Chapter 4

Results and Discussion
The observations of the results and discussions have been organized as mentioned below:

- **Costumes of the Pre Mughal Period in the North Western Region of India with a special reference to the Costumes of the Pre Mughal Period of Marwar** - The first part of the chapter of Results and Discussions consists of an analysis of the type of costumes existing in India and in Marwar, i.e. present day Jodhpur before the onset of the Mughals.

- **Costumes of the Mughals** - This consists of the analysis of the costumes of each of the Mughal Emperors: Babur (A.D. 1526-1530), Humayun (A.D. 1530-1539, 1555-1556), Akbar (A.D. 1556-1605), Jahangir (A.D. 1605-1628), Shahjahan (A.D. 1628-69) and Aurangzeb (A.D. 1658-1707).

- **Costumes of the Rulers of Marwar** - This includes the analysis of the costumes of rulers: Raja Udai Singh (A.D. 1583 – 95), Raja Sur Singh (A.D. 1595-1619), Raja Gaj Singh I (A.D. 1619-38), Maharaja Jaswant Singh I (A.D. 1638 – 78) and Maharaja Ajit Singh (A.D. 1707-24) of Jodhpur.

- The costumes each of the Mughal Emperors and Rulers of Jodhpur have been analyzed according the following classification of costumes: Inner Wear, Outer Wear, Over Garment, Waist band, Draped garment, Lower Garment, Turban, Footwear, Jewellery and Accessories. This is followed by a brief analysis of costumes of other members of the royalty; noblemen and courtiers; guards, attendants and dancers. This is followed by an analysis of the costumes of women of the royalty and the attendants, musicians and dancers, etc. The analysis has been supplemented with coloured plates of the miniature paintings and pencil sketches of the costumes.

- The coloured plates have been labeled according to the following classification wherever necessary to aid the reader in the identification of the costumes being described –
  - E - Mughal Emperor / Ruler of Jodhpur
  - R – Members of Royalty (Men / Women / Children)
  - N – Noblemen
  - G– Guard
  - A – Attendant (men & women)
  - M - Musician (men & women)
  - D - Dancer (men & women)
Costumes of the Pre Mughal Period in the North Western Region of India with Special Reference to Costumes of the Pre Mughal Period of Marwar
Part A

COSTUMES OF THE PRE MUGHAL PERIOD IN THE NORTH WESTERN REGION OF INDIA

The type of costumes prevalent in North-Western India prior to the Mughals can be observed from a group of manuscript paintings of the sixteenth century that are divided into two groups. These are the Early Rajput Paintings that were produced for the Hindu courts and the miniature paintings that flourished in the pre-Mughal courts of the Muslim Sultanates.

The indigenous style of Early Rajput Paintings has come to be known by the name of one of the earliest manuscripts of the group, the Chaurapanchasika (Fifty stanzas of secret love), a “systemization” of love that describes a poet’s clandestine tryst with a princess on the eve of his execution. The Early Rajput style, later developed into the different regional styles of Rajasthan, Central India and the Pahari courts. The illustrated Hindu court literature includes the tenth chapter of the Bhagavata Purana, 1520-30 (Ancient stories of Lord Vishnu) dealing with the life of Krishna; the Gita Govinda, 1550-60 (Song of the cowherd God); and systemizations of human experience, such as Ragamalas (Garlands of musical modes), Chaurapanchasika, Rasamanjari (Essence of the experience of delight), and Rasikapriya (Garden of delights).

The styles of miniature painting that flourished in the pre-Mughal courts of the Muslim Sultanates are from Delhi, Gujarat, Bengal and the Deccan (fourteenth to fifteenth centuries) (Chakraverty, 1996). The manuscripts produced between c 1490-1510 at Mandu in Malwa in Central India consist of the Nimatnama (A cook book of delicacies), Miftah al Fuzula (A Glossary of Rose Words) and Sadi’s Bustan (The Orchard). They are done in the Turkman style of Shiraz and Heart. They were commissioned by Ghiyath- al-Khilji of Malwa (who ruled from 1469-1500) (Chakraverty, 1996). The Nimatnama, a recipe book prepared for the ruler of Mandu, has 50 illustrations depicting the preparation of various delicacies. These paintings are some of the earliest paintings from the Muslim courts of the Deccan and hence are early predecessors of numerous paintings of the Dakhini style from later periods. The Nimatnama is done in a refined idiom copied by Indian artists, who at times give away their indigenous training by including Indian ladies next to ladies in Persian costume, or other elements such as textile patterns in the Jain tradition, local architectural forms and an Indian mango tree (Ahluwalia, 2008).
ANALYSIS OF COSTUMES OF THE PRE-MUGHAL PERIOD IN INDIA THROUGH PAINTING

The paintings depict the costumes of men and women. The costume of men mainly consists of stitched garments such as a tunic of varying silhouettes and types of fastenings, girded at the waist; worn with a *paijama* and a turban or a cap. The other is the draped garment worn on the lower portion of the body. The costume of the women consists of the traditional Hindu costume consisting of a *choli*, *lehanga* and *odhani* and the Persian costume consists of a long gown and a turban worn on the head. The details of the costumes are as follows –

**Costumes of Men** – The costume has been categorized on the basis of a stitched or draped garment consisting of the upper, lower garments and turbans etc.

1. **Stitched Garments** – These consist of stitched garments worn by the male figures. These are of three types as mentioned below.

   - *Jama* - The costume consists of a short (knee length) tunic (similar to a *jama*) with a round hemmed skirt (Plate 1, Fig. 1a). It is fastened at the sides forming a ‘V’ shaped neckline. The sleeves of the tunic are either elbow length or full length. The tunic or *jama* is of an opaque or translucent fabric. The *patka* is calf length and is fastened at the centre front. The *paijama* tapers towards the ankles. The turban is small, conical with a raised cap at the centre. The jewellery consists of circular earings, necklaces and pompons behind the neck. A dagger (*khanjar*) is inserted at the right side under the waistband.

   - *Chakdar jama* - The costume consists of a tunic (similar to the *jama* referred to as a *chakdar jama* with four slits at the sides (Plates 2, 2a, 2b, 3 & 3a). The *jama* is shorter, above the knees (Plates 2 & 2b) or knee length (Plates 3 & 3a). The *jama* is tied at the front with tassels (Plate 2, Fig.2a) or at the left side (Plates 2a & 2b, Fig. 2b, c; Plates 3 & 3a, Fig. 3) with short, numerous ties visible till the waist. The sleeves of the *jama* are full length. The *jama* is made of a translucent fabric. The *patka* is fastened at the centre front with long loops of the *patka* formed before being knotted. The *patka* is patterned with small, singular, geometric motifs (Plates 3 & 3a). The *paijama* tapers towards the
Results and Discussion

ankles. The turban is small and simple and has a long *kulah* (cap) in the centre (Plates 2 & 2b) and is referred to as the *kulahdar* turban or *atpati* turban. The shoes (Plates 2 & 2b) are flat, without a back flap and have large upturned tips and are decorated with pompons. The figure of Krishna (Plates 3 & 3a, Fig. 3) is elaborately bejeweled along with a crown on the head and pompons. A dagger (*khanjar*) is inserted at the right side under the waistband (Plate 1) of the figure attired in a left fastening *jama*.

- **Ankle length gowns** - The costume consists of ankle length Persian gowns and turbans (Plate 4, Fig. 4. a, b). The gown has a ‘V’ shaped or round neckline that fits closely around the neck. The sleeves are short or full length and the gown is fastened at the waist with a belt. The gown of the attendant serving a dish is fastened with a waistband knotted at the centre front with a loop visible near the knot. A full sleeved under garment is visible under the short sleeved gown of the Sultan. The headgear of the Sultan consists of a conical cap or a small turban whereas those of the attendants consists of large turbans with a cap in the centre (*kulahdar* turban). One of the attendants is shown wearing large circular earings.

2. **Draped Garment** – It consists of a narrow sash draped diagonally (Plate 3) across the chest on the right shoulder with one end falling at the back and the other at the front from over the left arm. In another miniature (Plate 1, Fig. 1b), the figure of Krishna is attired in a loin cloth or a short *dhoti* with a knot at the front waist and the ends falling at the front and the back. The figure of Krishna is profusely adorned with jewellery and a crown on the head.

**Costumes of Women** - The costume consists of stitched and draped garments. It is of two types which are as follows –

1. **Hindu Dress** - It consists of a short *choli*, *lehanga*, *phentia* and *odhani*. The *choli* is made of a transparent material (Plates 2 to 3, Fig. 5). The skirt is made of a plain fabric, patterned with small floral dots or of a chequered fabric. The *patka* or *phentia* seems to be tied around the waist and then knotted at the front. A short edge is visible at the waist and the longer end is allowed to hang till the ankles in a sharp point. The *phentia* is of a contrasting colour. The starched white, translucent *odhani* is edged to match the colour of the skirt (Plate 3a). The two women (Plate 4, Fig. 6)
are also attired in a choli, lehanga and odhani. One of the women wears a turban on the head (Fig. 6). This is a miniature of the Muslim Sultanates showing the women attired in Hindu costumes. The women are all gorgeously dressed and bejeweled along with pompoms on the wrist and upper arm.

2. **Ankle Length Gown** - One woman (Plate 4, Fig. c) is shown attired in a Persian style gown and turban on the head.

**Summary** – An analysis of the miniature paintings of the Western region of the pre-Mughal period indicates that the costume of men mainly consisted of a jama and a paijama worn with simple turbans. The jama is either round skirted or has four slits at the sides, i.e., a chakdar jama. The jamas are mainly fastened on the left side. The jama is made of a translucent fabric such as fine muslin or of an opaque fabric. The depiction of a transparent fabric indicates the use of fine fabrics such as muslin or gauze like fabrics which could be a mixture of cotton and silk. The draped garment consisted of a short dhoti draped around the lower torso.

The women’s costume consists of the choli, lehanga, phentia and odhani. The skirt is made of a variety of fabrics such as plain, patterned with dots or chequered. The use of transparent fabrics was in vogue as can be seen in the fabric used for the odhani. In addition, the other type of costume worn by Muslim women consists of Persian gowns and turbans indicating a Persian influence on the costumes of the courts of the Muslim Sultanates.

