped when the Mongols came into Central Asia in the 13th century. Genghis khan established the largest contiguous empire in history.
The Mongols, drafted artisans and forced them to make luxury textiles for court use. The Mongols enslaved artisans and took them to cities in Mongolia and Eastern Central Asia. Shimmering gold decorations in silk textiles perfectly suited the taste of the Mongol court. Mongol silks with exotic floral and animal patterns, which were not used under Islamic influence, was again acquired for clothing and furnishings for the clergy and nobility. Such patterns were also used by painters as models for hangings or garments. Those artisans exchanged textile weaving skills or patterns with Chinese artisans who were also drafted and worked at the same place. Thus, Central Asian textile culture was integrated with that of China under Mongol Empire (Dahyeon, 2009).

In the Mongol period, “Cloths of Gold” were produced in Chinese and Central Asian cities, often where craftsmen from conquered territories were resettled. A good example would be a textile of mid-13th century with winged lions and griffins. It is made of silk and gold thread, so it is called cloth of gold. Both the overall design and animals are of Persian origin, but the cloud-like ornamentation of the lion’s wings, the cloud scrolls of the vines in the background, and the dragon’s heads at the ends of the lions tails are based on Chinese models. Aspects of Central Asian textiles and models of Jin China were combined in this piece of luxury textile. In these textiles the motifs and background are both woven of gold thread, and the outlines of the designs are delineated by a silk foundation woven of one color.

The Timurid Dynasty, which followed the Mongol rule, also drafted artisans. The Silk Road as silk trade route was shut down by that time. Silk trade with China was thus made difficult. However, it was not a big problem for the Timurid court who could supply themselves with enough silk. They still used silks for their luxury textiles, only some of which are now surviving. Researchers believe that Timurid court textiles were deeply influenced by Chinese culture and Chinese silk was used in Timurid court for its desirability for court use. Other clothes found of this era show patterns and motifs that were inspired by Chinese culture.

After the Timurid Empire was disestablished in 1526, the Khanate of Bukhara was the dominant entity in Western Central Asia and lasted until 1920. The center of textile
culture in this era was the city of Bukhara, an ancient city where various workshops for weavers, dyers, designers, and wealthy consumers resided. A remarkable feature about Bukharan textile culture is its textiles with gold embroidery that flourished in the 19th century from ancient times because the emir’s court required a lot of textiles. Household articles of the emir and the custom of giving precious robes required a great mass of embroidered textiles (Dahyeon, 2009).

**Dresses of the Mughals**

Babur and his ancestors wore the traditional dress of Central Asia, both in the battle field and at the court. It is quite likely that the dress of the emperor and the Court, in the reigns of Babur and Humayun was not influenced by Indian conditions, except geographical, which might have led them to discard heavy woollen clothes for lighter material during Indian summers (Marek, 1963).

The dresses which Akbar inherited from Babur and Humayun were the jama, the peshwaz, the farji, the ulbagchah and the shalwar (Ansari, 1974). Humayun invented several kinds of new dresses, particularly the one called ulbagcha. It was a waistcoat, open in front and hanging down to the waist over the coat or qaba (Srivastava, 1978).

Akbar with his usual remarkable gift of invention, brought into fashion many other garments, and adopted them to his own requirements, thus changing the style of dress completely. He fashioned and designed his own garments. Under him the takauchiya became very fashionable, in summer as well as in winter, because it could be stitched out of silk, gold cloth or woollen stuff. Moreover, it was a typical Indian garment, signifying the first change from Central Asian to Indian conditions, and also indicating that the Mughals were becoming Indianized in the true sense of the world. Akbar was very fond of woolen stuff, with the result that he adopted fine shawls for the material of his dresses. In his age, the takauchiya took the place for the jama which seems to have fallen into disuse. He had his silk garments embroidered in gold. The other garment in which he clad himself during the summer was the qaba. It was mostly made out of fine cotton stuff. It continued to be in favour as a summer-wear up to the end of the period under review. The peshwaz though not out of fashion, was probably not worn often by him (Nath, 1994).
Akbar established separate department’s *kargah*’s for the management, and workshops *karkhanahs* for the production of the various articles of the imperial paraphernalia such as floor coverings, furniture, curtains, costumes and jewellery etc. One such department for the maintenance of the imperial wardrobe was the *kurkyaraq or karkaraq khanah*. Akbar paid much attention to the establishment and working of this department. Though Iranian, European and Mongolian articles of ware were imported, efforts were made to produce various stuffs indigenously.

Skilful masters and workmen were invited and patronized to settle in this country to teach people an improved system of manufacture. Imperial workshops (*karkhanas*) were established in the towns of Lahore, Agra, Fatehpur Sikri, Ahmedabad and Gujarat. They turned out masterpieces of workmanship. Their figures, patterns, knots and variety of fashions astonished experienced travellers, so recorded the contemporary historians. The workmanship of the stuffs improved tremendously under Royal patronage. All kinds of hair-weaving and silk-spinning were brought to perfection and the Imperial workshops furnished all those stuffs which were made in other countries and hitherto imported. A taste for fine material has since become general and the drapery used at feasts surpassed every description (Blochmann, 1997).

Akbar’s historian has described a few articles of the King’s dress which includes: the *takauchiya, peshwaz, dutahi, shah-ajida* (royal stitch coat), *suzani, qalami, qaba, gadar, farji, fargul, chakman, shalwar* (Drawers) (Blochmann, 1997). There were various kinds of each of these garments and it was not possible to describe them. Similarly a large number of *chiras, fotas* and *dupattas* (stuff of different shapes used for making turbans or *pagadis, safas* and *murethas*) were available. Costly dresses worn at feasts or presented to the nobles and servants of the state as a mark of honour were also of a wide variety. Every season, a thousand complete suits (*saropa, dresses from head to foot*) were made for the Imperial wardrobe and 120, in. 12 bundles of 10 each, were always kept in readiness. This gives an idea of the magnitude of the Mughal wardrobe (Blochmann, 1997).

An entry by Abu’l Fazl (chronicler and biographer of Akbar) needs to be looked at:

- The *takauchiya* is a coat without lining, of the Indian form. Formerly, it had slits in the skirt, and was tied on the left side. His Majesty has ordered it to be made with a round skirt and to be tied on the right side.
The attempt to alter the form of a garment that must have existed and possibly identified with a particular community is entirely typical of Akbar’s thought and action. He probably planned on making this jamā type of garment acceptable both to the Hindus and the Muslims through this modification which took it out of an ethnic context, but he was conscious also of the fact that it was socially important for the Hindus and the Muslims to be told at sight (since in many other respects it was now difficult to tell them apart), so that no awkwardness of any kind arise. Hence this singularly clever device that is only hinted at by Abu’l Fazl in his account, but that is seem so prominently in the paintings of India from the time of Akbar onwards: that of having the fastenings differently determined for the two major communities - the Hindus fastening the garment outside with tie-cords at the left armpit, and the Muslims with the same kinds of tie-cords at the right armpit”. The inner invisible fastening would, quite naturally, be exactly in the opposite directions, considering the cut of the garment.

Akbar liked the indigenous things the most. He was very fond of giving Sanskrit names to various things he introduced or reformed. He is recorded to have changed the names of several garments and invented, like his coins, new and pleasing terms for them, e.g.

<table>
<thead>
<tr>
<th>Original Name</th>
<th>Akbar changed to</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jama (coat)</td>
<td>Sarbgati (covering the whole body)</td>
</tr>
<tr>
<td>Izar (drawers)</td>
<td>Yar-Pirahan (The Companion of the coat)</td>
</tr>
<tr>
<td>Burqa (veil)</td>
<td>Chitragupta (Secret Beauty or Picture)</td>
</tr>
<tr>
<td>Kulah (cap)</td>
<td>Shish-Shobha (Ornament of Head)</td>
</tr>
<tr>
<td>Patka (a cloth for the loins)</td>
<td>Katzeb</td>
</tr>
<tr>
<td>Shal (Shawl)</td>
<td>Parmnarm (extremely soft)</td>
</tr>
<tr>
<td>Pay-Afzar (shoes)</td>
<td>Charan-dharan</td>
</tr>
</tbody>
</table>

These indigenous names were ingeniously coined and used in order to popularize the innovations of the Mughal age in the land of Hindustan.

**Fabrics used during Akbar’s Reign**

A large number of costly stuffs with gold and silk threads and brocades were prepared in the Imperial karkhanahs, the most popular among them were zardozi and
kalabatun (kalabattun) which were silk stuffs embroidered with zari (floral designs embroidered with gold and silver threads, stars, leaves and flowers); kashida and qalghai which were also zari (embroidered) stuffs with gold and silk threads; bandhnun (bandhej) which were stuffs dyed differently in different parts of the piece; chhint (chintz) which were printed stuffs; and purzdar which were stuffs the outside of which was plush-like. These innovations gave birth to an industry which spread, with the Mughals, far and wide in the country and is still sustaining the economy of a section of the Indian population.

Both Akbar and Jahangir evinced great interest in the skill of the craftsmen. Nurjahan, the glamorous and talented wife of the latter, shared this enthusiasm and is said to have evolved many new patterns. She is famous as the inventor of the farsh-e-chandni (spreading of snow white sheets instead of carpets in a room). It is said that she also invented brocade, the pattern of which would not take long to weave. This could be made so cheaply that a complete dress for both the bride & groom would cost only Rupees two.

The Ain-i-Akbari also mentions the special attention paid by the king to various types of stuffs (mentioned above) such as zardozi, kalabatun, kashida, qalghai which are made of gold and silk threads; and bandhnun, chhint, alcha, purzdar, etc. Shawls were often bought from Kashmir. Workshops were also there at Lahore. Both fibres, silk and wool are used for making chiras (turbans) and fotas (lion-cloths) etc.

**Places from which different fabrics were procured and types of fabrics used.**

**A. Gold Stuff**

**Brocaded velvets** were bought from

1. Yazd – a principal city in the south of Persian Province of Khurasan.
2. Europe, Gujarat, Kashan, Herat, Lahor, Barsah (Kashan lies North of Isfahan).
3. Mutabbag, a kind of cloth chiefly brought from Khallukh and Milak from Naushad in Turkestan.

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4. Zardozi, Kalabatun, (Forbes, Kalabattun), Kashida, Qalghai are stuffs with gold and silk threads; Bandhnun, are stuffs dyed differently in different parts of the piece, Chhint in our chintz, which is derived from Chhint. Purzdar are all kinds of stuffs the outside of which is plush like.
Brocades

1. One of the main centres for the supply of brocades was Gujarat. The kinds of brocades brought from Gujarat were the
   b. *Dara-i-baf* – is a kind of brocaded silk
   c. *Muqayyash* – is silk with stripes of silver. Other brocades are *Shirwani Brocade* and *Kurtahwar*

2. The second place for manufacture of Brocade was Europe. The kinds of brocades brought were the
   a. *Mushajjar* – a kind of silk with leaves and branches woven on it.
   b. *Deba silk* – is coloured silk.

Other fabrics were Satin from Chinese Tartary. *Khazz* is filoselle-silk. *Tafsil* is a silk stuff from Mecca. *Chira* and *dupatta* is a brocaded silk used for turbans and *fotas* is brocaded silk used for lion-bands.

B. Plain Silk Fabrics

Velvets (Plain) – were brought from Europe, Kashan (North of Isfahan), Yazd (South of Khurasan), Mashhad, Herat, Khafi, Lahor and Gujarat.

Fabrics brought from Gujarat were – Velvets (Plain) – such as *qatifa-yi-i-purabi*; other silks fabrics are – *taja-baf, dara-i-baf*.