The figures of both men and women are profusely adorned with jewellery such as crowns, ornaments on the forehead, necklaces, bangles, armbands, girdles around the waist and anklets etc. In addition they are wearing pompoms on the wrist, upper arm etc.

The clothing depicted in Plate 4 consists of Persian gowns and turbans for men and women. In addition the women are attired in the Hindu dress, i.e. a choli, skirt and odhani. This suggests an admixture of the influence of Persian culture and the indigenous Indian culture on the Muslim Sultanates of the Deccan.

Thus, it can be assumed, that as the miniature paintings of the pre-Mughal period were produced for the Hindu courts or for wealthy patrons, they were reflective of the costumes that may have been worn by persons of eminence, i.e. the royalty, nobility etc.
Part B

COSTUMES OF THE PRE MUGHAL PERIOD OF MARWAR

No painting from Marwar has yet come to light that predates the Mughal invasion of India in 1526, but the indigenous style of manuscript illustration current in the 17th century represents a tradition of painting that is free from Mughal influence. The first major landmark of Marwar Painting is known as the Pali Ragamala. The ragamala (garland of musical modes) is dated to V.S. 1680/AD 1623. This delightful series of 37 paintings has become a touchstone for the attribution of 17 century painting in Western Rajasthan. The ragmala has a colophon facing the 35th illustration giving the names of Sri Gopal Dasji and his son Bithal Das, the year V.S. 1680 (A.D. 1623), and naming the scribe/artist as Pandit Virji. The ruler Akbar had subdued the Rathores as early as 1564, and the patron of Pali ragmala, Bithal Das, who lived from 1582-1657, was thakur of Pali and is known to have been in Mughal service (Crill, 1996).

A Ragamala painting is an example of the correlation between the arts. It is in a Ragamala painting that music, poetry and painting come together to mesmerize the senses. ‘Ragamala’ literally means ‘A Garland of Melodies’. It is the depiction of a raga, in the form of a painting. A raga is a combination of notes and frequencies, to form melodic movements. It is believed that these melodies are capable of producing a pleasant sensation, mood or an emotion in the listener. There are six principal ragas: Bhairava, Dipika, Sri, Malkauns, Megha and Hindola, and these are meant to be sung during the six seasons of the year. Apart from seasons the ragas are also related to different parts of the day. During the monsoon, for example, many of the Malhar group of ragas that are associated with the monsoon are performed. In the late medieval period, Indian musicologists personified ragas and converted them into verse. This poetry was often amorous, illustrating the love affair of a man and his maiden. This became the source of the Ragamala painting. Under the patronage of the aristocracy, Ragamala artists explored, in great depth, the relationship that governs sound and sentiment. And they translated their understanding of the nuances of music and poetry, into an art form defined by color and mood: the vibrant Ragamala painting. All known surviving examples of this art were painted in the 16th-19th centuries in Rajasthan in Central India, in the Deccan, in the Ganga Jamuna plains, or in the Pahari region (Kumar, 1973).
ANALYSIS OF COSTUMES OF THE PRE-MUGHAL PERIOD IN MARWAR THROUGH PAINTING

The types of costumes prevalent in Marwar prior to the Mughals were analyzed from Ragamala paintings of the sixteenth century produced in Marwar for the Hindu patrons. The paintings depict the costume of males and females. The costume of males mainly consists of a knee length tunic with a side fastening, girded at the waist with a waistband; a skirt with a round hem or slits at the sides, visible as uneven projections from the side of the skirt; a \textit{paijama} and a small angular turban. The costume of the females consists of the traditional Hindu costume consisting of a \textit{choli}, \textit{lehanga} and \textit{odhani}. The details of the costumes are as follows -

\textbf{Costumes of Men} – It consists of a knee length tunic with a round skirt (Plates 1 & 2, Fig. 2) or with two slits (known as a \textit{chakdar jama}) at the sides (Plates 3 & 4, Fig 1), a knee length \textit{patka} fastened at the centre, a \textit{paijama} and a small, angular turban. The \textit{jama} is fastened at the right side. The \textit{jama} is made of a plain, opaque or transparent fabric of a fine cloth such as muslin. The \textit{patka} is patterned with horizontal stripes and is knee length. The \textit{paijama} is also made of a plain, opaque fabric. The turban (Plates 1, 2 & 3, Fig. 1, 2) is small, lobular with a small flat lobe at the front, a narrow transverse band in the centre and a high, larger conical lobe sloping upwards and outwards. The turban though similar, seems to be more complex than the turbans observed in the miniatures of the Chaurapanchasika of the pre-Mughal period.

The illustration (Plate 2) shows the male figure barefooted, however the figure (Plate 1) riding a horse is seen wearing flat shoes covering the whole foot. The male accessories include a bow and a quiver of arrows, a dagger (\textit{jamdhar}) and a curved sword.

\textbf{Costumes of Women} – It consists of the traditional Hindu Dress – a \textit{choli}, \textit{lehanga} and \textit{odhani}. The women (Plates 3 & 4, Fig. 3c) are shown attired in a \textit{choli}, a calf length \textit{lehanga} and a hip length \textit{phentia} without an \textit{odhani}. The ladies (Plates 5 & 6) are attired in \textit{choli}, \textit{lehanga} and transparent \textit{odhani}'s. The \textit{odhani}'s (Plates 5 & 6) are transparent and seem to be made of a soft, fine cotton material. The \textit{phentia} of the women (Plates 5 & 6, Fig. 3a, 4c) is elaborate. It is ankle length, neatly folded into
pleats and tucked in at the waist and fanning out at the bottom. The phentia of the woman (Plate 2) is calf length, broadens from the waist to the hem. The lehangas are made of plain, striped or patterned material with stylized floral or geometric motifs.

**Accessories and Jewellery of Women** – A female attendant (Plate 6, Fig 4a) is holding a fly whisk. A lady seated under a tree (Plate 5) is holding a flower (Fig. 3a). One of the attendants (Plate 5) is holding a mirror for her mistress (Fig 4c) and the other has a bird perched on the right hand and seems to be feeding the birds. A woman seated seems to be adorning herself with jewellery and is looking into a mirror. The ladies in all miniatures are heavily adorned with jewellery and floral pompoms. The jewellery includes those worn on the head, forehead, nose, earings, necklaces, armlets, bracelets and bangles, finger rings, waist belts, anklets and anklets.

**Summary** - The costume of the males and females mainly consist of stitched garments. The women’s costume consists of the traditional Hindu costume which ranges from the simple (Plate 3) choli, skirt without an odhani to the decorative (Plates 5 & 6) consisting of a choli, patterned lehangas with stylized phentia’s and transparent odhani’s.

The upper garment of the men is quite simple. It consists of a tunic with a fitted bodice fastened at the right or the left side and secured at the waist with a simple patka, an a-line skirt which is knee length with a round hem or slits at the sides. The turban is small and simple in style. The costume could be similar to the description of the kurta - like garments made of fine cotton material, with fastenings at the right or the left side, seen in the paintings from the Sultanate period, whether of the Indo-Persian style or those that are associated with western India, principally Jaina paintings of Laur Chanda in the Prince of Wales Museum of Bombay. These costumes may also be similar to the description of Alberuni (the great mathematician and scholar, who came to India during the 11th century with the early invaders) of the kurtakas worn by Indians which have lappets with ‘slashes’ both on the right and the left sides. Further, this costume (a kurta with a round skirt or with slits on both sides with fastenings on the right or the left side of the chest) is also observed in the miniatures of the Chaurapanchasika, the Bhagwata Purana and the Gita Govinda of the 16th century, as analyzed in the previous section.
Thus, the male costume consists mainly of stitched tunics worn with a \textit{pajama} and small turbans. The dress of women consists of the traditional Hindu Dress – a \textit{choli}, \textit{lehanga}, \textit{phentia} and \textit{odhani}. Thus, it can be said that the costume of the pre-Mughal period of Marwar mainly consisted of stitched and draped garments for men and women. They are similar to the other Pre-Mughal miniature paintings of India in accordance with the review of literature of the period prior to Mughal Influence.
Costumes of Emperor Babur
COSTUMES OF EMPEROR BABUR  
(1526 – 1530 A.D)

There are no works of art that are attributed to the Mughal Emperor Babur as patron, although there are references to the kind of costumes worn in his memoirs, the ‘Baburnama’. His memoirs were originally written in Turki, they were transcribed into Persian by Khan Khanan Abdul Rahim in 1589 and illustrated on the instructions of the Emperor Akbar during his reign. Therefore, the miniature paintings depicting the costumes of Emperor Babur were illustrated during the lifetime of Emperor Akbar. However, the paintings depict the costumes worn by the Emperor Babur and are based on the perception or imagination of costumes by Mughal artists and their patron, i.e. the Emperor Akbar of a time period already elapsed and are the sole source of illustrated information of the costumes during Babur’s reign. Therefore, there is a possibility that there would have been an influence of Akbar’s period on paintings illustrated during that time and this would also manifest in the dresses that were worn in the paintings.

The paintings of Babur are sourced from illustrated Baburnama of the National Museum, New Delhi. Folio 116 of the Baburnama bears a valuable note, declaring that the paintings on it were completed in the forty-second regnal year, which is equivalent to 1598. In addition, the National Museum, Baburnama belonged to the royal library of Akbar. Further, the Baburnama was illustrated between 1595 and 1605.

In the memoirs of Babur, the account of his years in India, Babur mentions a number of Turkish or Mongol garments by name. There are references to a nimcha, resembling a short tunic or undergarment, a jama (a full sleeved upper garment for men) and a yaktahi jama, one without lining, charqab, a gold embroidered garment, a postin or coat lined with a sheep-skin, a jiba or surtout, a chafran or long coat and a tahband, a girdle or belt. Caps of various kinds are also described, reminiscent of the tribes of the region that they came from. There are thus caps called the quaraquiziburk, qalpaq and so on (Goswamy, 1993).

They 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 headdress or the cap. It is no wonder to find the
people of Central Asia during Babur’s age wearing a variety of headgear. The descendants of Timur wore a little three folded turban wound around the head, with a heron’s plume stuck on it to distinguish the monarch from other ranks. Sultan Husayan of Khurasan donned it on ceremonial occasions.

They also placed over their heads the bark, a black sheep skin cap, which was typically Mongol in fashion. The girdle used by Babur and Humayun was composed of a long cloth, wrapped round the waist above the hips. Its ends were usually tucked up in it.

The following is a reference to the costumes of Women given by Humayun’s sister Gulbadan Begam, from a published work on her memoirs of Humayun known as the Humayunama which was written by her on an order given by her nephew, the Emperor Akbar. The subject of the text as described by the author is the description of the clothing of the Muslim women of Babur’s harem during their stay in India and the clothing of Hindu girls as seen by the royal ladies. Highborn or lowborn, Muslim women were covered from head to foot; they wore a long chemise with tight sleeves and over it another, but looser; indeed, sometimes, the royal ladies had four layers of clothes, open at the neck and hemline to show one below the other. The girls wore caps, often with tassels but for married women there was 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. When they went out they covered themselves with long veils, fore-runners of the burqas or, as Gulbadan calls them, “head to foot dresses, ‘though in the Kabul days the veils did not cover the face (Godden, 1980).
ANALYSIS OF COSTUMES DURING BABUR’S REIGN  
(1526 – 1530 A.D)

MEN’S COSTUME

Costumes of the Emperor Babur - The miniatures of the Baburnama show Babur wearing different styles of costumes. The costume depicts an inner garment worn under the upper garment. The costume essentially consists of a long, knee or ankle length tunic (known as jama, peshwaz or farji) and a corresponding overcoat worn with a kulahdar turban. A lower garment is not depicted in most of the miniatures, though there is mention of a loose fitted, lower garment such as a trouser or a shalwar in the review of literature (Ansari, 1974; Blochmann, 1977). The people of Central Asia are said to have invented the trousers because they were useful for men and women having a nomadic lifestyle who spent a lot of time riding (Asimov and Bosworth, 1998). The footwear consists of knee length boots or ankle length heeled shoes. The costume is characteristic of the region of Central Asia, the ankle length costume being suited to the cold climate of that region and the knee length tunics probably worn during the summer season. The costumes are made of the exquisitely crafted textiles of Central Asia aptly suited to a monarch, consisting of tunics made of silk, wool, velvet and gold brocade, embellished with gold embroidery; coats made of wool and silk lined with animal skins or fur; the caps of the turbans made of felt, velvet or leather. In addition, the subject matter of most of the miniature paintings describes events from the memoir of Babur of the Central Asian region. The details of the costumes of the Emperor as depicted in miniature paintings are as follows:

1. **Inner Wear** – An inner garment is infrequently depicted in the miniatures, although there is a reference to an under garment known as a nimcha or nima in the review of literature (Kumar, 1999). Of all the miniatures consulted, the inner garment is illustrated only in one miniature, and only a part of the garment is visible at the neckline and the sleeves (Plate 2). Since only a part of the garment is visible, it is difficult to define the precise shape of the garment. However, on observing the shape of the outer wear and over garments, the inner garment can be said to be a short tunic worn closely fitted to the body, probably with full or half sleeves.
2. **Outer Wear** – It consists of the following garments

- **Jama** – The emperor is depicted wearing an ankle length *jama* (Plate 1). The *jama* is a full sleeved outer wear for men. It has a tight fitted bodice, with its waist seam high, of knee length or longer and flared in the skirt. It has a cross over bodice and is fastened at the right or the left side (Goswamy, 1993). The *jama* of the emperor is fastened at the right side with a waistband (Figs. 1a & 3a). The neckline is finished with a shaped neckband forming a ‘V’ shaped at the neck.

- **Peshwaz** – The emperor is depicted wearing a knee or ankle length (Plates 2-5 & 7) tunic fastening at the centre known as a *peshwaz*. The *peshwaz*, literally meaning ‘open in front’ was of the same pattern as the *jama*, with the difference that it was fastened in the front, in the middle of the chest. It was either fastened with finely carved gold buttons or with buttons worked round with braids. It was knee or ankle length (Ansari, 1974). The garment forms a short ‘V’ shape neckline and is slightly raised. It has a short, raised (Plate 2, Fig. 2a) or turned back collar at the neckline (Plate 4). There are numerous buttons at the front from the neck to the waist (Plates 2, 3 & 5). They are black in colour (Plate 2). In addition to these, large circular fasteners (probably buttons), six in number (three on either side of the front) are seen close to the placket, near the centre front at the centre front. They seem to be decorative rather than being functional in nature (Plate 2, Fig. 2a).

3. **Over Garment** – It consists of the following mentioned below.

- **Farji** – A short sleeved, knee length coat, probably a *farji* is worn over a full sleeved under garment (Plate 6). The *farji* was a long cloak quilted with a seer of cotton and was tied at the waist with a waistband. It was tight fitting over the chest, with a full skirt, opening up to the waist only and with bottom or several fastenings between the neck and the waist (Verma, 1968). The neckline has a ‘V’ shape and is slightly raised. The tunic has a centre front opening up to the waist. The fasteners consist of numerous (seven), small buttons, probably of gold as they are golden in colour or they are small, black coloured (Plate 6, Fig. 2b). The neckline of the *farji* is finished with a turned back collar similar to a rever / shawl collar (Plate 6). The lapels of the *farji* (Plate 6) seem to be of gold cloth as they are golden in colour.
Results and Discussion

- *Qaba* - A short-sleeved, ankle length, plain or ornamented *overcoat*, open at the centre and worn over the ankle length tunic is probably the *qaba* (Plates 1, 3 & 5). According to the Ain-i-Akbari “the *qaba* was generally called *jama-i-pumbadar* and was a wadded coat.” The Persian *qaba* was also a quilted winter garment generally worn over the main dress and has been associated with priesthood. It was loose fitting, full length and open in the front and had no buttons, but had a binding all along the front up to the waist. (Verma, 1978).

The *qaba* has a stand collar of black colour at the neckline (Plates 3 & 5, Fig. 1b) at the back. A number (6-7) of small circular buttons and loops can be seen on either side of the edges of the overcoat near the neck opening (Plates 3 & 5, Fig. 1b). In addition to these, large circular fasteners (probably buttons), six in number (three on either side of the front) are seen close to the placket, near the centre front (Plates 3 & 5, Fig. 3b). They seem to be decorative rather than functional in nature. The sleeve of the overcoat (Plates 1 & 3) has a widthwise slit near the elbow (Fig. 1a). The hand is usually taken through the opening of the sleeve near the elbow while the other part of the sleeve which is long left to hang loosely on the side of the garment. This could be done indoors, and in the outdoor the arm would be taken through the complete sleeve to provide warmth.

The upper garments and the over garment such as the *jama* and the *qaba* seem to be made of a moderately thick fabric suited to the colder climate of Central Asia. Some of the garments have a soft drape suggesting a heavy fabric. According to the review of literature the garments of the people of Central Asia were made of material such as silk, wool, felt and leather, sheepskin and fur. The costumes of the royalty were made of the finest textiles of Central Asia such as the most exquisite silk brocades including *kim-khab (kamka)*, *atlas and taffeta* that were brought from China as early as the fifteenth century and from Merv, *brocaded* (gold-threaded half-silk) *mulham* cloth, from Samarkand, brocade, silver cloth (*simgin*); plush silk velvets such as *kermezi velvet* from Samarkand; fine woollen cloth and garments and leather from Chach, and finest of furs of *sables*, *grey squirrels, ermines* from Samarkand and Khwarazm; from Bukhara, Samarkand various kinds of silk cloth the tunics being lined with silk floss and fur to provide warmth. The garments that were used in winter were quilted with cotton or lined with fur or silk.
floss on the necklines and front openings of coats, etc. The *jama* and the overcoat (*qaba*) are either of a plain solid colour (Plate 5) or patterned with gold brocaded motifs (Plates 1 & 3). The *qaba* is decorated with gold brocaded geometric motifs (Plates 1 & 3). The fabric of the *jama* is (Plate 7) plain except at the back where part of the tunic extends behind. At the hemline there is a broad gold brocaded border.

4. **Waistband** – The waistband is essentially a piece of cloth folded to form a narrow band and wrapped around the waist to fasten the tunic. It is knotted at the centre and the two ends are either allowed to hang at the front or tucked in the waistband. It is also referred to as the *patka*. The *patka* depicted in the miniatures is either single or double. It varies in length from hip length to knee length. In certain miniatures (Plates 4, 5, 6 & 7) the *patka* is single and is probably fastened from a belt at the waist, the ends of which reach upto the knees. The single *patka* is made of a heavily brocaded fabric (Plate 7). The double *patka* is made of two fabrics, one is plain white and the other is gold brocaded (Plate 1). The double *patka* (Plate 2) is made of red coloured plain fabric and the other *patka* is white. A dagger (*jamdhar*, with a straight blade) and curved sword fastened under the waistband is inserted at the left side of the waist.

5. **Draped Garment** – In one miniature, a shawl, double sided, of a different colour on either side is draped across the shoulders (Plate 7). In another miniature (Plate 4) Babur on horseback is depicted with a shawl made of translucent material draped across the shoulders.

6. **Lower Garment** – A lower garment is not depicted in most of the miniatures, though there is mention of a loose fitted, lower garment such as a trouser or a *shalwar* in the review of literature (Ansari, 1974). In some of the miniatures the Emperor is attired in an ankle length tunic and is seated with his legs folded, hence the lower garment is not visible. In other miniatures the Emperor is wearing a knee length tunic as an upper garment with knee length boots; hence the lower garment is again not visible. However, in one miniature the Emperor is riding a horse and is wearing a knee length tunic with knee length boots. Above the knee length boots, a small part of a garment is visible, which probably is a trouser tucked in the boots.
Therefore, it may be possible that instead of a trouser only a knee length boot may have been worn underneath the ankle length tunic. One of the reasons could be that, as the clothing was layered, consisting of least two tunics, an upper and an over garment, consequently a lower garment may have not been required. Further, as these garments were made of heavier and thicker fabrics such as wool, leather or felt being lined with fur, silk floss etc they were suited to provide warmth and a the need for a trouser may not have been warranted.