Other fabrics were *mutabbaq* (from Khallukh), *shirwani, milak, kamkhab* from Kabul and Persia, *mushajjar* from Europe and Yazd. Satin was bought from Europe and Herat. Another variety of silk referred to was *sihrang* – meaning changing silk. *Qutni* is a stuff made of silk and wool. *Tafpa* is properly woven, hence called as taffeta. *Tassar* is now chiefly made is Berhampore and Patna. *Khatan* was brought from Europe. All dictionaries agree that it is exceedingly thin, so much so that it tears when the moon shines on it, it is muslin. Other fabrics brought from Europe were *anbari, darai, sitipuri, qababand, tat bandpuri, lah, misri, sar, plain kurtawar satin, kapurnur* formerly called *kapurduhr, alcha* (fabric used for turban) and *tafsila*. 
C. Cotton Cloth

The names of cotton cloths used were: khasa, chautar, malmal, tansukh, siri saf, gangajal, bhiraun, sahan, jhona, atan, asawali, bafta, mahmudi, panchtoliya, jhola, salu, doriva, bahadur shahi and garba suti.

Cloths procured from Dakhin were shela, mihrkul, mindil, sarband, dupatta, katancha, fota and goshpech.

(Though the names of cotton cloths were mentioned, however, no reference is given to the texture of the fabrics.)

Other cloths were chhint, gazina and silahati.

D. Woollen Stuffs

Broadcloth was chiefly imported from Turkey, Europe, Portugal and also from Nagar and Lahor. Other Woollen cloths were brought from Nagar & Lahor.

Other cloths were parmnarm, chira-yi-parmnarm, fota, jamawar-i-parmnarm, gospech, sarpech and aghri, katas, phuk, durman, patu, rewkar, misri, burd-i-yamani, takyal namad – from Kabul and Persia, lo-i, blankets, Kashmirian caps.

MEN’S GARMENTS

Upper Garments

Jama – The word ‘Jama’ is of Persian origin which means ‘a garment’, robe, vest, gown, coat, or a wrapper. In general, the jama is a garment of which the breast part fits rather tightly around the body, the waist seam tends to be slightly high, the length comes at least down to the knee, and the skirt is flared. The jama is essentially an outer garment for formal wear. Mughal and Rajput paintings show it as tied at the side, just below the armpit, either at the right or at the left (Goswamy, 1993).

The hem of the jama was either straight or zagged with four tips, which were tucked into the waistband when working or walking, thus revealing the brightly coloured lining. Such a garment was called a ‘Zagged dress’ or the chakdar jama (Marek, 1963).
The *jama* was one of the four main outfits; it was also called the *takauchiya* or *sarbgaṭi* by Akbar and appears to be the commonest item of clothing (Verma, 1978).

**Angarkha**- The term as distinguished from the Persian *jama* is of native Indian origin and the two words that make it up have Sanskrit roots; *anga* and *raksha*. Quite literally the word *angrakha* means ‘that which protects or covers the limbs’ (Goswamy, 1993). The word *angrakha* is used for garments that have a rounded, sometimes triangular chest opening with an inner flap or *purdah* (literally meaning curtain) which is inserted into the cut out portion of the yoke to cover the chest. It is tied at the waist but has the same length and flare to the skirt as the *jama*. Some *angarakhas* are made up of a bodice and skirt joined together at the waist, while others are tailored like a paneled coat. The fullness of the skirt varies, as does the size and shape of the front opening. All these garments are fastened at the neck, underarm, chest and waist with fabric ties or cords. As an additional feature, slits are occasionally made at the sides and the wrists to allow for mobility (Kumar, 1999).

It was worn in most parts of the country, while the basic cut remained the same, styles and lengths varied from region to region. The shorter, knee-length version is sometimes referred to as an *angrakhi* or *kamani* (waist) *angrakha*.

**Choga**- The word *choga* is of Turkish origin and signifies a long sleeved garment, like a dressing gown (Goswamy, 1993). Basically it is a loose fitting, open-fronted robe, or cloak. It was worn as an outer garment in Central Asia, Russia, North Africa and throughout the Indian subcontinent (Kumar, 1999). It is properly an Afghan form of dress, and is generally made of some soft woollen material, and embroidered on the sleeves and shoulders (Goswamy, 1993). It could also be made of muslin with gold or silk embroidery, specially designed brocade or silk with beautiful intricate pattern (Kumar, 1999).

**Qaba or Jama-yi pumbadar** - According to *Abu’l Fazl*, “the *qaba* which was generally called *jama-i-pumbadar* was a wadded coat”. It required 1 *ser* of cotton and 2 *mis qals* of silk.” The Persian *qaba* was also a quilted winter garment generally worn over the main dress and has been associated with priesthood. It has been treated as a sign of dignity as well as of learning. It was loose-fitting, full length and open in the front and
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had no buttons, but had a binding all along the front up to the waist. The qaba was usually made of costly cloth. It could be made with a folded collar and embroidered with gold thread. It was worn by ladies also (Verma, 1978). In summer, the Indian courtiers wore the favourite dress of the Muslims – the Qaba a long loose coat of cotton or fine muslin with a two-inch high collar. It was either worn open or crossed over in front from right to left (Marek, 1963).

**Peshwaz** - Just as popular was the garment known as *peshwaz*, meaning ‘open in front’ which was fastened with gold or cloth buttons, it had a wide richly decorated hem (Marek, 1963). The peshwaz was of the same pattern as the jama, with the difference that it was fastened in front, in the middle of the chest. At the time of wearing either the upper flap was fastened to the lower by means of finely carved gold buttons, or with buttons worked round with braids. Like the jama, it also hung as low as the knees or the ankles. Either it had a small turned down collar or a wide and richly decorated one. *peshwaz* is mentioned second in the list of Abu’l Fazl. He also writes that it resembled the takauchiya (Ansari, 1974).

**Farji** – The *farji* was a long cloak worn over the shoulder, open in front, but shorter than the jama or peshwaz in length. Its sleeves were either loose and long or loose and short. They generally wore it over the jama or the peshwaz. It had an edging of fur round the neck during the winter and remained plain or embroidered during summer (Ansari, 1974). It is generally made with small turned collars. A full farji was quilted with a seer (Akbari) of cotton and was tied at the waist with a katzeb. It was tight fitting over the chest, and with a full skirt, opening up to the waist only and with bottom or several fastenings between the neck and the waist (Verma, 1968). According to Abu’l Fazl the farji had no binding and was open in front. Some also put buttons to it.

**Nadiri** - A sleeveless coat, its length extending up to the thighs, with buttons in front worn over a qaba (Ansari, 1974). In Persian it was known as *kurdi*. It was made of fine fabrics favoured by Emperor Jehangir who bestowed it on select individuals as a mark of honour.

**Gadar** - The *gadar* (an over garment) seems to be a costly winter garment. It has been called the Indian fur-coat by Blochmann. It was longer than the farji and had a border
of fur running over the opening sides in the front. The *gadar* was made without collars with half or full sleeves and was quilted with two and half *sers* of cotton. The *chiltah* was another quilted royal coat worn during Jahangir’s time (Ansari, 1974; Blochmann, 1977). According to *Abu’l Fazl* the *gadar* was a coat wider and longer than the *qaba* and contained more wadding. In Hindustan, it took the place of a fur-coat.

**Qalmi/Kalmi**- In cold weather the *qaba* was replaced by a quilted cloak. Worn as an over coat above clothes. Made of gold and other rich stuffs it was edged with black sables and embroidered with gold (Ansari, 1974; Marek, 1978). According to *Abu’l Fazl* the *qalam* required 3/8 *ser* cotton and one *dam* silk.

**Ulbagcha** - For hunting or other activities in the open, a short fur coat, *ulbagcha* was worn over the *jama* or *peshwaz*. It had short sleeves and reached only to waist, the collar was edged with fur (Marek, 1978). Probably the whole of the interlining consisted of fur. On the outside were embroidered pictures of animals such as the deer and the buck, sitting, standing or running (Ansari, 1974).

**Fargul**- It is a garment resembling *yapanji* (a coat used in rainy weather) but more comfortable and becoming. Scarlet in colour either double folded or single, was borrowed from Europeans probably the Portuguese. It was stitched in many fashions and worn by everyone high or low (Ansari, 1974; Marek, 1978). According to *Abu’l Fazl* it resembles the *yapanji* probably another kind of rain-coat. It was made of several stuffs. It required 9 *gaz* & 6-1/2 *girih* stuff, the same quantity of lining, 6 *mis qals* of silk and 1 *ser* of cotton. It was made both single and double.

**Chakman** - It was used as a rain coat, made either out of broadcloth (*sagarllat*), wool (*suf*) or wax cloth (*momjamah*) containing five fastenings (*girahbands*) (Ansari, 1974; Marek, 1978). Akbar ordered it to be made of *dara’i* wax cloth which was very light and pretty. The rain could not go through it. It required 6 *gaz* stuff, 5 *girih* binding and 2 *mis qal* of silk. Out of a large number and wide variety of coats, waist-coats, jackets (*phatuhi*) and tunics (*angarakha*) used during the medieval period, only a few have remained in fashion these days and *chakman* is one of them in a simplified form, under the modern name of ‘*achakan*’ (Nath, 1994).
Sozni/Sozani - Its form and shape is difficult to describe (Ansari, 1974; Blochmann 1977). According to Abu’l Fazl the suzani required a quarter of a ser of cotton and 2 dams of silk. It was also a coat with embroidery depicting leaves and flowers. If sewed with bakhiya stitches (back-stitching), the price of making one was 8 rupees. One with ajida (buttonhole stitches) would cost 4 rupees.

Dutahi - It was a coat with lining. It required 6 gaz and 4 girah for the outside, 6 gaz lining, 4 girah for binding, and 9 girah for the border. The price of making one varied from 1 to 3 rupees. One misqal of silk was required (Blochmann, 1977). The Dutahi was a double folded garment, had four fastenings (girahbands) and a border (Ansari, 1974).

Shah-Ajida (Royal Stitch Coat) - It was also called shast-khatt (or 60 rows), as it had 60 ornamental stitches per girah. Generally, it had a double lining, and was sometimes wadded and quilted. The cost of making was 2 rupees per gaz (Blochmann, 1977).

Postin - It was a kind of fur-coat used in cold weather (Ansari 1974; Marek, 1978).

Sadri - It is clear that the word sadri, perhaps the most popular name under which a waist – coat or jacket of the Islamic or Indo-Islamic kind is known, is related to the sadrat, the upper part of the human breast. The sadri in common usage means a sleeveless jacket worn over a shirt or Kurta alike by men and women (Goswamy, 1993).

Mirzai - It is again defined as a jacket, but sometimes it is spoken of as a ‘quilted coat’. In wearing it is often seen as sleeveless, worn over a shirt or outer garments, but it could easily be worn without anything underneath it, as observed in certain parts of northern India. The Persian Dictionary speaks of the mirzai as a jacket with long loose sleeves and open cuffs, but it is not in the sense in which the garment is understood (Goswamy, 1993).

Fatuhi - It is a jacket without sleeves as the Persian English Dictionary defines it, is understood to be a vest lightly padded and quitted with cotton wool (Goswamy, 1993).

Underclothes

Kurta - The underclothes consisted of the kurta which was a collarless shirt. Early dictionaries trace the word kurta to kurtak which occurs in both Turkish and Persian.
The Persian – English dictionary of Steingass defines a *kurtak* as a short tunic close to the body, with sleeves reaching to the elbows. From this evidently is derived the *kurta*, a tunic, waist coat, jacket, a long loose – skirted under gown or shirt (Goswamy, 1993).

*Nimtana* - A short under vest (Marek, 1978). An undergarment and at a later stage called the *kurtah*\(^5\) (Ansari, 1974).

**Lower Garments**

*Shalwar or Izar (Drawers) Paijama:* It is the prototype of the trousers of today and is called a *churidar* but is basically different in cut as well as in general appearance. It is commonly regarded as of Muslim origin (Verma, 1978). Some use of the trousers in India may date from the Kushan period but in the Mughal Rajput period and in the modern usage; they are commonly regarded as the Muhammadan origin (Verma, 1978). According to *Abu’l Fazl* the *shalwar* (Drawers) was made of all kinds of stuff, single and double and wadded.

The word *paijama* is compound of two Persian words, *pae and jama*, the first meaning ‘legs or feet’ and the second ‘covering’ thus signifying ‘leg clothing’. As the name would indicate the *paijama* is an Islamic import into India even though the use of similar garments is seen during the Kushan and Gupta period, even if it had come in from outside, from the northwest to be specific (Goswamy, 1993).

The *shalwar* was loose fitting up to the knees and crinkled below them. It was fastened on the waist by a string or *izarband* probably of knitted cotton or silk passed through the seam or *nefa* of the trousers. Akbar called it the *yarpirahan* (Verma, 1978). The evidence of the paintings, indicate that the tighter variety *churidar*, as seen in Mughal works and those from the Pahari area, was the standard article of wear. Women are seen wearing tight *paijamas* along with the Peshwaz or *jaguli*. Men likewise are seen wearing tight *paijamas* from the Akbari period for formal court dress that was sometimes made of rich patterned or striped silk (Goswamy, 1993).

\(^5\) As regards the *sozni* no information is available. *Abu’l Fazl* does not mention *Nimtanah* in his list but he alludes to it in another connection, remarking that Akbar named it *Tanzeb* (A.A, Pt. 103).
Patka or Katzeb - The katzeb, a cloth belt tied around the waist over the jama and farji was a necessity and decoration. It was made of fine silk or cotton. It was folded and was long enough to be knotted around the waist, with ends hanging to the knee. It would be plain, laced, embroidered, brocaded or printed. Golkunda became a popular center for manufacturing the Katzeb (Verma, 1978).

Draped Garments

The Shawl - Shawls were brought from Kashmir. These were also produced in large quantities in Lahore (Punjab) where there were more than a thousand workshops. A particular kind of shawl called ‘Mayan’ was chiefly woven there. It consisted of silk and wool. It was used for chiras (turbans) and fotas (loin-bands). People generally folded the shawl in four folds, or they were generally worn without folds and merely thrown over the shoulder (Blockmann, 1977). The Emperor has commenced to wear them double, which looks very well. This is termed as the doshala, i.e. a double faced shawl consisting of two fabrics attached at the underside with the fabric having two right sides and no wrong side. Akbar had a marked preference for woollen material, with the result that he adopted fine-shawls as the fabric for his dresses.

A costly variety of the shawl was the tus shawls. This seems to be the forerunner of the shawl now manufactured widely in Kashmir from the wool of the camel and sheep fetuses. The tus was very light, soft and extra ordinarily warm. Natural colours of wool were black, white or red. Akbar ordered it to be dyed in various shades. He adopted the tus variety for his dress and revered it very much, so much so that later Jahangir proudly reserved it for his exclusive use, and ordered that nobody should wear it unless granted permission by him. Another variety is the safid alchar, also called tarhdar or corded stuff. Before Akbar, it was of two to three colours (white, black and red). Akbar got it dyed in various shades (Ojha, 1975).

Babur speaks of another variety known as qab. It was a square sheet and bestowed as a token of distinction by the king on the nobles. However it is difficult to distinguish it in paintings. In the miniatures, one generally comes across a very fine, transparent soft sheet of cloth worn in a casual manner by the king (Verma, 1978).
Akbar also used the Hindu Dhoti in the harem for its comfortable wear. It was of silk (Nath, 1994).

**Head Dress of the Mughals**

**Headgear of the people of Central Asia:** The people of Central Asia put on many types of turbans and caps. The dress of the Mongols was, more or less uniform in all parts of the country. The distinction between inhabitants of one locality and another was made by their head-dress or the cap. Thus the people of Central Asia during Babur’s age are seen wearing a variety of Head gear (Ansari, 1974).

In Jenghiz Khan’s days, men wore a round or peaked hat or else a fur cap. This was also worn in Iran till Ghazan Khan, who went over to Islam and ordered that it be replaced by a turban (Marek, 1963). Akbar’s courtiers wore ordinary hats whose raised crowns were slit in front in a V, whose sides turned upwards and formed another V, and which was punned by Humayun as the Taj-i-izzat. It was a head dress composed of a cap or kulah and a wrapping cloth called as asabah. The cap had an opening in front, thus forming a figure ‘V’. As it had two divisions, each of these when folded upwards, produced the same figure. Thus 77 was formed (in the Arab Alphabet 77 is written as VV), which was equal to the word “zz” in numerical value. This may mean the crown of honour, but also the crown of 77, for the numerical value of the letter ‘I’ is 70 and of the letter ‘Z’ is seven. The emperor’s hat known as Khasah Taj was usually dyed in a single colour. The courtiers hats were dyed in two colours with each division of a separate colour or the under and upper sides were of different colours. It was bestowed as a mark of special favour upon the intimates of the emperor (Ansari, 1974; Marek, 1963).

**The Dastar or Chira (Turban)** - The descendants of Timur wore “a little three folded turban” wound broadly around the head with a heron’s plume stuck over it to distinguish the monarch from other ranks. The turban was worn in a variety of ways. It was not only a head gear, it also signified dignity and respect and sometimes distinguished the wearer of his lineage. It was specially woven with fine silk or cotton thread. The turban was folded lengthwise and twisted in the form of a thick rope and
wrapped round a *kulah* (skull cap) fitting the size of the head. The length of the turban varied a great deal. It was long enough to suffice two three or more folds of several loops each. According to Jamila Brij Bhushan a turban could be 12-18 metres in length and 24-30 cm in breadth (Verma, 1978). The loops were set closely - crosswise, circular or oblique.

**Caps (The Kulah or the Sis Sobha)** - Besides the turban, the common people used *kulahs* or caps. They also wore a black sheepskin cap known as *burk*, which was typically Mongol in fashion or a high peaked cap, *galpak* or *kalpak* (Ansari, 1974). Babur also mentions in his memoirs a black lamb skin cap (*burk* or the *galpaq*). The top of the cap was usually very high and curved elegantly to one side. The base was bordered with fur or felt. Sometimes a feather was used for ornamentation. Besides these the simple skull cap or *kulah* or *sis sobha* was also made of lambskin (Verma, 1978).

**Ornamentation of Head Gear**

*Kalgi*: The most distinguished variety consisted of three black occipital heron feathers, whose use was reserved by Mughal royalty as a symbol of high status.

Another type of feather commonly associated with *Kalgi* is the long, white feather that during the mating season grows as nuptial plumage on the lower back of special species of both male and female white egrets, who inhabit wetland areas.

*The Sarpech*: The word literally means ‘head, front’ and ‘screw’. In the 16th to 17th century, it took a form of single formalized, vertically rising plume that like many feathers was bent at its end towards the left. Its attached gold stem was equivalent to a feather’s natural, hollow barrel. The stem was pushed into the turbans folds.

The design over time underwent changes from one piece construction to additional two side units getting hinged to the main central unit (Untracht, 1997).

**Footwear**

A large variety of footwear is seen in the illustrations of the Akbar’s period. They may be broadly classified as the *shoes and slippers* (Verma, 1978).
Shoes – General form of the shoe – The upper part is made of a single piece of leather. The back of the foot is supported by an elongated attachment. The flap is generally long enough to reach the calf muscle. This kind was worn by the common people and attendants. These were pointed and curved upwards, sometimes curling inwards. From the Ain-i-Akbari it is known that the shoe called *paye-afzar* were renamed by Akbar as *charandharan*.

Boots - Timur’s descendant wore firm leather boots, which often reached to the knees and had fairly high heels. In Akbar’s time, high embroidered boots of red or grey leather were worn only for hunting and in battle (Marek, 1963). The Riding boot is a one piece shoe, pointed, high-heeled and fitting the whole foot around and below the ankle. A pointed *gurgabi* like shoe with a heel and high back was worn by nobles. This was a one piece shoe, although designs varied (Verma, 1978).

Slippers - At the court the Mughals preferred slippers or chappals. These were all boat shaped, with a variety of embellishment and designs on the upper flap. The slippers had high backs, which were worn either pulled up or turned down. The tips of these slippers were either round or pointed and curved upwards. They were made of Moroccan material, velvet, Turkish leather, or red goatskin, and frequently embroidered with gold and pearls. Some slippers had cross flaps or decorative buttons or even geometrical patterns. The point of the toe was sometimes bedecked with a fur pompom.

Ladies were mostly shown barefoot, except when riding, or shown on expeditions. They wear a closed slipper of a simpler kind, probably embroidered. The heel is bare (Verma, 1978; Marek, 1963).

WOMEN’S GARMENTS
Generally court paintings concentrate on men associated with court life. The depiction of women is rare, more so that of ordinary women. It is because the women were confined to the precincts of the zenana where entry to male members was forbidden except for the concubines, eunuchs and those guarding the zenana. In the miniatures one can observe depiction of maids, musicians and dancers. Women of the royal harem, i.e., queens, princess etc. are depicted in miniatures in birth scenes, on marriages and festivities.
However, the miniatures of Akbar’s period only show the outer garment worn by Hindu and Muslim Women of the Akbar’s Harem, which were almost identical in appearance, since both styles incorporated Indian as well as Persian – Turkish elements (Marek, 1963).

**Upper Garments**

**Peshwaz** - Similar and related garments *jama, anga, angarakha, ghagra, tilak, kurta.*

The *peshwaz*, as a dress for women, has a lineage that can be traced back to a man’s garment of the same name. This is how Abu’l Fazl described it in the *Ain*; “the *peshwaz* is of the same form (as the *tackauchiya*) but ties in front. It is sometimes made without strings. According to Forbes Watson who was documenting some of the costumes in India “*Peshwaz* is the name of a Mohammedan dress reaching to the ankle, and is usually of coloured muslin. The upper portion to the waist is similar to the full dress *jama*, the lower portion being as much filled as the waistband will carry”. He speaks of the garment as being a favourite especially with Muslim brides and with Muslim ladies for wearing “on occasions of household festivals”. He also refers to it as a dress associated with dancing women of Muslim extraction and with Hindu dancers who “dance in Mohammedan style”, evidently *kathak*.

From the evidence of paintings, especially from the second half the 17th century onwards, it is clear that the *peshwaz* was a delicate and refined garment, worn with much elegance by young ladies at the court. As it is stitched, it seems to consist essentially of a *choli* worn rather, high to which the front opening skirt is attached at the waist. The *choli* and skirt part are very clearly demarcated by a prominent waist seam, frequently the front is seen opening slightly when a lady is shown in movement.

**Kurta** - It has a straight center panel with a high round neck, and a center front opening, flared side panels are stitched to the side and form squared armholes. Sleeves taper towards the wrist, have squared armholes. Under the arm gussets are sewn in and there are slits at the side of the hem.

**Jackets**

**Sadri** - The jacket is simple of cut with slightly flared side-seams and a straight opening down the center front fastening with hooks and small loops. The neck is round and
high, and a piece of braid is stitched to it for trimming a small stand-up collar. The armholes are rounded, with the tops of the short sleeves shaped to fit them. Broad gussets are seen under the arm. The jackets are of varied cuts.