7. **Headgear** – The turbans of Babur are Persian in style, indicating a Persian influence on the costumes. They are large, (Fig. 4), voluminous and wound around a *Kulah* or cap referred to as a *Kulahdhar* turban. The turban cloth is either plain, sometimes patterned with checks or stripes or usually made of a brocaded cloth. The turban is at times also decorated with a band or ribbon (lace-like) made of gold cloth. The turban (Plate 4, Fig. 4a) is decorated with heron’s plume feathers in the centre or a plume of white egret feathers (Plate 3, Fig. 4b) at the side (Untracht, 1997).

8. **Footwear** – It consists of heeled, knee length boots and slip on, heeled shoes worn with boots (Plates 2, 4 & 6, Fig. 5). High boots (red in colour) or firm stockings (Plate 4) are worn with black coloured heeled shoes. The boots seem to be made of felt, leather or velvet.

9. **Jewellery** – The Emperor is generally not seen wearing jewellery, except for a thumb ring worn on the right thumb and another ring worn on the little finger (Plates 1, 4, 5 & 6). The thumb ring seems to be customarily worn by the Emperor.

10. **Accessories** – The accessories include daggers- a *khanjar* (Plate 7) and a *jamdhar* (Plates 2 & 6), a curved sword (Plate 6), archers rings (*zihgir or shast*) hanging from the waistband (Plate 7), a glove and a hawk (Plate 2).

**Costumes of other Members of the Royalty** – The costume is essentially similar to the emperor. The details are as follows:-

The person (Plate 7) seated close to Babur is his companion Kukultash. He is wearing a long (ankle length) *jama*. A short sleeved coat or *qaba* is worn over the *jama*. There are fringes or loops on both edges of the front till the waist, probably to fasten the overcoat at the front. The turban is medium sized and decorated with a brocaded band of cloth.
In another miniature (Plate 3) the costume of person, Badi u’z-zaman Mirza seated in front of Babur is also similar to the Emperor’s costume consisting of an ankle length peshwaz and an ankle length qaba, with short sleeves, a collar at the back and a turban.

Costumes of Noblemen/ Royal Retainers/ Guards/ Attendants - can be classified into the following types-

i. They consist of a knee or ankle length, long-sleeved jama (Plates 1, 3, 6 & 7, Fig. 6a) with a waistband, trousers (shalwar) and turban (Fig 9). The ends of the knee length jama are sometimes tucked in the waistband to aid in movement (Fig. 7b). A knee length, short sleeved coat is sometimes worn over the jama (Plate 5 - the person standing in black boots near the camels at the top of the painting).

ii. A short sleeved, knee length farji with a front opening to the waist, fastened from the neck to the waist and secured at the waist by a waistband. A full-sleeved, longer length shirt is worn under the tunic (Plate 6 – horseman or guard on the extreme right & Plate 1- person standing behind Khusrau Shah in an orange coat).

iii. Costume of a horse rider (Plates 1 & 7, Fig. 7a) - It consists of a distinct coat (i.e. a tail coat), short-sleeved ending at the hips in the front, with a long tail upto the knees at the back. A long sleeved, under shirt is worn under the coat with a conical cap. A part of another fabric is visible under the shirt of the horsemen indicating an inner garment worn underneath the upper garment (Plate 1).

The turban cloth of the Noblemen is either of a plain fabric or patterned with checks. Sometimes the plain fabric is decorated with a ribbon of gold cloth. The turban cloth of guards and attendants are (Figs. 8 & 9) plain, of light and dark colours. Sometimes they are patterned in checks or stripes. The footwear consists of high boots worn while riding and outdoors. In addition, flat shoes of varying types are worn by guards and attendants.

WOMEN’S COSTUME

Women of the royalty are seen rarely depicted in the miniatures. This is probably because they were strictly bound by the religious tenants of Islam and the purdah system which forbade them to make a public appearance or be seen by outsiders. The
only occasions on which they are seen are at marriage festivities or at birth celebrations. The women mostly depicted in miniatures consist of attendants, dancers and musicians etc. Therefore, not much information can be gleaned from miniatures about the costumes of the women of the royalty. The information that is available is from the review and the rare miniatures in which they are depicted.

**Costumes of Women of the Royalty** – The women of the royalty are depicted in three miniatures (Plates 7, 8 & 9) of the period of Babur. The woman seated in front of Babur (Plate 7, Fig. 10b) is his sister Khanzada Begam attended by maid-servants. In the other two miniatures (Plates 8 & 9) Babur is surrounded by various women of the Harem. The royal women or Begams are depicted wearing a long dress which is possibly of Turkish–Mongolian lineage. It consists of an ankle length gown or tunic, full sleeved with a round neckline that tightly fits the base of the neck. The tunic is probably loose fitted and the sleeves taper gradually to fit tightly around the wrist. The dress seems to have a front opening. The gown is probably made of a moderately thick, soft textured fabric such as wool. A shawl (double – sided, with a different colour on each side) is draped across the shoulders. The lower garment is not illustrated as the figure is shown seated with legs folded. However, there is mention of a trouser or a **paijama** worn by women in the review of literature.

The **Headgear** consists of a conical hat, sloping backwards and tapering towards the tip. A short scarf or a piece of cloth reaching upto the shoulder is attached at the back. The cap is probably made of a stiff material such as felt, leather or animal skin, etc. Jewelled necklaces seem to be worn around the neck but are not clearly discernible. There are large, black pompoms tied around the wrist.

**Costumes of Female Attendants** – There are three maids standing in attendance to Babur and his sister Khanzada Begam (Plate 7, Fig 11). A maid is holding a **surahi** placed in a tray and the other maid is attending to Khanzada Begam. There are four others standing near the periphery of the tent. Their costume consists of the following-

i. **Peshwaz** – It consists of a knee length, long sleeved, round skirted tunic with a high round or long ‘V’ shaped neckline, a centre front opening, a bodice fitted to the waist, i.e., probably a **peshwaz**. A **patka** can be seen under the **peshwaz**, over the
inner garment or over the fastening of the *paijama* or trousers. It seems to be tied at the waist. The lower part of its ends, hanging down to the ankles between the legs can be seen (Plate 7, Fig. 11 a, b - A maid holding a *surahi*). The lower garment consists of a trouser, plain or patterned, worn underneath the upper garment. A narrow width of cloth formed into a band is draped across the shoulders. The cap consists of a conical headdress which gradually tapers towards the top. A veil made of a transparent fabric is attached at the back of the cap which extends upto the shoulders and covers the nape of the neck. A narrow band of cloth seems to extend vertically from the base of the cap at the back.

ii. Variation of a *Peshwaz* - The maid attending to Khanzada *Begam* (on the left of the painting) is wearing a variation of the *peshwaz* which is a knee length tunic with triangular slits or chaks (similar to a *chakdar jama*) at the sides of the hem of the tunic (Plate 7, Fig. 11c). The lower garment consists of a flared, ankle length skirt and the footwear consists of flat shoes covering the foot at the front and without a back flap. The headgear is as described in (i) above.
Costumes of Emperor Humayun
COSTUMES OF EMPEROR HUMAYUN
(1530 – 1539, 1555 - 1556 A.D)

The costumes in this section have been studied from a group of Early Mughal miniature paintings of the sixteenth century. They are attributed to Persian artists employed by Humayun at his Mughal court at Kabul, during his exile from India (he was driven out from India in 1540 by Sher Shah) from 1549 – 55 and subsequent return to India in 1555. The other miniatures from the illustrated manuscript of the Akbarnama (chronicle of the reign of Emperor Akbar) showing Humayun have also been used as source material. The Akbarnama was illustrated during the reign of Emperor Akbar and was completed around A.D 1600. Though, the miniature paintings were illustrated during the lifetime of Emperor Akbar, yet they depict the costumes that were worn by the Emperor Humayun. Therefore, there is a possibility of some influence of the Akbar’s period on the costumes of Humayun.

In Humayun’s period, in terms of the accounts of his reign, there are references to garments like qaba, pirahan, jilucha, jiba, kasaba etc. These references suggest a strong link with their homeland (Goswamy, 1993). Humayun is said to have invented the Taj-i-izzat, a headdress composed of a cap (kulah) and a wrapping cloth (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. Humayun named it Taj-i-izzat. The Khasah Taj – was usually dyed in a single colour, while those of the courtiers were dyed in two, each division in a different colour. It was bestowed as a mark of special favour upon the intimates of the Emperor (Ansari, 1974).

There is a reference to women’s costume in a published work given by Humayun’s sister Gulbadan Begum in her memoirs of Humayun known as the Humayunama which was written by her on an order given by her nephew, the Emperor Akbar. The occasion
Results and Discussion

is a feast for Humayun’s brother Hindal’s marriage given by the mother of the bride, Khanzada Begum (Babur’s sister). The author mentions a list of presents given to the bride which are as follows: “such as had not been seen”. The gifts included ‘nine jackets with garniture of jewelled balls (or buttons), one of ruby, one of cornelian, one of emerald, one of turquoise, one of cat’s eye. Necklaces nine, earrings of rubies, others of pearls”, etc among other gifts. There is also a mention of the headgear of women. It states that married women always wore the high coif with its muslin veil and ornaments of pearls and feathers (Godden, 1980).
ANALYSIS OF COSTUMES DURING HUMAYUN’S REIGN
(1530 – 1539, 1555 - 1556 A.D)

MEN’S COSTUME

Costumes of the Emperor Humayun - The Emperor is depicted wearing a costume similar to that of Babur. It consists of an inner garment or nimcha, an ankle length tunic or a jama fastened at the right side or a peshwaz fastened at the centre. An overcoat or qaba is worn over the tunic. The headgear consists of a hat with a cloth draped around it known as the Taj-i-izzat. A lower garment is not depicted in most of the miniatures, though there is mention of a loose fitted, lower garment such as a trouser or a shalwar in the review of literature (Ansari, 1974). The costume is characteristic of the region of Central Asia which consisted of layered clothing including a number of garments worn one on top of the other. The garments consisted of long tunics or gowns and full sleeved overcoats, worn with trousers and voluminous turbans or caps worn on the head and shoes or boots worn on the foot. As indicated in the review of literature the clothing would be made of the exquisitely crafted textiles and fabrics of Central Asia such as cloths of gold and silver brocade, silk and velvets, the finest wool and fur embellished with gold embroidery and fabrics lined with silk floss and fur; hats made of felt, leather and animal skins etc.

The details of the costume are as follows-

1. **Inner Wear** - An inner garment or vest probably referred to as the nimcha or nima is seen in two of the miniatures (Plates 3 & 5). An inner garment is infrequently depicted in the miniatures because most of the miniatures are either court scenes where the Emperor is attired in a court costume or the others are public appearances of the Emperor where the Emperor would present himself dressed appropriately. In few miniatures the inner garment is visible at the wrist or at the neckline of the upper garment (Plate 5). In the other miniature (Plate 3) long, fitted sleeves of the inner garment tapering towards the forearm are visible under the sleeves of the upper garment.
2. **Outer Wear** – It consists of a *jama* as observed from the miniatures (Plates 2, 3, 4, 5 & 6) or a *peshwaz* (Plate 1a). The *jama* (Fig. 1a, 3-a, b) is fastened on the right side. The *peshwaz* is fastened at the centre front with six, large circular golden buttons up to the waist (Plate 1a, Fig. 2a). The *jama* and *peshwaz* are ankle length, flaring from the waist downwards. It has a fitted bodice, full length sleeves tapering towards the forearm in folds. The tunic could be made of a silk or satin lined with fur, wool or velvet as these fabrics were used extensively at the courts of Central Asia.

3. **Over Garment** - The *over garment* consists of an ankle length, loose fitted, short or full sleeved coat, open throughout the front (Plate 4), raised at the back and lined with fur (Fig. 1b, 2, 3). The over garment is probably the *qaba*. The sleeve of the *qaba* (Plates 1, 2, 3, 5 & 6, Fig. 2b, 3b) has a widthwise slit near the elbow. The hand is usually taken through the opening of the sleeve near the elbow while the other part of the sleeve which is long left to hang loosely on the side of the garment. This could be worn indoors, and in the outdoor the arm would be taken through the complete sleeve to provide warmth. The Emperor holds the edge (Plates 1 & 3) of the sleeve by his hands. This gesture is probably customary with court formality as it is seen in the miniatures where the emperor is seated in a formal surrounding. Another variation in costume is where the Emperor is seen attired in a layered outfit. This costume consists of (Plate 3, Fig. 3a) two overcoats. The first overcoat is a *jama* and has three fourth sleeves and is green in colour. The second overcoat is probably the *qaba* and has short sleeves and is purple in colour.

The *qaba* (Plate 3) has a raised collar and on close observation, an upper flap near the neck of the coat is open. The opening at the front reveals two layers of lining (Plate 3), a lining and an interlining. The *qaba* could be made of a woolen material and could be lined on the underside with fur. The over garment is either made of a plain fabric (Plates 4 & 5) or a fabric patterned with floral motifs which seem to be brocaded or gold embroidered (Plate 3). The over garment (Plate 3) is probably made of velvet or brocaded with silver, lined with black fur and finished with a white fabric that could be silk to provide warmth.

It is evident from the review of literature that exquisite and opulent fabrics of silk and golden and silver yarn, fine cotton fabrics, wool, velvet, fur, tunics lined with silk floss
and fur were used extensively by the royalty and the nobility of the Central Asian region from the ninth century onwards. 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. There were specialized centres which excelled in the production of specific type of textiles: For example, brocades and kermes velvet from Samarkand; brocades and cotton from Nishapur; gold-threaded mulham cloth of Merv; silk cloth, carpets and rugs from Bukhara; from Dizak, high-grade wool and woolen clothing; cotton from Nishapur and Chach, etc.

The Mongolian civilization was exposed to cotton and silk clothing as early as the beginning of the 13th century as they invaded India and China in the 1200s AD. Before this their clothing was essentially made of wool felt, fur, and leather and of some vegetable fibres such as flax, linen and hemp. The rich people wore clothes made of silk and wool and expensive furs brought from various foreign countries. They lined their tunics with silk floss, which is extremely soft, light and warm. The Mongol court had their silk textiles embellished with gold decorations in exotic floral and animal patterns. An example, of a mid-13th century textile known of the Mongol period with winged lions and griffins known as the cloth of gold, has the motifs and background both woven of gold thread, and the outlines of the designs are delineated by a silk foundation woven of one color (Asimov and Bosworth, 1998).

The above mentioned references to textiles reveal the excellence achieved in the skills regarding the production of textiles and clothing at the courts of the Central Asian region. Therefore the costumes worn by Humayun would have been made of the rich and opulent textiles mentioned above. This is confirmed from the paintings analyzed in this section which reflect the magnificence and grandeur of the rich heritage of Central Asia.

4. **Waistband** – The tunic is fastened at the waist either by a waist band, consisting of a narrow band of cloth, (Plate 4), knotted at the centre front and the two ends falling just a little below the waist. Or an ornamented, jewelled, belt made probably of leather and a short, plain patka is fastened from it at the centre front (Plates 3 & 6). The patka could either be gold brocaded or made of a blend of wool and silk.
5. **Lower Garment** – Though some of the review of literature mentions a *paijama* or trouser worn underneath the upper garment, but a *paijama* is not visible in the miniatures of the Emperor (Ansari, 1974). The Emperor is usually seated in most of the miniatures with his legs folded. In one miniature, though the legs are visible in the standing portrait of Humayun but, knee length boots are worn and a trouser is probably not worn underneath. It might also be possible that a *paijama* was not worn ankle length tunics as it may not have been required under the thick upper garments and over coats made of wool, silk and lined with another fabric.

6. **Headgear** - It consists of a pointed hat and a cloth wrapped around it (Plates 1 to 6). The hat is referred to as ‘*Taj-i-izzat*’ and was said to be invented by Humayun (Fig 4). The cloth wrapped around the hat is known as *asabah*. The hat is either of a single colour (Plates 1, 2, 3 & 6) or of two colours, i.e. the base and the tip are of a different colour (Plates 4 & 5). The hat of a single colour was referred to as the *Khasa-Taj* and was meant for the Emperor and for members of Humayun’s close associates. The hats could be made of felt, leather and velvet or a brocaded fabric in gold. The cloth wrapped around the hat, is either of a plain white cloth (Plates 5 & 6) or of a pattern with checks (Plate 3). In other miniatures (Plates 1 & 2) it consists of a golden fabric patterned with motifs, i.e., it could be brocaded with motifs worked in coloured silk yarn. The turban is ornamented with elaborate bird feathers; black egret plumes (Plates 1, 3, 4 & 6, Fig. 2a) and white ostrich feathers (Plates 1, 2 & 5) (Parodi and Wannell, 2011).

7. **Footwear**- As seen in one miniature, they consist of knee length, pointed, heeled boots probably made of leather (Plate 4, Fig. 12).

8. **Jewellery** – The Emperor is generally not seen wearing jewellery. However, in one miniature (Plate 2) one can faintly identify a thumb ring worn on the right hand.

9. **Accessories** – The Emperor is shown holding a hawk on one hand, the hand is covered with a glove (Plate 3), and probably holding a turban ornament (Plate 6) in the other.

**Costumes of the other Members of the Royalty**

**Costumes of Humayun’s Brother Hindal** – His costume in general is similar to that of Humayun. He is identified as the man who holds up a boy’s portrait to Humayun.
(Plate 1a, Fig 5a). His upper garment is a jama fastened at the waist with a narrow band or belt. A narrow strip of cloth is tucked at the left side under the waistband and the two ends allowed to hang freely. The tunic (Plate 1a, Fig. 5a) is probably made of a peach coloured patterned fabric, probably a woven, woolen fabric. The overlapping front neckline is edged with a black border patterned with bright floral motifs. The border fabric could be a woven woolen fabric of velvet embroidered with silk thread. The headgear of Hindal (Plate 1a) is wine coloured and could be made of velvet and it is ornamented with a white plume of feathers similar to Humayun.

**Costumes of the Noblemen** – They are shown attired in basically two types of costumes.

1. **Outer Wear** – It consists of a knee length or ankle length jama (Plate 1, Fig. 5b; Plate 2, Fig. 8 – noblemen on the right side of the emperor; Plate 6, Fig 7a) or peshwaz (Plates 2 & 7, Fig. 9 - noblemen on the left side of the emperor; Plate 5 – white bearded noble sitting in front of the emperor). The upper garment of the white bearded gentleman seated in front of Humayun consists of horizontal loops or ties which are seen on both sides of the front at the chest (Plate 5 – an old nobleman in a white beard seated in front of the Emperor). The trousers taper to the ankles in folds. A shawl is loosely (in open width) draped over the shoulders.

2. **Over Garment** – It consists of a short or long sleeved front opening over-coat probably the qaba (Plates 2, 5 & 7) (For details refer to costumes of Babur). The neckline is either of a round shape (Plate 2, Fig. 9 - the tunics of the two hajjis on the right of the painting) or a short ‘V’ shape. Plate 5 - the black bearded noblemen seated in front of Humayun). The tunic of the black bearded noblemen (Plate 5 - the black bearded noblemen seated in front of Humayun) has a short, raised collar at the neck. The sleeve of the over coat (Plate 2, Fig. 8 & Plate 7) has a widthwise slit near the elbow. The hand is usually taken through the opening of the sleeve near the elbow while the other part of the sleeve which is long left to hang loosely on the side of the garment. This is similar to the one observed in the costume of the Emperor. The fabric of the overcoat could be wool or felt which would provide warmth to the wearer. The fabrics of the overcoat of all the noblemen (Plates 2 & 5)
near the neckline reveal a dark lining indicating that the fabric is lined probably with fur, intended to provide warmth.