**Choli, Kajari (Kanchali, Kanchuki, Kanjuri)** - All the three words for a stitched garment for the breasts that one commonly comes across indicate that the original form of the garment, as upper wear, was larger and fuller.

The *choli* was widely adopted by the people of north India, especially in Punjab and Rajasthan, and with its great popularity among the Rajputs, the *choli* became a prominent feature of medieval times. In general, in the areas of Rajasthan and Gujarat, the word *choli* signifies a relatively brief garment, fastened with strings or tie cords at the back. The tie-cords give the wearer the option to wear the garment tight or comfortable. The back is either left bare or covered. Traditional *choli’s* are described as being made up of parts. Thus the round, hollow pieces enclosing the breast were called *katoris* or cups. These consisted of two parts, the larger one at the base providing support to the bosom being called the *divar* ‘wall’ and the small, upper one being called the *pan* (betel-leaf). The stitching on the joints of these two parts was called the *chiriya* (Sparrow) (Goswamy, 1993).

**Lower Garments**

**Ghagra (Ghaghara, Ghagro)** - The skirt as a garment seems to have gained popularity in India during the medieval period. In essence, the garment is simple, consisting of only one vertical seam which turns it into a tube, and a band at the waist which holds a slot through which a draw-string (*izarband*) is passed. The waist band stays close to the waist, and when the draw-string is tightened, the garment assumes a flared shape depending upon its girth at hem. The essential, difference between a *lehanga* and a *ghaghra* is in respect of their girth, the latter possessing greater fullness. The word ‘*gher*’ meaning flare or girth. Sometimes, women would combine the wearing of a *paijama* with a *ghaghra* (especially seen in Pahari Paintings). It was common for the *ghaghra* to be used as an outer garment while the *paijama* served as the inner one (Goswamy, 1993).
Draped Garments

**Burqas/Naqab/Chitragupta** - When moving out, women covered themselves with long veils, fore runners of the *burqas*, or as Gulbadan calls them head to foot dresses. The actual *burqa* consisted of a long skirt closely pleated, covering the whole body with two small, round or square cut eye-holes. The top of the skirt covering the head was ornamented and pleated (Verma, 1978).

**Dupatta and Shawl** - According to Mr. S.P. Verma, “the *dupatta* which was probably a purely Indian dress seems to have been adopted by the Mughal ladies.” The fashion of wearing a *dupatta* or *odhanis* as a headdress is evident from a few paintings. Shawl or any other long sheet of cloth (*chaddar*) could be thrown on the head and wrapped around the body, performing the same function as the *dupatta*.

Headgear

**Scarf** - The women covered their heads with a wide scarf, *dandy*, which also served as a *shawl*, and one end was thrown over the head and the other fastened at the waist or left to hang loose down the back (Marek, 1963).

**Caps** - It was a fashionable headdress of the ladies. It slanted upwards and backwards, following the line of the jaw the end was not conical but curved, with a piece of fine silk sometimes attached to it. The silk extended into a flap below the base line of the cap so as to cover the nape of the neck. Caps were adorned with pearls and jewels. Simpler caps were embroidered (Verma, 1978).

Women of high rank were allowed to wear a cap over the scarf, but only with the permission of the emperor. Married women wore a high cone headdress, ending in a plume of feathers and from it hung a veil that was brought round the neck and fastened with, perhaps a string of pearls (Godden, 1980). Dancers and unmarried girls wore high stiff caps, *takin* a fashion which had survived from the Humayun era (Marek, 1963).

**Jewellery** - A number of precious stones (*ratnas*) were used by the Mughals in their day-to-day life. Both their quantity and value were incredible. A separate department *jawahar-khanah* was efficiently maintained with an intelligent, trustworthy and clever
treasurer. In fact, **rubies were the costliest stones** during the Mughal period and they were also more popularly used than diamonds (*hira; almas*) or emeralds (*panna; zamurrad*) (Nath, 1994). Akbar adorned his body with gold ornaments, pearls and jewellery. Monserrate writes about the dress of Akbar: “His Majesty wore clothes of silk beautifully embroidered in gold. His Majesty’s cloak comes down to his hose, his boots cover his ankles completely, and he wears pearls and gold jewellery.”

According to the French travelers (J.B Travernier) account to the court of Aurangzeb the emperor each year was weighed against gold, silver, textiles and other valuables taken from the treasury. The ceremony (tuladan) was performed on the Birthday of the sovereign and afterwards the valuables were given to charity.

The following is a list of ornaments worn by men and women:

Mughal Men’s Ornaments

a. Head ornaments – *bali, kalghi, mukut, sarpech and turra.*


c. Arm ornaments – *bazuband, kara*

d. Fingers – *anguthi, bagh nakh, muhr, subha, zihgir or shast*

e. Torso – *baldric, daggers,*

f. Ankles - *paizeb*

Mughal Women’s Ornaments

a. Head ornaments – *binduli, kotbiladar, mang, sekra, sisphul*

b. Nose ornaments – *besar, laung, nath, phuli*

c. Ear ornaments – *bali, karanphool, mor-bhanwar, pipal-patti*

d. Neck ornaments – *guluband, hans, har*

e. Arm ornaments – *bazuband, chur, churin, gajrah, jawe, kangn, tad*

f. Fingers – *anguthi*

g. Waist – *chhudr- khantika, kati-mekla*

h. Feet – *anvat, bhank, bichhwah, ghunghru, jehar, pail* (Untracht, 1997)
Marwar – Various Etymons of Marwar

The seemingly endless stretch of the vast desert to the west of the Aravali hills is known as Marwar a great land of the brave Rathores. In ancient times, this part of Rajasthan was known as Maru, Marusthala, Marushthali, Marumedini, Marumandala, Marva, Marudesa, Maru Kantar and Marudhara, all of which mean a barren and deserted land. The word “Marwar”, in current use, seems to be the corruption of the word “Maruvana” which signifies a part of desolate and sand land, where water is hardly available for survival of agrarian life.

Marwar state is bounded in the north by Bikaner, on the east by Jaipur, Kishangarh and Ajmer – Merwara and Udaipur (Mewar), on the south by Sirohi and Palanpur, on the south-west by the Rann of Kutch, on the west by Thar – Parkar and Sindh, and on the north-west by Jaiselmer (Agrawala, 1977).

Jodhpur is the principal city of Marwar, which was founded by Rao Jodha in 1459 A.D. and is also the headquarters of the district. It had been the seat of government of Marwar since the reign of Rao Jodha, the ruler of Marwar, till recent times when the Jodhpur state merged with Rajasthan (Agarwal, 1979).

Topography

The Aravali hills run along the entire eastern border of Marwar state. Marwar does not have the flow even of a single river for twelve months. The only main stream is luni which springs from Pushkar and meanders through central Rajasthan from Ajmer to the salt water waste of the Rann of Kutch. Its tributaries are all seasonal rivers. The important natural salt lakes are Sambhar, Didwana and Pachpadra. There are other reservoirs of drinkable water, notably Jaswant Sagar in Bilara (adjoined with Luni), Sadrat Samad (Pali), Edward sanad (Jalor), Bal samad and Kayalana near Jodhpur. Besides, there are many small tanks and marshes which also receive water from rains.

The climate is generally dry. Scorching winds and sand storms are the common phenomena between April and June. Nights are comparatively colder than days. The climate is pleasant in September, October and November.
Religious and Social Groups

The principal religious groups found in the district according to 1961 census were Hindu, Muslim and Jain. As elsewhere in the country, the district also has various social groups which are further sub-divided into numerous castes and sub-castes. The Rajputs as rulers and Brahmans because of religious reasons dominated the society. The principal castes of the region are as the Brahmans, Rajputs, Mahajans, Kayasths and Charans & Bhat & Muslims. The rulers of Jodhpur state were the Rathore Rajputs. Rao Shiaji, their ancestor, migrated from Kannuaj (Dave, 1996).

Customs

Customs, rites and ceremonies were associated with the life-cycle of a person starting from his birth, and even from the time of one’s conception in his or her mother’s womb, till his death. Customs were termed as sanskara. They differed in various castes in matters of detail only, their fundamental form being the same. The Hindu law prescribes sixteen principal ceremonies. The important among these are Jatakarma (birth ceremony), Namakarana (name-giving ceremony), Annaprashana (Solid-food giving ceremony), Chuda-Karma (hair cutting ceremony, generally for male child), Upanayana (initiation), Vidyadhyana (school-going ceremony), marriage (including pre-nuptial, nuptial and post-nuptial sanskaras) and rites relating to death (which include pre-obituary, obituary and post-obituary rites) (Dave, 1996).

Festivals

Numerous festivals are celebrated by the various castes and communities in the district, the following are, more or less, commonly observed by people. The Hindu Festivals include Janmashtmi, Makar Sakranti, Basant Panchami, Holi, Sheetala Ashtami or Basoda, Gangaur, Ram Navmi, Rakshabandhan, Dashehra and Diwali etc. Gangor is celebrated by women wherein the Goddess Gauri, the consort of Lord Shiva is worshipped. Other festivals of some importance are: Shivaratri, Annakoot, Navratras, Ganesh Chouth, Ramnavmi and Teej (Agarwal, 1979).
Language & Literature

The dialect spoken in Marwar is Marwari which has borrowed word from ‘Dingala’. It is written in Nagari Script. Both in ‘Dingala’ and ‘Pingala’ dialects there are literary works. The literary works produced are of a high literary value and occupy a respectable place in the history of Marwari language and literature. The depiction of sentiments of heroism (in rasas or heroic poems), depiction of contemporary events (in Khyats, Vanshavalis, etc.) devotional themes and romances and ethics preserved in them provides sufficient evidence of the popularity and riches of the language.

Some of the important works are as follows: - the Khyat of Muhot Nainsi, the Desdewan of Maharaja Jaswant Singh (the Khyats give description of contemporary events and record the day to day happenings in the court). Maharaja Jaswant Singh and Man Singh were themselves scholars of great repute. Ajit Singh works are: Rajroop ka Khyal, Mirwani Doha, etc. Bhasha Bhushan on poetry and Aproksha Siddhant on philosophy are the works of Jaswant Singh (Dave, 1996).

Political History of Marwar

According to the Ramayana, the region of Marwar was originally inhabited by the Abhiras, a non-Aryan tribe and later on the Aryans spread to this reign. It can also be conjectured that this area was also under the influence of Chandragupta Maurya, the Sungas and the Kushans, Guptas of Magadha followed by the Hunas in the 6th century A.D (Agarwal 1979). At the beginning of the 7th century A.D the Pratihara family descendant of the Brahmana Harish Chandra (Harishand) ruled at Mandor. This was followed by the Chauhans occupying Mandor. The period from 1000 to 1200 A.D witnessed a continuous struggle for supremacy in which the Chaulukyas, the Paramara and the Chauhans contested for power. In the 12th and 13th century it was the Muslims who ruled over Nagaur, Mandore and Jalore, but their rule was short-lived and they did not leave any impact on the people (Agarwal, 1979).

The Rathors

The Rathor House may be said to have been founded by Siha, son of Saitram supposed to be a descendant of Jaichand of Kannauj (Agarwal, 1979). Siha conquered
Kher (in Mallani district in Jodhpur) and the neighbouring tract from the Gohel Rajputs, and planted the standard of the Rathores amidst the sand hills of the Luni in 1212 and about the same time added the district of Pali to his conquests. The foundation of the State now called Jodhpur thus dates from about 1212 (Upadhyaya, 1973).