3. **Headgear** - It consists of a mixture of turbans and caps. The details are as follows:

   - **Type I** – It consists of a headgear similar to the Emperor Humayun, a hat with an upturned rim around which a narrow band of fabric (Plates 1, 5 & 7, Fig. 7c) is wrapped. Sometimes, the headgear is not adorned with a wrapping cloth (Plates 1a & 5, Fig. 7b – the nobleman standing on the extreme left). The headgear is sometimes adorned with a plume of feathers such as an ostrich or an egret or a group of black feathers (Plate 1a, Fig. 11) (Untracht, 1997; Parodi and Wannell, 2011). The caps of the noblemen could be made of felt, leather, sheepskin or lambskin and lined at the bottom with felt or fur.

   - **Type II** – It consists of a *kulahdar* turban (Plate 2, Figs. 5, 10). The turban is of moderate size, round or oval in shape. In some miniatures one end of the turban fans out in the centre like a fringe. Other turbans are large, round with no end projecting out of the turban. Some of the turbans are decorated with a band of cloth, probably patterned (brocaded) wound around the turban, of a different colour from the turban. Two noblemen (Plate 6 – Noblemen standing at the centre of the miniature with their back facing) are shown wearing large turbans, (probably Persian or of the Ottoman Turks) which are flat at the top and oval in shape. One turban is wound round a *kulah* and the other is wound round a cap with a pointed rod projecting in the centre of the turban (Plate 6, Fig 10). Sometimes the turban is adorned with a plume of bird feathers (Plate 1, Fig 5a, b). The turban of the noblemen attired in an orange tunic is ornamented with black egret bird feathers similar to Humayun’s and white ostrich feathers (Plate 1a, Fig 5b).

   - **Type III** – It consists of small conical caps such as those worn by the two hajjis (Plate 2, Fig. 9) seated to the right of the Emperor. These caps could be made of felt, sheepskin or lambskin and lined at the bottom with felt or fur.

The **footwear** consists of high heeled boots or flat shoes (Plate 6, Fig. 12).

**Costumes of Guards and Attendants** - The costumes are of the following types.
i. It consists of a *jama*, over which a calf length *farji* is fastened at the centre. The *farji* has short sleeves and a centre fastening till the waist. The *farji* has a V-shaped neckline with a short collar at the neckline (Plate 5, Fig 7b – attendants standing on all sides of the Emperor; Plate 1a, the person seated near a horse). The *farji* is fastened at the waist, with a waist band, the two ends of the waist band reach up to the knees. A dagger (*khanjar*) is fastened under the waist band. Knee length, heeled boots are worn under the *farji* and a lower garment is probably not worn. The headgear is similar to Humayun. One guard holding the *sayaban* (Plate 5, Fig.11) has one end of the over coat tucked under the waistband revealing the upper garment and the light coloured lining of the over-garment (Plate 5).

ii. The royal attendants holding the fly whisk (Plate 2), the *sayaban* (Plate 5) and the guards etc are shown wearing either a knee length *jama* or *peshwaz* fastened with a waistband and trousers and small or moderately sized turbans with a shawl draped over one of the shoulders. The guard standing in front of the Emperor (Plate 3, Fig 7c) is attired in a knee length *peshwaz* and a short sleeved overcoat or *qaba* open throughout the front. A dagger and a small pouch are fastened from the waistband. The shoes are flat heeled with the upper covering the whole foot.

iii. Costume of a Horse Rider – The horse-rider is attired in the different tail coat, with an inner garment, calf length trousers and a hat decorated with feathers (Plate 6). This costume is similar to the costume of the horse rider seen in the miniatures of the Emperor Babur. The headgear of the guards and attendants is similar to that of the noblemen above (Fig. 13).

iv. Costume of Children – The miniature depicts three small boys standing behind trees (Plate 1c), watched over by two women. The three children (boys – one of them would be Prince Akbar) are attired in a costume similar to the adults consisting of calf length *farji* worn over a *jama* with full sleeves, girded at the waist with a headgear similar to that of Humayun. The lower garment is not visible as knee length boots are worn under the upper garment.

WOMEN’S COSTUME
The miniature shows a group of women (Plate 1b) who are supposedly sisters and consorts of Humayun closely guarded by eunuchs. The costume is characteristic of Persian/ Turkish costumes. These are mentioned below -

**Costumes of Women of the Royalty** – The costume essentially consists of loose, knee length or ankle length gowns, with a veil on the head fastened with a band (Plate 1b). The ankle length gown is similar to the men’s tunics and is probably the *peshwaz*. The knee length tunic is full sleeved and probably similar to a *farji* and worn over an ankle length gown. In addition to the gowns, there is a short sleeved ankle length overcoat similar to the *qaba* of men worn by the woman at the extreme left of the painting. The overcoat or *qaba* is open throughout the length and is ornamented with probably brocade work at the shoulders.
Costumes of Emperor Akbar
COSTUMES OF EMPEROR AKBAR
(1556 - 1605 A.D)

The miniature paintings of Akbar have been sourced from a published work on the illustrated manuscript of the Akbarnama of the Victoria and Albert Museum, London. The miniatures from the Victoria and Albert Museum, Akbarnama were made while Abu’L Fazl was actually composing his chronicle. The illustrations of the Akbarnama form the last group of miniatures painted at Akbar’s court and were completed around 1600 (Verma, 1978).

The dresses which Akbar inherited from Babur and Humayun, were the jama, the peshwaz, the farji, ulbagchah and shalwar (Ansari, 1974). Akbar brought into fashion many other garments, and adapted them to his own requirements, changing the style of dress completely. He fashioned and designed his own garments.

Under him the takauchiya became very fashionable, in summer and in winter, because it could be stitched out of silk, gold or with woolen material. The takauchiya was a typical, Indian garment, notifying the first change from Central Asian to Indian conditions and also indicating that the Mughals were becoming more Indianized in the true sense of the word. In his age the takauchiya took the place of the jama, which seems to have fallen into disuse. He had his silk garments embroidered in gold. Akbar had a marked preference for woolen material, with the result that he adopted fine-shawls as the fabric for his dresses. He introduced a new fashion of wearing shawls by wearing it in double folds. The wearing of the shawl (double-sided) has been termed by many scholars as 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. The other garment in which he clad himself during summer was the qaba, it was mostly made out of fine cotton material. It continued to be in favour as a summer wear upto to the end of the period under review (Ansari, 1974).

Monserrate writes about the dress of Akbar: “His Majesty’s wore clothes of silk beautifully embroidered in gold. His Majesty’s cloak came down to his hose and his boots cover his ankles completely and he wears pearls and gold jewellery”. Akbar,
whose aesthetic sense was highly developed, employed skilled tailors to improve the style of the costumes in his wardrobe (Ansari, 1974).

“Contrary to the custom of his race, he (Akbar) wore not a hat but a turban in which he gathered his hair.” As he did not cut his hair he needed something in which he could gather them. He adopted a sort of turban, small and light, that held tight around his head (Ansari, 1974). According to Thevenot, the French traveller, Akbar adorned his body with gold ornaments, pearls and jewellery. He stuck into his turban, “for auspicious augury”, a ruby of one colour weighing 9 tanks 5 surkhs. It was valued at one lakh fifty thousand rupees. It was presented to Akbar by Hamida Banu Begam when she first saw Jahangir’s face after his birth. For many years it was worn by Akbar and Jahangir in their respective sarpechs (Ansari, 1974).

According to Monserrate, the Mughal Emperor carried little arms on his person. Most of his arms were kept in the qur khonah. Whenever he rode or sat in audience, the sons of the amirs, the mansabdars and the ahadis carried the qur in their hands or upon their shoulders. Nevertheless, he carried some sort of arm upon his person. He had a preference for carrying the European sword and the Indian dagger (khapwah) with him. The Mughal Emperors in general carried on their person either a khapwah stuck on the right or the left side of the patka or swords which served as sticks (Ansari, 1974).
ANALYSIS OF COSTUMES DURING AKBAR’S REIGN
(1556 - 1605 A.D)

MEN’S COSTUME

Costumes of the Emperor Akbar – The costume mainly consists of a knee length jama or its variant, the peshwaz or the angrakha fastened to the right side (with short ties) or at the centre respectively. The skirt of the jama has a round hem or slits on both sides, visible at the ends of the skirt as uneven projections from the hem of the fabric. The jama is girded at the waist with a waistband, worn with a small, short turban without a cap and a churidar paijama. It is made of lighter fabrics, some of them being translucent or transparent. This costume is significantly different from the loose gowns and tunics and voluminous turbans or an elaborate headgear of Babur and Humayun that were made of heavier and bulky fabrics such as wool and fur. This was the first significant change in the costumes of the Mughals. The costume was suited to the much warmer temperate climate of India. It also indicated an adoption of the styles of costumes prevalent in India. Further, according to the review of literature many significant changes in costumes were introduced by the Emperor Akbar. The Emperor Akbar was a visionary and a philosopher. He was liberal and his policies reflected the open mindedness and tolerance of the Emperor towards his subjects. It also reflected the belief and philosophy of the Emperor, of integrating his own race with that of the people of the conquered land and unifying the two races into a composite whole.

The review of literature of the period of Akbar provides a vast and exhaustive account of the most exquisite fabrics produced of the finest workmanship and unparalleled quality at the imperial workshops established and patronized by the Emperor Akbar. It also mentions the import of other fine fabrics in India from regions best known for their production.

The details of the costumes of the Emperor as depicted in miniature paintings are as follows:

1. **Inner Wear** – The costumes as observed do not depict an inner garment or nimcha in most of the miniatures even though it is mentioned in the review of literature (Kumar, 1999). However, in one of the miniatures (Plate 1) a very narrow band is
visible above the ‘V’ shape neckline of the jama. It is difficult to say with certainty that it is an inner garment.

2. Outer Wear – it can be classified into two categories

- **Jama** - The Emperor Akbar is shown wearing knee-length jama’s fastened under the right armpit with full-length sleeves tapering to the forearm in folds (Plates 1, 2, 3 & 4, Fig. 1a). It is fastened on the right side (Fig. 1a). The skirt has a round hem.