The next significant chief was Rao Jodha, who laid the foundation of Jodhpur City in 1459 and transferred the seat of government there. His successors were Satal, Suja and Rai Mal. The next significant ruler was Rao Maldeo (1532-69) who conquered and annexed numerous districts and strongholds, and in his time, Marwar undoubtedly reached the zenith of power, territory, and independence. Subsequently Akbar invaded the country and captured Jodhpur. Rao Maldeo died shortly afterwards and then commenced a civil strife between his two sons, Uda Singh and Chandra Sen, which ended in favour of the latter. He, however, ruled for only a few years, and was succeeded (about 1581) by his brother, Uda Singh who by contracting matrimonial relations with the Mughal Emperor, recovered all the former possessions of his house, except Ajmer and obtained several rich districts in Malwa and the title of Raja.

The next two chiefs, Sur Singh (1995-1620) and Gaj Singh (1620-38), served with great distinction in several imperial campaigns in Gujarat and the Deccan. The brilliant exploits of the former gained for him the title of Sawai Raja, while the latter, besides being the Viceroy of the Deccan, was styled Dalbhanjan (or ‘destroyer of the army’) and Dalthambhan (or ‘leader of the host’) (Upadhyaya, 1973). Jaswant Singh was the first ruler of Marwar to receive the title of Maharaja. During the early part of Aurangzeb’s reign, he was the leading Hindu peer of the Mughal court, and Marwar was the foremost Hindu State of Northern India. He died in 1678 at Jamrud. His death was followed by a long and bitter strife with the Mughals (1679-1708). He was succeeded by his posthumous son, Ajit Singh (1679-1724) during whose infancy Aurangzeb invaded Marwar, sacked Jodhpur and all the large towns, destroyed the temples and commanded the conversion of the Rathore race to Islam.

On Aurangzeb’s death in 1707, Ajit Singh recovered his capital. Ajit Singh continued to be hostile to the Mughals, but was defeated by the Syed brothers and forced to give his daughter (Indra Kunwar) in marriage to Farrukh Siyar. Later he made up with the
king-makers and was instrumental in seizing and murdering Farrukh Siyar. He was succeeded by his son Abhai Singh who ruled till 1749.

On his death in 1750, his son Ram Singh succeeded, but was soon ousted by his uncle, Bakhat Singh, and forced to flee to Ujjain, where he formed an alliance with Jai Appa Sindhia and concerted measures for the invasion of his country. In the meantime, Bakhat Singh died and his son Bijai Singh became the ruler of Jodhpur (Upadhyaya, 1973).

**Miniature Paintings of Marwar**

The first major landmark of Marwar Painting is known as the Pali Ragamala. The ragmala is dated to V.S. 1680/AD 1623. It represents a tradition of painting that is free from Mughal influence and style. The miniatures are executed in a primitive and vigourous folk style (Shimbunsha, 1973).

The Pali Ragamala has much in common with the Jain Paintings and Early Rajput paintings. These common features include the format of the paintings, use of architectural elements and facial features. The use of the pointed - hemmed *chakdar jama* (robe with slits at the sides) seen in the miniatures is often cited as evidence of Mughal Influence, as it has been argued that Akbar introduced this fashion into India. However, the presence of this type of *jama* in manuscripts such as the Chaura Panchasika and 16th century Jain manuscripts seems to indicate that it may have already been in vogue without Akbar’s intervention (Crill, 1996).

By the end of the 16th century, the Marwar and Mewar Paintings entered in to a new phase during the time of Maldeo and Rana Pratap and assumed an independent form. The classical schools nurtured in Mewar and Marwar began to lose its pre-eminence for the establishment of friendly relations between the princes of the states and the Mughal Emperors. Hereafter, the art of painting grew more sophisticated and individual with a tendency towards the adoption of Mughal technique. Nevertheless, it remained true to traditional beliefs and continued treatment of familiar scenes associated with daily life or inspired by classical subjects, e.g., The Bhagavata set of Jodhpur of V.S. 1667 (1610 A.D) has the dress of Arjuna and Krisna of Akbar’s period. The dresses of ladies are pure Marwari, but the ornaments bear Mughal impact (Sharma, 1968).
Like so many aspects of Mughal culture, documentary portraiture had a profound impact on the art of the Rajput courts but subjects such as the Ragmala or Dhola Maru, continued to be painted in a more conservative style that reflected the traditional Hindu culture of the Rajput courts (Crill, 1996). Since the accession of Udai Singh (A.D. 1581) who made his peace with the Mughals, early Rajput style got out of fashion at the Jodhpur court (Goetz, 1958). The Jodhpur rajas had considerable experience of portraiture at the Mughal court through being painted themselves. Their representation by the Mughal artists shows the high status that the Jodhpur rajas were accorded at the court (they were, close relatives by marriage to the imperial line and commanders of the imperial armies) (Crill, 1996).

Jawant Singh’s reign was an important one for the formation of the Jodhpur painting style. Later in Jaswant Singh’s reign other elements combined with the courtly and provincial styles to provide works of imagination and quality which started instead to move towards a vigorous and characteristic style which reached its peak during the 18th century. The Deccani influence evident in the miniatures during Jaswant Singh’s reign did not make a lasting impression on the Jodhpur artists (Crill, 1996).

The period after the death of Jaswant Singh was not conducive to the production of courtly arts. When Ajit Singh regained the throne in 1707, following Aurangzeb’s death, painting in Jodhpur changed almost completely to a pure Mughal Style only slightly adapted to the so different Rajput taste. In the works of Abhai Singh’s time (A.D. 1724 – 50), the Mughal Style is already completely integrated and has become a quite natural element for the artists. But for this very reason, they do not handle it so faithfully and begin to develop it on their own lines. The size of the pictures increases, the drawing is heavier, the costumes begin to become exaggerated (turbans and make-up of ladies eyes) (Goetz, 1958).

Between 1760 and 1780, the Mughal Style trend disappeared more or less, though in all technical matters the later Rajput Painters continued to be indebted to it. On the other hand the linear rhythm was intensified, the colours began to glow brightly and men’s and ladies fashions assumed a fantastic extravagance. Turbans grew to high funnels, and skirts stood off like bells. Ladies eyes were elongated over the temples to the hair,
their breasts and buttocks protruded like cups, whereas the waist was drawn in like that of a bee, the movements swing in a wild dance, the colours glowed like jewellery. The whole spirit was one of rakish extravagance and a reckless lust for life (Goetz, 1958).

The apogee of this late Jodhpur style was reached under Maharaja Man Singh (A.D. 1803 – 1843). The overwhelming majority of single miniatures and illustration sets in the Jodhpur Museum were prepared under his orders. The first comprise of portraits of the ruler and his family, and many group pictures of the Maharaja with his guru. The illustration sets comprise the conventional themes such as Gajendra – Moksha, Siva Purana and Dhola-Marwan-ki-Bat etc.

Under Man Singh’s successor Takhat Singh (A.D. 1843 - 73), paintings flourished, but as a decorative art for the Maharaja’s numerous zenana and for his nobles. It was a time of sensuous pleasures and thus, the miniatures tended to become more and more like fashion plates. The turbans again became low and broad, but the coats and skirts continued to stand off like bells. In Takhat Singh’s later years, the Jodhpur style broke up completely under the impact of imported European Art.

**Costumes of the People of Rajasthan during the Medieval Period**

The impact of Mughal culture on Rajasthan was limited and confined to the courts nobility and upper section of the official class. In the religious and cultural life the rulers and the people adhered to a great extent to their traditional beliefs and customs, but their court life, formalities and manners were influenced by the Mughals. The Mughal influence came not all at once, but it penetrated slowly and gradually and was adopted after long resistance in most parts of Rajasthan (Sharma, 1968)

The new styles that evolved gathered around it the traditions of the past and what grew from this cultural synthesis was a style that was entirely unique and new. Thus, when we speak of Mughal influence in dress in particular, it is not only what the Mughals gave to Rajasthan, but what evolved as a result of the cultural assimilation of the two important and prominent races, the Mughals and the Rajputs and which later became a legacy of the age.
Review of Literature

Dress during the Early Period

During the early medieval period the sculptural art and literature relating to the dress of the deities and persons of eminence shows that neither the male nor, the female costumes were marked by variety. The main garment worn by both sexes was a wrapper which covered the waist and the shoulders simultaneously. The dress was characterized by simplicity in style. The lower garment was a dhoti which was fastened around the waist and had elaborate plaiting in front and behind. The upper body was covered with a piece of cloth either in full fold or narrow fold. The folds of the dhoti worn in the 16th century were scanty (Sharma, 1968).

However, as the interaction of the ruling class of the Rajputana with the Mughals grew and the rulers entered into political and social alliances (giving their daughters in marriage to the emperors) and began attending Mughal court, and exchanging presents, they gradually adopted Mughal dress. Hereafter, dresses and ornaments of Mughal patterns were adopted by the dignitaries. Below are some notable events in this respect

1. When prince Karan of Mewar first visited the Mughal court in 1615 A.D., a rich dress of honour was presented to him on behalf of Nur-Jahan. When he took leave, all sorts of clothes, carpets and cushions placed in a hundred trays were bestowed on him.
2. From the Dastur Komwar, we come across several kinds of dresses and ornaments such as nur-i-badla, alamgairi-Farrukhshahi, choli-Farukhshahi, ija-bafia, phenta-Mahmudi, jamah, kurta and chint-Muhammadi which were used by dignitaries of the Jaipur Court on festive occasions.
3. We learnt from our sources that Gaj Singh of Jodhpur was bestowed Farukhshahi turban, Kanpech, phenta, gospech, etc. by Shah Jahan on several occasions.
4. The portraits of Vijaya Singh of Jodhpur and Sawai Jai Singh of Jaipur in full dress with trousers, patka, chakdar-jamah and crested turban with flat folds depict the dress worn by the rulers of Rajasthan in the later part of the medieval period (Sharma, 1968).
The head decoration and ornaments, referred to by Muslim chroniclers, consisted of turra, sarpech, balabandi, dugdugi, gospech, fateh-pech and pearl necklaces of several styles. The dresses and ornaments were neither purely Rajasthani nor Mughal. They constituted a kind of synthesis evolved during the later part of the 17th century and part of 18th century.

Costumes of Male Dignitaries in Medieval Rajasthan

A parwanah of Amar Singh II of Marwar awarded to Kushal Singh of Vijayapur in V.S. 1762 preserves the names of various kinds of garments worn by well-placed men such as dagali⁶ dodhi⁷, dovada⁸ and kano⁹.

From literary and historical sources we learn that jamah, vaga¹⁰, jhhaga¹¹ and gudadi¹² were worn by persons of status on festive occasions. In design and cut, these garments resembled, in smaller or greater degree, the loose coats of the Mughals and were known as takauchiya, peshwaz, dutahi, qaba and gadar. These long coats required about two thans (two full pieces) of cloth with 8 girahs (digits) for the border. Of the garments, dhodhi of white colour and kano of chikan were worn during summer season, white vanatidhodhi and jamah with lining were used in winter. Khes, shawl and pandi were worn in four-folds or two-folds and were thrown over the shoulders in cold weather (Sharma, 1968).