- **Chakdar jama** - The miniatures (Plates 5a & 6, Fig. 1b, 3b) depict a variant of the jama as having two pointed ends, or two slits at the side of the skirt. This is referred to as by many authors as the ‘Chakdar jama’. It is a long-sleeved tunic, but in the style of the early Mughal period, with four long points on the hem (Leach, 1986).

The ties of the jama are not seen in most of the garments of the Emperor. However, on careful observation, very small ties that are translucent are seen on the right side in one miniature (Plate 7). Further, similar ties are seen more frequently in the upper garment and over garments of the courtiers of Akbar. In addition, ties are not seen in the miniatures of the ancestors of Akbar, namely Babur and Humayun indicating that the upper garments may have been fastened at the waist with a waistband. However, ties are clearly seen in the miniatures of Pre-Mughal India of the North Western Region. This indicates that the tunics in India during the Pre-Mughal Period were fastened with ties and the fastening of the jama with small ties by the Mughals may have been initiated by Emperor Akbar probably due to an Indian influence.

The tunic with slits is distinctly different and is not seen in the earlier miniatures of Babur and Humayun. This indicates that the tunic was not a native costume of the Mughals. Moreover, an analysis of the miniature paintings of the Pre-Mughal period (mid sixteenth century- the Chaurapanchasika, the Bhagwata Purana and the Gita Govinda) in India shows the male figures attired in this type of dress (Plates 2-3a). Therefore, it can be said that this kind of a tunic may have been prevalent in India in the mid sixteenth century prior to the onset the Mughals. In addition, it is during the time of Akbar that in some Mughal paintings the jama with slits is seen for the first time. Therefore, it is possible that Akbar may have introduced this style of jama at his court.
Another possibility is that it may have found its way into the imperial court and later given imperial sanction or may have been adopted or permitted to be worn at the Mughal court by Emperor Akbar.

In addition, the costume of Akbar when he was a Prince can be observed from a miniature, (Plate 8) which consists of a *jama* fastened to the right side and tucked inside the riding trousers at the waist. A jewelled belt is fastened at the waist and the trousers are tucked in knee length riding boots. The headgear is of the style of Humayun (since Akbar was a Prince, he wore costumes similar to his father Humayun) consisting of a hat ornamented with a feather and a band of cloth draped around the hat. However, the costumes of Akbar changed significantly after he became the Emperor as has been observed in this section.

- **Angtrakha** – This garment differs from the usual style of the *jama*. The lapel of the *angtrakha* at the front forms a ‘V’ shape up to the waist and has a column of numerous horizontal flaps or loops on both sides (Plates 9, 10 & 12). The neckline of the garment is of a round shape. There is an inner flap between the loops that form a ‘V’ shaped opening at the front. This garment is similar in structure to the *angtrakha* which is a garment of Indian origin. The *angtrakha* is a long, full sleeved outer wear for men. It is closely related to the *jama*, but possibly of native Indian origin. Generally open at the chest and tied at the front, with an inner flap or *parda* covering the chest. It is full skirted and of varying lengths (Goswamy, 1993). This indicates that a garment similar to an *angtrakha* might have been worn by the Emperor Akbar.

The Emperor Akbar was a great patron of the textile arts. Under his patronage skilled master craftsmen gathered from various countries and along with Indian craftsmen produced masterpieces of workmanship. The references to the fabrics used in the making of costumes found in the literature of the Akbar period are very extensive and indicate the use of the most finely woven, rich fabrics of all varieties such as- cotton and silk muslins; silk brocades, brocaded velvets and plain velvets; wool, cotton-silk blends, silk-wool blends and gold and silver embroidered fabrics, etc. This opulence is
however, not illustrated in the miniature paintings of Akbar, but inferences based on references in literature have been drawn and are mentioned below.

In one miniature, the costume including the turban is made entirely of gold brocade (Plate 3). There are references to many types of gold brocades in the list of *Ain-i-Akbari* by Abul Fazl (Blochmann, 1977). In the list of gold material of the imperial wardrobe the brocaded silken fabrics were mainly bought from Gujarat, Europe, Central Asia and some fabrics were brought from China.

The gold brocades bought from Gujarat were:

i. *Tas* (brocade) - In the manufacture of the fabric known as *tas*, the gold or silver wire used is beaten to form the warp to a woof of thin silk or cotton thread (Birdwood, 1971). In another reference it is mentioned as a special kind of a *makhmal* (velvet) fabric which has zardozi work on it. In the list of fabrics of the Ain-i-Akbari, Gujarat is mentioned as the main place for manufacture of such a fabric. The brocades bought from Gujarat were the: *daraibaf* (brocaded silk with a striped or wavy pattern), *shirwani* and *kurtawar* (patterned or striped with gold), etc.

ii. Those bought from Europe were: *mashajjar* (a kind of silk with leaves and branches woven on it), *deba silk* (coloured silk brocade) and *khara* (brocade with moiré antique).

iii. *Khazz* was mostly made in Khuristan (Persia). The term was used for a heavily brocaded as well as plush velvet made of silk and wool.

iv. In addition the *Ain-i-Akbari* also mentions certain material made of gold and silk threads to which the Emperor himself paid attention, these were *zardozi*,¹ *kalabatun*, *kashida*, *qalghai* and *bandhun*, *chhint*, *alcha*, *purzdar*, etc among other type of fabrics.

In two miniatures (Plates 1 & 4), the drape of the *jama* suggests a soft fabric probably silk or velvet etc. According to the list of plain silk and plain velvet fabrics in the *Ain-i-

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¹ Zardozi, Kalabatun, (Forbes, Kalabattun), Kashida, Qalghai are material with gold and silk threads; Bandhnun, are material dyed differently in different parts of the piece, Chhint in our chintz, which is derived from Chhint. Purzdar are all kinds of material the outside of which is plush like.
Akbari, they were brought from places in Central Asia, Europe and Lahore and Gujarat in India. These fabrics include:

i. *Qatifa-yi i Purabi*, was a velvet from Gujarat; *taja – baf, dara – i – baf* are also velvets from Gujarat; *mutabbag* (from Khallukh), *kamkhab* from Kabul and Persia; *tassar* is now chiefly made is Berhampore and Patna. Other fabrics are *sihrang* (meaning changing silk); *qutni* (is material made of silk and wool).

ii. *Tafta, anbari, darai*, from Europe. *Tafta* is properly woven, hence called as *taffeta*. This is a type of velvet or silken fabric in which the colour of the warp and weft yarns is different from each other so that the fabric showed a reflection of each colour. Sometimes, the fabric was constructed of a single type of yarns showed a double shade (known popularly today as shot material or *dhoop-chaun*). For this, the silk was blended in a special manner to form the yarns.

iii. Other fabrics are *sitipuri, qababand, tat bandpuri, lah, misri, sar, plain kurtawar satin, and kapurnur* formerly called *kapurdhur, alcha* (a striped silk fabric) and *tafsila*.

In another miniature (Plate 2) the *jama* is made of fine translucent material. There are numerous folds (Plates 5a, 6 & 12) in the fabric of the *jama*, i.e. the bodice, skirt and sleeve. The fabric is opaque and indicates that the fabric of the *jama* is crinkled and formed into folds or pleats using a fine fabric such as muslin.

The use of a fine translucent material indicates that fabrics suited to the Indian climate i.e. fine muslins, etc. began to be adopted by the Mughals as they started to associate India as their homeland and began assimilating much that was part of Indian culture. These fabrics could be the fine muslins or mixed fabrics of cotton and silk or cotton with silver or gold threads, etc. The list of cotton materials of the imperial wardrobe indicates the use of the following fabrics:

i. *Khasa* - The word “*khasa*” means special for royal purpose and was used as a suffix to anything royal in medieval India. Therefore, *khasa malmal* must have been a superior quality of muslin. According to Ain-i-Akbari\(^2\) this is the most expensive

\(^2\) Abul Fazl, op. cit., p. 100.
cotton material and probably for that reason Abul Fazl gives it the first place in his list of cotton fabrics. Both coloured and white khasa were made (Singh, 1979).

ii. Malmal - This is a fine cotton cloth, used even today for saris and kurtas.

iii. Tansukh - This fabric is similar to malmal, but very fine and expensive and is used for the sari and odhani. In the Ain-i-Akbari this fabric is mentioned in the list of cotton fabrics (Singh, 1979).

iv. Bafta - It was expensive cotton material, woven in Gujarat mainly at Broach and Navasari near Surat. It was one of the main items of 17th century textile trade and therefore the British East India Company’s records are full of references to it. The Ain-i-Akbari lists it with cotton material. Gujarati Varnaka literature calls it “Bhaduchi Basta” and the Chakatta Vamsha Prakash refers it as “Bafta Bhaduchi”. Sabha Shringar also mentions Bafta (Singh, 1979).

v. Mahmudi - according to Dr. Moti Chandra it was the finest variety of muslin of Bengal origin, probably named after one of its rulers Jadu alias Muhammad Shah (1414-1431).

vi. Panchtoliya - This is a very fine, light weight and transparent cotton cloth. There is no extant example of it, but a couplet of Bihari Lal, the court poet of Mirza Raja Jai Singh (1622-67) of Amer helps us to solve this problem. He says that panchtolya was such a fine white fabric that when the nayika wears it, her body looks like the lamp’s light behind a water screen (Singh, 1979).

vii. Other fabrics are: chautar, siri saf, gangajal, bhiraun, sahan, jhona, atan, asawali, jhola, salu and doriva.