Headgear

A study of the head-gear of the figures of dignitaries sculpted at Kumbhalgarh, suggests that the men (of the 15th century) of eminence in Rajasthan used to wrap their head with some bright coloured cloth giving place to high erections of various designs in the front. Another type of head-gear with circular and high front is depicted in the sculptured art of the memorial slabs, belonging to the 15th and 16th centuries. It seems probable that

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⁶ Dagali – It is an upper cover over the coat with a wadding of cotton and lining.
⁷ Dodhi – It has narrow folds at sleeves and waist. It has long ribbons stitched at arms and waist.
⁸ Dovada – It is a kind of an upper covering of double folds.
⁹ Kano – It is a coat with long sleeves.
¹⁰ Vaga – It is an ordinary coat resembling lambi- angarakhi.
¹¹ Jhagga – it is like a skirt of elaborate folds and tied around the waist. It reaches up to the ankles. For its shape refer Mewar painting, front cover, Lalit Kala Academi, A Coomarawamy’s Rajput Painting, II, Plate XII B.
¹² Gudadi – It is a padded cover put over the coat in winter.
from this circular and erect front headgear developed the high-walled and threaded style of turban belonging to the 17th and 18th centuries. These have been called as pag, chira and khanga (Sharma, 1968).

The turban received further elaboration on account of the Mughal contact. The atpati pagri used in Mewar paintings was popular in Akbar’s reign. The loose tight turbans with a broad sash of the time of Jahangir and Shahjahan were finely blended in the Amar Shahi turban of Udaipur, Udai Shahi of Dungarpur, Bundi Shahi of Bundi and Kotah, Vijay Shahi of Jodhpur and Man Shahi of Jaipur.

On festivals and occasions turbans of specific colour and brightness, was a speciality in Rajasthan. In the rainy seasons turbans of bright green colour were worn. In winter kasumbi (bright red) and in summer saffron coloured was commonly worn. On Teej Festival, laharna or multi-coloured turbans was popular. On Dashehra, mandil or floral motif turbans of gold thread were used. On Holi, white or yellow colour turbans were very common (Sharma, 1968).

Turbans were decorated with articles like: a turra\textsuperscript{13}, serpech\textsuperscript{14}, bala-bandī\textsuperscript{15}, dugdugi\textsuperscript{16}, gospech\textsuperscript{17}, latkan\textsuperscript{18} and fateh-pech\textsuperscript{19}, which were made out of golden or silver threads and were studded with precious stones of various colours. To site an example - Jahangir gave bala-bandī, gospech and kanpech\textsuperscript{20} etc. to Sur Singh of Bikaner as presents on several occasions. Vijaya Singh of Jodhpur presented bala-bandī, serpech and kalangi to Hasan Kuli Beg in 1772 A.D. Thus these types of decorations of the turbans began to be widely used by men of status after the Mughal fashion (Sharma, 1968).

Other articles of dress commonly used by highly placed men, were rumal and gul-band, tied as a muffler round the neck and worn with a knot in front. Phenta tied round the head and dupatta thrown over the shoulder were worn as additional garments.

\textsuperscript{13} It is a bunch of gold threads tied on the turban.  
\textsuperscript{14} A gold thread covering of the turban.  
\textsuperscript{15} It is a coloured piece tied round the turban.  
\textsuperscript{16} It is a decoration of precious stones for the turban.  
\textsuperscript{17} It is another variety of sarpech.  
\textsuperscript{18} It is a suspending article of gold threads.  
\textsuperscript{19} A cloth for tying the thread.  
\textsuperscript{20} It is tied over the turban covering the ears.
Kamarband tied round the waist, and patka, tied over the waist band, were both of ordinary and ornamental types. Phentiya and panjo were short dhothi’s.

On account of Mughal contacts garments like salwar, paijama, izar, izarband, jangiya etc., had become common in the later medieval society of Rajasthan. The description of izarband in the records (ribbon to be trousers) shows that it was painted with stars & had silver rings at its ends. There are references to crudely embroidered jangiyas with floral design. In order to protect feet, red footwear with pointed ends on both the sides were used invariably. Embroidered shoes of velvet were used by aristocrats (Sharma, 1968).

Costume of Women

During the early medieval period, the use of bodice to cover the breasts and arms was optional. Some female figures at Vijayasthambha have bodice to wear while others are without them. A tight fitting bodice or choli, covering the breast and leaving the lower part of the abdomen exposed, and covering the arms up to the elbows, was in vogue. In order to keep the breasts in position laces were fastened at the back. They covered their head with a big scarf, now called odhani. The painter of the Kalpasutra has depicted ladies wearing long, gaily coloured sari’s, broadest at the ends, coming down from the shoulders and hanging loose below the knees (Sharma, 1968).

Some sculptured figures show that a single piece of cloth called sari served the purpose of wrapping the lower part and covering the upper body. The other variety of wrapping the lower part of the body consisted of a garment descending from the stomach to the ankles and fastened by means of a string. It was originally a loose cloth with tapering ends on lower sides, which gradually took up the shape of a skirt, and which in current expression is termed as ghaghra or ghaghri.

But gradually female attire was subjected to radical changes in fashion with the contact of the Mughals. However, it retained its originality in some details. The contemporary paintings reveal that by and by the sari began to be so worn that one end gracefully led down in folds and the other end suspending by the side of the other arm in angular form. The size of the sari coming over the upper part was so adjusted that, if required it
could be adopted as a kind of a veil. The inconvenience of veiling and discomfort of long sari, it appears, brought in the use of fine texture for it, so as to reveal the figure of the wearer and afford both facility and fashion (Sharma, 1968).

Similarly the bodice with half sleeves and length up to the breast underwent a change. It became fashionable to wear bodice or choli of long sleeves, covering the bust almost down to the waist. The further modification of the bodice into kurti has been referred to in the Dastur-Komwar of Jaipur Records, with half-armed and full-armed jackets with buttons or laces in front. The half sleeved bodices coming up to the breast were, of course, not extinct.

Along with the bodice of new design, gherdar ghaghra also became popular. In some cases it was of a reduced width and was termed as lehanga. The use of trousers, loose drawers, a skirt and a long scarf had begun to be used by some Hindu ladies after the Muslim fashion, serving in the harem of the Rajput princes.

The ghaghra was provided with a broad border called sinjaf of contrast colour, on the lower edge, to look beautiful and to keep the dress straight and erect. At the navel end it had a tubular receptacle for the fastening string (izarband). This was often of a contrast colour cloth. Ghaghra was of two types - pleated and kalidar. The pleated ghaghra, was sewn of a long cloth having pleats, while kalidar was made by sewing together a number of kalis. These kalis were triangular pieces being like to bud of a flower. This was very much wider at the lower end than at the waist. The kalidar ghaghra is like a gored skirt in construction, each gore being a triangular section, known as a kali (a bud). A large number of kali’s are sewn together to form a ghaghra, which flares at the hem (Bhandari, 2004).

The pleated ghaghra is also known as the pat ghaghra. The pat ghaghra is made of several rectangular panels of fabric, which are sewn together. Gathers or knife pleats are sewn in at the waist to give the skirt fullness. Generally, silk or satin is used for the pat ghaghra, which is heavily ornamented with metal embroidery. Satin and silks are fabrics that tend to fray easily but are still used to make pat ghaghra as the construction of this skirt requires larger pieces of fabric. The kalipatti ghaghra is a combination of the kalidar ghaghra and a straight length of fabric. The top half of the ghaghra is made
of panels, where as the lower portion is a straight piece. This facilitates movement and makes it comfortable to wear. The kalipatti is less unwieldy than a kalidar ghaghra and also more affordable. It is commonly worn among Jat, Bishnoi and Rajput women (Bhandari, 2004).

However it is certain that the three garments, sari, skirt and bodice of different designs and sizes, constituted the common dress of ladies in our period. There were usually several varieties. For example, a sari was termed as chol, nichol, dukul, pat, ansuk, vasan, chir, patori, chorso, odhni and chundri. For bodice the words like kanchuki, choli, kanchali and kurti were common. Ghaghra, ghaghari and lehanga were general terms in vogue for skirt. Besides these, ladies of high rank wore fine shawls of Kashmir during winter. Patka and dupatta were commonly worn by gentlemen and ladies alike (Sharma, 1968).

The contemporary accounts show that these garments were costly and were ornamented with pearls, jewels, gold-laces and stars. They were also embroidered and bore designs of flamingoes, flowers and birds. Gold thread formed the texture of fabrics. They were also variegated with spots of designs of different colours.

As regards the nature of cloth and materials used for the garments, our records of the 17th and 18th centuries yield rich information. They are variously known as atlas, jamdani, kimkhab, tassar, chhint, parcho, masru, chik, ilaycho, thirma and the like. Similarly names are given in the list furnished by Abul Fazl in the Ain-i-Akbari. The names of cloths like, mahmudi chik, mir-i-badla, Norangshahi, Bahadur-shahi, Faruk-shahi-chhint, Alamgiri-phento, bafta and momjamah-chhint, suggest that they were introduced in Rajasthan through Mughal contact. These cloths grew popular and on the occasion of marriage, they formed special presents for the bride, bridegroom and their relatives.

Thus, it is important to mention that Rajput costumes, especially those of women, were widely adopted in Mughal circles from Akbar's times onwards. All garments received as presents from Rajput states were carefully preserved. These served as models for the imperial workshops where workers prepared patterns and varieties of Rajput articles of dress. The occurring of the names of chira, fenta, gangajal cloth, tansukh, sari, lehanga
and ghaghra etc., in the list of articles of royal karkhanas is a proof of the fact that these articles were in use in Mughal circles (Sharma, 1968).

Contemporary paintings and records of the 17th and 18th century’s show that coloured sandals, studded with gold threads and stars formed part of the dress of dignified ladies. Such sandals had pointed ends in front and no projection at the heels. But no painting shows poor women with shoes on (Sharma, 1968). The deshi jooti (shoes) worn by women in the rural areas are similar to those worn by men. In urban areas, chappals and slippers and high-heeled shoes in some cases, are worn by women (Sharma, 1985).

**COSTUMES OF THE PEOPLE OF MARWAR**

**Dress of the People of Marwar (8th – 12th Centuries A.D.)** - The sculptures at Osia (a village near Jodhpur) of medieval Hindu and Jain temples shows that the male dress generally consisted of a headgear, an upper garment and a dhoti which covered the lion. The upper part of the body of the male figures is generally bare, but a study of a divine, a semi-divine and a human figures shows that the males used to put on a scarf or an uttariya which covered either both shoulders or left one of them bare. The dress of women generally consists of a lower garment, such as a sari, lehanga or lungi, and the upper garment includes the scarf (dupatta), bodice (kanchuki) and sometimes kurta (kanchuka) (Kalia, 1982).

**Costumes of the People of Marwar (1600 – 1800 A.D.)** - A number of garments were in vogue during the medieval period in Marwar. The people of Marwar, poor and the rich, were fond of wearing clothes inspite of a number of hardships faced due to the tough terrain of the region and as a result of this interest in clothes the life of the common folk appears colourful. The information regarding the clothing of the medieval period is found in literary works and archival records (Rathore, 1989).

**Men’s Garments**

**Clothing of the High Class** - The clothing of the royalty and nobility were simple and less decorative in the beginning but there was a change as a result of Mughal Influence. The various garments worn by the men were jama, vaga, bago, jhaaga, dhoti, pag etc. The literary works of this period contain references to garments such as the dhoti, dagli,
The *jama*, *vaga* and *jhaaga* were worn by the higher class on occasions and festivals. The *jama* was more prevalent during the 16th century as can be seen from the paintings of that period (Rathore, 1989). The *vaga* was like a long coat or a long *angrakhi*. The *jhaaga* was like a skirt. The *bago* was an ordinary coat resembling *angarkhi*. It was less ostentatious, but of a similar cut and construction to the *jama* (Bhandari, 2004). The *Kapda Kothar bahi* reveals the fact that a number of *thans* (rolls) of cloth were purchased for the *Bago* in V.S. 1839. Gordhandas, on the 9th day of dark half of Migsar 1839 V.S, purchased a green coloured than @ Rupees 56 and 12, annas (Parihar, 1986).

The *angarakhas* of the aristocracy, nobility and rich section of society resembled in smaller or greater degree the loose coats of the Mughals. Fabrics such as the *chanderi*, *khimkhap*, *atlas*, *misru*, *mulmul* and *phool gulabi* were used to make the “*angrakha*” for the royal family. In the latter half of the 20th century net *angrakhi* was much in vogue. These were decorated with *gota* and *gokharu* (zigzag *gota*) and embroidered with multicoloured silk. We find Maharaja Takhat Singh wearing an *angrakhi* of crimson *jalidaar* (net) *khimkhap* (Parihar, 1986).

According to two unpublished thesis on the subject “Social Life in Marwar during the reign of Maharaja Ajit Singh (1707-24 A.D)”, the clothing of the royalty and nobility was influenced by the Mughals. The nobles and the royal wore the *churidar paijama* and *sherwani*. They used to tie a *kamarband* over the *paijama*. They used to wear a *khirkiya pag* on the head. The *safa* was decorated with *zari*. The *pagri* was decorated with a golden *kalangi*. The rulers on special occasions used to honour the nobles themselves with a *kalangi* and special robes of honour. Expensive clothing was presented as gifts by the Mughals. The rulers of Jodhpur such as Maharaja Jawant Singh and Ajit Singh were presented with such robes of honour on several occasions by the Mughal Emperors (Balani, 1990; Sharma, 1966).

A pair of *dhoti* was called as *joda*. An unpublished thesis titled, “Social Life in Marwar in the 19th Century” mentions the following information about the *joda*. These were made of different types of cloths and had different coloured borders. A *kapda kothar bahi* reveals the fact that a *joda* was purchased from Pali having a border of crimson
colour, a *joda* of *gulbadan* (a type of cloth) having a line of white in the crimson border was purchased from Nava, and a *joda* having violet colour border and a white line in between was brought from Jaisalmer. There are certain references of buying *jodas* from Gujarat also, one was having silk border, other had red border. The cost of *joda* having green coloured border purchased in Gujarat was Rupees thirty one. During religious ceremonies *dhoti’s* of different colours such as red and yellow were also worn (Parihar 1986).

**Jodhpur or Bandgala Coat** - The Jodhpur coat or *bandgala* probably originated in Jodhpur but is worn all over North India today. It is a short coat resembling the English blazer and was popular with royalty in the late nineteenth century. The garment is short and closely fitted to the body. It is finished at the neck with a Nehru Collar and has a centre front opening and full sleeves (Bhandari, 2004).

**Jodhpur Breeches** - These were typical mixture of pant and *churidar*, at the waist it was tied like pant with buttons, having very loose shape till the knee, then very tight fitting from knee to the ankle. It was worn with Jodhpuri coat. This coat was like an *achkan*, but having high neck.

**The Making of the Jodhpurs** - In 1887 Sir Pratap Singh, third son of Maharaja Takhat Singh of Jodhpur, became the first Rathore to travel to the western hemisphere when his elder brother Maharaja Jaswant Singh II (1873 – 1895) asked him to attend Queen Victoria’s Golden Jubilee Celebrations as his ambassador. This visit to England was by all accounts a great success. It was, among other things, a landmark in the sartorial history of man as Sir Pratap’s eccentrically baggy *paijama* designed by him for riding but worn proudly on all occasions, caught the imperial capital’s fancy (Singh, 2005).

**Clothing of a Common Hindu Male** - The dress of an adult Hindu male consists of at least three articles namely, a dhoti or lion-cloth about 10 feet by 3 feet; a *bandia angarkha* or full sleeved, close fitting button less vest, and a potia or covering for the head.

It is optional to a wear a *khesla* over the shoulders so as to serve as a wrap for the upper part of the body. *Khes* and Shawls were worn in four folds or two folds and were
thrown over the shoulders in cold weather. The dhoti for the well to do classes is the finished loom fabric, $5 \times 1\frac{1}{4}$ yards and having a coloured border. The writer and official classes wear the churidar paijama and kurtas (an imitation of the Lucknow style of the Muhammadan garment) when appearing in public. The bandia angarkha is discarded in favour of the kurta or shirt (usually made of soft muslin and without collar and cuffs) and either an achkan or a lamba angarkha (long coat) is worn (Erskine, 1992).

Garments such as the dhoti, angrakha and dupatta were worn at home. Draping the dupatta around the neckline was also prevalent among the high class (Balani, 1990). On the feet is worn deshi jooti (indigenous shoes), chappals, sandals or shoes on the feet (Agarwal, 1979). Garments like the salwar, paijama, izar etc. came into prevalence after contact with the Mughals (Rathore, 1989).

**Other Garments**

Other garments such as the handkerchief, gulband, dupatta, phenta, kamarband, janghia, angocha and suthan etc. were also used. Among the higher castes, a dupatta or thin cotton sheet, carelessly gathered under the armpit or worn round the neck with the ends hanging down in front or round the waist so as to go under the seat when riding, takes the place of the khesla, and the use of a cotton or woollen rumal or kerchief, also round the neck over the turban is becoming fashionable (Erskine, 1992).

The rumal was tied round the neck as a muffler, with a knot in front. The rumal too were of many varieties and design. The patka or kamarbandh was the waist band tied around the waist. The dupatta was folded nicely into pleats and put over the shoulders or round the neck. The dupattas were made of varied colours and of textiles, cotton as well as silk and decorated with brocade work. An unpublished thesis titled, “Social Life in Marwar in the 19th Century” reveals the following details from a kapda kothar bahi - A dupatta of crimson colour having green border, one having checks of green and red colour, a red dupatta with bandhej on palla. Three pink silk dupattas having zari borders were purchased from Nagar in V.S. 1833. Angocha was an all purpose material, it could be worn, used as a towel to wipe the body. This was also used as a handkerchief (Parihar 1986).
Other Items

Two peculiar items of the wardrobe of the Rajputs and of a few others are the jadia and the muchapatti. The former is the bandage with which the parted beard is held in position with the hairs pointing upwards along the sides of the face, its ends are secured over the head dress, the process being termed bukana-bandhana and was to be untied when the wearer appears before superiors. The muchapatti, as its name implies is designed with the object of training the moustache to twirl up and is not worn out doors (Erskine, 1992).

Fabrics used - The rulers of Jodhpur adopted many garments of the Mughals during the 17th and 18th centuries. To make the paijama “Gulbadan” fabric was used and for the dhoti malmal. Among the fabrics that were used for the construction of these garments khimkhap was the most expensive. Besides this, zari ka than, sada than, girdi ka than, chinut ka than, sela ka kasumal than, malmal, kasumal, dariyai than, balabandi etc. also were used. The chhint of Burhanpur and the Multani chhint, the corners of which was a gota of gold, were the most expensive among the chhint fabrics. Silken fabrics were also used (Rathore, 1989). Among other fabrics that were used during that period poorvi, Gujarati kannat dhoti reshi, phool mala, ram rakhri, gulal, dariya and chhint Jodhpuri were the main fabrics.

Women’s Garments

A number of garments such as the kurti, kanchali, anjiya, lehanga, ghaghra and various types of odhani’s and sari’s were worn by the women of Marwar. A kanchli or half-sleeved bodice (made to cover only the breast and not the back and kept in position by being tied up behind), and an odhani or sheet or veil about 2½ by 1½ yards was taken over the head and round the body.

As there were changes in the design and structure of men’s garments on association with the Mughals, similar changes were observed in women’s garments. The choli or kanchuki of women instead of being full sleeved became half-sleeved and the length reduced until the chest. Therefore, new fashions and changes were observed and after some time the structure of the choli underwent a change and the kurti become more
prevalent (Rathore, 1989). The middle class and high class women of Marwar used to wear both the kurti-kanchali but the common people and the lower class women only wore the kanchuki. The prevalence of this tradition can be seen even till today in the villages of this region.

The women of Marwar started wearing the paijama, gherdar ghagra, skirt and odhani due to Mughal influence. A phentia was worn as an additional piece over the ghaghra having the length equal to that of skirt and a yard in width. With the higher castes, the use of a phentia in addition to the skirt is obligatory to signify the married state. It must be of a different colour from the ghaghra but worn only outdoors (Erskine, 1992). It was put on by the Diama Brahaman Ladies while going outdoors (Parihar, 1986).

The popularity of fabrics with Mughal influence was specifically seen in the Zenana Deodi’s (Rathore, 1989). The kanchali and kurti were made of materials like khimkhap, taas, dariyai and ganga-jamuni etc. These were provided with linings also. A kanchali of taas having green silk and badla stripes in it and astar (lining) of red colour and similarly a kanchali of dariyai having motifs of gota are mentioned in the Kapda Kothar bahi (Parihar, 1986). Along with cotton ghaghras, printed or dyed, silks, brocades, heavily decorated with the help of salmasitara (metal band for decorating a fabric and tiny metal discs of golden or silver colour having little hole in it), gota and gokhru etc. Ghaghras of various types of fabrics found in the contemporary sources were as follows - ghaghra of masru having red and white stripes, and purple yellow stripes, a ghaghra of gulbadan, a ghaghra of crimson silk having chikan embroidery, a ghaghra of chintz and a red ghaghra of atlas etc (Parihar, 1986). Raniji Tuwarji and Raniji Lodi Bhatiyaniji were presented ghaghras having lappa (broad gold gota) on the 3rd day of bright half of Sravan (Vikram Samvat-1880).

Draped Garments

Some castes such as the Kayasths and Oswals, wear a white sheet called thirma, as an outermost garment when appearing in public, while others wear a woollen wrap, called lunkar and usually red in colour especially in the cold weather (Erskine, 1992).
The *odhna* was about three metres long and one and half meter wide. Various types of *odhnas* such as *chundari, phagniya, lehariya, mothra, samand lehariya, peelo and mauliya* etc. were worn by the ladies according to the season. *Chundari*, an auspicious garment, a symbol of youth, love and *suhag* (wifehood) of women was worn on festive occasions. *Phaguniya* was worn during *phalgun*; it was *odhna*, having white ground with red borders and big circular design in the middle, surrounded by a number of small circular designs of tie-dye. *Lehariya* was the fashion of *sravan*. *Samand – Lehariya* was in different colours, *peelo* was the *odhna* which was essential wear for the new mother. As the name suggests, it had a yellow ground and red circular designs like a *phaguniya*. *Hamada* was generally of pink colour and worn during the marriage ceremony by the bride. It had designs of *bhodal* (mica-cut into small pieces) (Parihar, 1986).

*Odhnas* were made of cotton, either printed or dyed and Banaras silk, having patterns of *gota, kalabattu, salma sitara and gokhru* etc. (Parihar, 1986). *Bandhej, lehariya* and *mothada odhanis* or *chundaris* were a speciality of the ladies dress in Marwar. Bandharas and Chadavas were engaged in *bandhej* work, i.e., in tying pieces of cloth for the purpose of dyeing then in a variety of colours.

The *sari* had also come into fashion during the 19th century among the royal ladies. *Chundari*, a *sari* with different designs was quite popular. *Sari’s* with chequered (square) pattern were also popular. The checked *sari’s* of Multan were quite famous. They were also decorated with *lappa* and *kor* (Parihar, 1986). Two *sari’s*, one of red colour having *lappa* of gold all around, other of a saffron colour having *kor* of silver all round were sent to Bikaner (Parihar, 1986).

**Headgear of the People of Marwar**

It is difficult to comment on the kind of turbans worn by the people of the high class prior to the 16th century. The rich aristocracy, nobility and rich sections of society wore a turban locally called *pecha, pag* or *pagri*. It used to be a strip of fine coloured cloth about 18 yards long and 9 inches broad embroidered at both ends. It was tied round the head in various styles, more or less peculiar in different castes and different periods (Dave, 1996).
The information regarding the turbans / pagris of Marwar is obtained primarily from the archives (written administrative records) such as kapda ka kothar bahi’s and other documents. The bahi’s of marriage (byav bahi’s) and kapda kothar bahi’s contain specific reference to the use of pag-pagrins of Marwar. Various instances such as – the presentation of clothes to the Maharaja by other rulers and his own sardars and umrav’s; stately honours ‘Siropav’s’ presented to employees of the Maharaja and other persons; the description of clothing of the Maharaja, his brothers and princes; references of pags among the clothing sent by the Maharaja to the temples; etc. contain detailed references to the pag-pagris.

The common men generally wear headgears variously known as safai, phenta, potia, rumal, topi (cap) and pagri. The style, colour and nomenclature of these differ from community to community and caste to caste. The community and caste of a man can be recognized to some extent by style and colour of his headgear. The texture of the headgear depends on the financial status of the user. Sometimes printed textile is used for headgear as also tie-dye cloth, differently known as lehariya, chunari, anardana, etc. At that time, the headgear was considered the derigueur for the aan (prestige) of the user (Agarwal, 1979).

Of the various styles of Headgear in fashion, that is known as the Marwari pagri or chonchdar pag (that is, the beaked turban) deserves notice. The peculiarity of the turban is the separate tissue worn round it, which is either the plain uparni or the laced balabandi. Of the colours of turbans, shades of red & yellow are marks of rejoicing. Black and plain white is a sign of mourning. Green and azure etc. are used on any occasion indifferently (Erskine, 1992).

A description of the some of the pags considered as auspicious and worn by the members of the royalty of Jodhpur and Jagirdars is as follows – lehariya, sona ke kinari vali, lappedar, kor turra wali, mauliya chasmayi pila, mauliya panchrangi, mauliya a kasumal sabaj motdrayi, kasumal gota wali leharedar, ganga-jamuni, potia kasumal cha-ppal and potia kiramchi etc. (Nagar, 1994). Besides this, pags with golden-silver
chouki, vilayati malmal or chanderi poth pags were used on the occasions of marriages. Similarly different types of pags from various parganas were presented to the Maharaja as ‘Nazar’.

**Variety of Pags** - Head gears were known by different names such as pag [14-20mts, with designs such as lehariya, mauliya (multi coloured pecha), mothra and chundari etc]; pagri (13-15m); pecha (a variety of pag, one end of the pecha was decorated with fringe made of golden zari); safa (broader & shorter than pag); phenta (heavily decorated with golden-silvers work); potio (headdress of the common man), etc. Pag, pagri, pecha and madil (fabric was of a single colour and on one side a strip of the fabric along the entire length was decorated with zari) were worn in more or less the same style. The pecha was peculiar in a way that above it was tied on uparani or balabandi. In safa one end of the turban hanged down till the waist at back, the potia was generally wrapped round the head (Parihar, 1986).

**Colour Symbolism of Turbans / Pags** - All dark colours which would bleed due to perspiration during the summer season are chosen for the winter season and lighter colours for the summer season. Among the various colours used, two colours – kasumal and kesariya, acquire prime importance in the social customs of Marwar. The colour kesariya (of the colour of saffron) was worn during battles; it was a symbol of Rajput bravery, valor, sacrifice and courage. The colour kasumal (red) was also a symbol of love and happiness. It was worn on the occasion of marriage and festivals.

Kesariya pags were also worn during the rainy season. As the pags got wet with rainy water they gave the fragrance of kesar as they were dyed with kesar flowers. Similar to the kesariya pag worn during the rainy season, the phalguniya pag is worn during the month of phagun (March) on the festival of Holi. The phalguniya pag is of white with the two ends of the pag dyed in red bandhej and the whole pag having lado-bhant (Nagar, 1994).

According to the tradition of Marwar the colour symbolism of the pags worn on the basis of the season of the Hindu calendar is as follows -
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<table>
<thead>
<tr>
<th>Month</th>
<th>Hindu Month</th>
<th>Colour</th>
<th>Month</th>
<th>Hindu Month</th>
<th>Colour</th>
</tr>
</thead>
<tbody>
<tr>
<td>August</td>
<td>Shravan</td>
<td>Kesariya</td>
<td>February</td>
<td>Magh</td>
<td>Kesariya</td>
</tr>
<tr>
<td>September</td>
<td>Bhadrapadh</td>
<td>Maliyagiri (red-chandan)</td>
<td>March</td>
<td>Phalgun</td>
<td>Phalguniya</td>
</tr>
<tr>
<td>October</td>
<td>Aashvin</td>
<td>Gul-a-nar (red)</td>
<td>April</td>
<td>Chaitr</td>
<td>Gulabi</td>
</tr>
<tr>
<td>November</td>
<td>Kartik</td>
<td>Sindhuriya</td>
<td>May</td>
<td>Vaishakh</td>
<td>Javai</td>
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<tr>
<td>December</td>
<td>Margshish</td>
<td>Mauliya (multi coloured)</td>
<td>June</td>
<td>Jyesht</td>
<td>Phool Gulabi</td>
</tr>
</tbody>
</table>

The colours worn on festivals are as follows – Akshya Tritiya is considered as the most auspicious day. It is customary to wear a *kesariya pag* on this day. For Deepawali, a peacock neck coloured (*mor-gardani*) pag is worn. A *phalgunia pag* is worn on Holi and a *mothra pag* on the festival of Raksha Bandhan (Nagar, 1994).

The *pag pagris* that were popular in Marwar, for which information is available along with the form of *pag* are as below:

1. **Khirkiya Pag** - The *khirkiya pag* was in vogue till the 17th century. It was worn by the royalty as well the common people. However, since the last two centuries (*shatabdion*) the *khirkiya pag* is used only on the occasion of Gangaur for Issari Maharaj. A mould of brass or copper was first prepared for the *pag*. On this mould, layers of soft cotton fibres were placed and a specific shape was given with stitching. Over this, fabric of bandhej or *khimkhap* was worn and decorated with pearls etc. One lobe of the Jodhpuri *khirkiya pag* used to be higher and the other one lower. The *pag* used to be higher at the front and lower at the back. Maharaja Takhat Singh of Jodhpur and his son Maharaja Jaswant Singh-II used to wear the *khirkiya pag* sometimes. But as mentioned earlier the *khirkiya pag* was not in vogue till this time period.

During the reign of Maharaja Ajit Singh, the royalty and nobility used to wear the *khirkiya pag*. The nobility used to decorate their *safas* with *zari*. The fashion of adorning the *pagri* with a golden *kalangi* was greatly prevalent. On special occasions the Maharaja used to honour the *sardars* by placing a *kalangi* on their turbans (Sharma, 1966).
2. **Takhatshahi Pag** - Maharaja Takhat Singh was adopted from Gujarat by Maharaja Man Singh. Hence Gujrati influence can be observed in his dress and literary works. Therefore, his pagri also showed Gujrati influence. His pag was of a peculiar shape. It was long, tubular and high. It was made in a manner similar to the khirkiya pag. The pag was embellished with zari work, a sarpech and several strings of pearls were attached on one side and a turra was attached, on the top of the pag.

3. **Jaswant Shahi Pag** - Although Maharaja Jaswant Singh used to wear a variation of the khirkiya pag, his pag was different from the Takhatshahi pag. He popularized the bifurcated (batdar or doraag) pag. One end of pag was wrapped over the left eye and the pag resembled a cap. One end of the pag was left hanging a little at the back and turned upwards and stitched to the pag. This pag was popularized after the year 1893.

4. **Zalimshahi or Rathori Pag** - Maharaja Zalim Singh was the son of Maharaja Takhat Singh. He adopted the Jaswant Shahi pag and brought about a few changes in it. The Takhatshahi pag was bifurcated into two parts. Maharaja Zalim Singh removed the bifurcation and made it shorter in length and it looked more like a cap. The zaridar pallu of the pag was stitched to one end. The pag was made in a manner similar to the khirkiya pag (Nagar, 1994).

5. **Jodhpuri Safa** - The phenta was also prevalent in Marwar from the reign of Maharaja Ajit Singh-I to Maharaja Man Singh Ji (1843 A.D.). But the Jodhpuri safa as seen today can be said to be prevalent from the reign of Maharaja Jaswant Singh-II. The shape of the safā can be seen in the pictures of Maharaja Jaswant Singh-II. This safā was also adopted by Maharaja Sumer Singh.

6. **Vijayshahi Pag** - The Vijayshahi pag was popular after Maharaja Vijay Singh. During the reign of Maharaja Vijay Singh, there are several references to pags in the kapda ka kothar bahi’s. These are as follows – guru pag, bhom pag, sukar pag, som pag, pag taasri, sona ri pag safed, budh pag, pag kasumal, pag kasumal bandhun, pag lal ekdani, pag jumradi and chikanri etc. Besides these, there are references to chanderi, sela, sahagadh, mauliya, tanzeb ri, badoliya and aabasai etc. (Rathore, 1989).
Ornaments of the People of Jodhpur – The ornaments were made of gold, silver, bronze, brass, nickel and tin etc. The material from which the ornament was made, depended on the status of the person. Jewellery and ornaments adorned by the kings, queens, princess and other members of the royal family and higher classes were of gold. They were adorned with diamonds, ruby, emeralds, topaz, pearls, small pieces of finely cut glasses and artificial stones etc. (Parihar, 1996).

Men in Rural Areas Wore

(i) Neck ornaments - hansali, chain, kantha, dora, mala and kanthi round the neck.
(ii) Ear ornaments - long, bali, murki, sankli, nails, bhawaria and hanaliya on the ears.
(iii) Fingers - champ on the feet, rings on the fingers.
(iv) Kada on the wrist and kadia on the ankles.
(v) Turban ornaments – sarpech, dugdugi, turra and Chandrama.

In urban areas, men wear rings on fingers and chains round the neck. Some among the well to do classes use buttons made of gold and silver.

The Women Folk Generally Wear

(i) Head ornaments - rakhdi or ghundi, bor, tika, sheeshphool, thekda, tiki and jhela made of silver or gold on the forehead and tucked or fastened in the hair.
(ii) Nose ornaments - the chain holding it being known as sankli, nath, bali, phini and laung on the nose.
(iii) Earrings - tontiya, sankaliya, pipalpatta, jhootana, agotya, durgata, tops, bali, morpatta, jhumra, karanphool and jhumka on the ears.
(iv) Neck ornaments -- hansali, timaniya, kanthi, terata, madliya, tar, aad, thusi, dora, kathla, chain, moti-ki-mala, takhti, savia, chokada, mala, cheed, chandra har, champakali and tevara round the neck.
(v) Hand ornaments - hathi-dant-ki-churi, muthia, kankaliya, kana, gokharu, hathphool, patle, bagandi, patunchi, bilia, gajra, punchi, hathsankla, moothia, gujaria, nogaria and lac bangles on the wrist.
(vi) Arm ornaments - chuda, bajuband, bhujband, kangan and katariya.
(vii) Fingers - *anguthi, chhalla, davna, binti, tilakdidaar biti* and *anguthan*.

(viii) Waistband - *karghani, tagri, kandora, chain* and *madaliya*.

(ix) Ankles - *kadla, jod, kadi, pajai, awala, nevari, rimjhol, chhade, payal* and *santh*.

(x) Toes – *bitia, challa, angotiya, bichhua, anaavat, polaria* and *pagpaan* (Parihar, 1996).