3. Waistband – A waistband is fastened at the waist of the jama (Plates 1 & 2). The waistband is also known as the patka. The patka in certain miniatures is single (Plates 1, 2, 7 & 11). In other miniatures there are two patkas, one plain and the other elaborately patterned and of a rich material such as brocade (Plates 3, 9 & 10). In other paintings the jama is fastened by a jewelled waist belt and a patka is fastened from it with the ends falling in front at the centre front (Plates 4, 5a & 6). The references to the fabrics used in the imperial wardrobe in the Ain-i-Akbari mention that mixed fabrics of silk and wool were used for making fotas (lion bands) presumably meaning waistbands.
Regarding the appearance of a double *patka* in the miniatures of Akbar, a single *patka* is observed in the miniatures of the ancestors of Akbar, namely Babur and Humayun. Similarly, a single *patka* is seen in the miniatures of the Pre Mughal period in India, i.e., of the Chaurapanchasika group (Plates 2 to 3). However, a piece of cloth similar to a double *patka* with three ends hanging in the front after being knotted at the centre front is seen in the miniatures of the Pre Mughal Period of Marwar. Further, the first Ruler of Jodhpur contemporary to Akbar, namely Raja Uday Singh is seen wearing a double *patka*. Therefore, it can be said that the double *patka* was probably adopted at the Mughal court by Akbar from the costume of the Rajput Rulers, specifically Rulers of Jodhpur.

4. **Draped Garment** – A shawl (Plate 12) made of a white, translucent material is draped on the shoulders. The fabric is patterned with motifs in the main field (probably geometric) and a narrow widthwise border at the edges. The semi-translucent texture indicates that the material is not woollen and it may not be a shawl. It could probably be a stole.

The Ain-i-Akbari mentions the use of the *Tush Shawl* which is unrivalled for its lightness, warmth and softness. It also mentions that people generally wear it without altering its natural colours. However, the Emperor had it dyed. It also mentions that earlier the shawl was folded up in four folds. Nowadays they are worn without folds, and merely thrown over the shoulder. It also mentions that 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. The review further mentions that the Emperor had a marked preference for woollen material including the shawl, so much so that he commenced the construction of full dresses from the material of shawls. This is however, not corroborated on observation of the costumes of the Emperor Akbar.

Another noteworthy draped garment worn by the Emperor in one miniature consists of a *dhoti*, as is apparent from its appearance (Plate 11). The *dhoti* calf length, is probably made of a striped, woven material and is secured at the waist by a saffron *patka*. The Emperor is not wearing an upper garment, however a transparent (sheer) piece of cloth is draped diagonally over one shoulder. This clearly is a Hindu attire and indicates the
influence of the Hindu’s on the costumes of the Emperor Akbar. It also indicates that when not in the court the Emperor may have worn a dhoti owing to the comfort and ease of wear associated with the garment.

5. **Lower Garment** – The trousers or *churidar paijama* are seen clearly for the first time in the miniatures of Akbar. The *paijama* tapers towards the ankles in folds (Plates 1, 2, 3 & 4). It (Plates 6 & 12) is made of opaque fabrics probably satin or plain silk.

6. **Headgear** - The turban is small, flat at the top and gradually slopes backwards (Fig 2). In one miniature, the turban slopes backwards and forms a larger lobe at the back (Plate 3). The turbans worn by Akbar were referred to as the ‘*atpati*’ turban i.e. meaning that which is made of eight *pattis* or loops (Shiveshwarkar, 1967). The turbans are bedecked with jewelled strings, usually of pearl and decorated with a turban ornament of jewelled flowers (Plate 5a) or a plume of black heron’s feathers (Plates 2, 4 & 6). The references to the fabrics used in the imperial wardrobe in the Ain-i-Akbari mention that mixed fabrics of silk and wool were used for *chiras* (turbans). Another brocaded fabric known as *dupatta* was also used for making turbans. The word *dupatta* and *chiras* is mentioned in the list of gold material of the Ain-i-Akbari indicating that mixed fabrics of silk and gold or wool and gold were used for making turbans.

An analysis of the turban of Akbar shows that, firstly the headgear of the ancestors of Akbar, namely Babur and Humayun were very different, large and voluminous and suited to the colder climate of Central Asia. The turbans, observed of the paintings of the Chaurapanchasika of the Pre Mughal Period in India are small and similar to that of Akbar. Also, the turban of Raja Udai Singh of Jodhpur, the contemporary to Akbar, is small and similar to one of the turbans seen in the Chaurapanchasika. This indicates that the turbans prevalent in the North Western region of India and that of the Rajputs, i.e. Udai Singh of Jodhpur were small and flat. Therefore, it is quite probable that Akbar may have adopted the small Rajput turban as his headgear.
Results and Discussion

7. **Footwear** – The footwear of Akbar is different from the knee length boots and heeled shoes seen in the miniatures of Babur and Humayun. They consist of flat shoes or *juti’s* or *mojris* of various types and (Plates 3, 8 & 11, Fig.10) are probably made of leather or velvet and embellished with silk or gold embroidery.

8. **Jewellery** – The jewellery worn by the Emperor is basically quite simple as compared to his descendants. It is quite different from that of Babur and Humayun who are not seen wearing ornaments. The Emperor is shown wearing a couple of necklaces, finger rings made of precious, stones, like pearls, emeralds, rubies etc. The Emperor holds a rosary (Plate 2) in his right hand. The turban (Plate 1) is decorated with a jewelled floral ornament.

9. **Accessories** – The dagger is usually shown fastened from the waist belt by a jewelled chain. The daggers shown are of two types. These are the *jamdhar* (Plate 2) and the *khanjar* (Plate 1) referred to as the quillion dagger. In one miniature, (Plate 9) Akbar is shown holding a matchlock or handgun called as ‘narnal’ by Akbar as one person could carry it. In the miniature (Plate 2) there are two archer’s rings hanging on the left side of the Emperor’s waistband.

**Motifs/Textile Designs observed on the Costumes** – A combination of geometric and floral designs can be observed on costumes, and largely patkas. The geometric designs consist of a combination of lines, arrows, dots, diamond shaped lozenges. The floral designs consist of floral motifs that are depicted in a stylized form rather than being natural. At times they are connected by scrolls, leaves etc. to form a continuous pattern used to form elaborate borders on the edges of patkas. Designs on the Emperor’s dress are observed in Plate 3 and the patterned patkas can be observed in Plates 2, 4, 6 & 12. Elaborate floral designs can be seen on the costumes of the noblemen and attendants in some of the miniatures (Plates 4a, 5a & 6). The depiction of these motifs is however stylized. In contrast to the costumes, elaborate floral designs with the depiction of motifs being natural and the motifs being interconnected with curvilinear scrolls and trellises are seen in the draperies, such as carpets (floor coverings) and panels of tents,
etc. The designs mentioned above could be woven, printed or embroidered as these techniques were known during that period.

**Costumes of Noblemen** – A common feature in the attire of the noblemen is that most of them are depicted wearing *jama’s* or *chakdar jamas’s* which are knee length (Plates 1, 4 & 5, Fig. 3a, b), with fitted bodices, long length sleeves, fastened at the waist with patterned sashes. A distinguishing feature is the manner of fastening the *jama*. According to the review, Akbar introduced a feature by which a Hindu and Muslim courtier could be identified at sight. He is said to have instructed the tying of the *jama* of the Muslims at the right and the Hindu’s at the left. This feature can be observed in the miniatures where the fastening for the Hindu noblemen is at the left and that of the Muslim noblemen is at the right. For e.g. Raja Surjan Hada (Plate 5a) prostrating before the Emperor is depicted wearing a *jama*, fastened under the left armpit. The ties are numerous and are short in length and are upto the waist. A similar feature is seen in the costume of the noble behind the Raja attired in a pale green *jama* with yellow coloured ties being visible at the left side. These noblemen could be identified as Hindu by the side at which the ties are fastened.

In the miniature (Plate 1), the courtier with its back is identified as Rajput by the earrings is Raja Bhagwan Das. Diagonally behind him, is Raja Todar Mal attired in a green *jama* fastened under his left armpit as for Hindu’s. The courtier standing in front can be identified as Muslim from the fastenings of the *jama* under the right armpit, a couple of fastenings are visible near the waist.

The courtier standing behind Raja Surjan Hada is attired in a yellow coloured *jama* (Plate 5a). Over this is worn a red-coloured *qaba* (Fig. 6b) or overcoat patterned with floral motifs. In addition, another noticeable feature is that there are two slits on either side of hem of the skirt of the overcoat (Plate 5). These slits in an overcoat are seen only in this miniature of Akbar’s period.

A courtier standing behind the astrologer Chand (Plate 4a) is attired in a fur-trimmed overcoat, open throughout the front, probably the *gadar* (Fig. 6a). A striking feature
in these miniatures is the use of a transparent, fine textured fabric (fine muslin) showing that sheer fabrics started being used and were much favoured at the court of Akbar.

The nobleman seated on a horse behind Akbar is attired in a jama (Plate 3), fastened under the right armpit, a waistband, tapering trousers, a patterned piece of cloth folded into a band is draped across the shoulders, the ends hanging in the front. The jama made of a brocaded fabric is patterned with floral motifs, the trousers are made of a check fabric and the waistband and shawl are also made of a brocaded fabric with floral designs. The hat is of the shape of a European hat.

The turbans are similar to that of the Emperor and made of simpler fabrics (Fig 8). The waistbands have elaborate designs on them. They are made of either geometric or floral or a combination of both types of designs. The designs on the borders of the bands are elaborate as that part is most visible. Usually daggers such as the jamdhar or khanjar are fastened under the waistbands with a jewelled string and sometimes small pouches used to keep things are also fastened with jewelled chains at the sides of the waist.

The trousers taper towards the ankles in folds. The footwear consists of different types of flat shoes (slip-on). The upper generally covers the whole foot (Fig. 10). The tips curl inwards and upwards and are sometimes decorated with a fur pompom. The jewellery consists of jewelled necklaces and fingerings and accessories consist of straight swords and canes.

**Costumes of Guards / Attendants** – The Guards and attendants are in general wearing a knee length jama, trousers and shoes or boots with small turbans (Plate 5, Fig. 7a). The guard (Plate 5) standing at the entrance of the tent, identified in a blue jama wears a chakdar jama with two slits on either sides and numerous ties at the right side, till the waist are visible. He wears knee length boots. Another guard (Plate 5), identified in a white jama with his back towards us and holding a stick is wearing a chakdar jama which is lined in a fabric of a different colour, trousers and shoes. This indicates that the
Results and Discussion

The fabric of the *jama* is lined. The attendant (Plate 5a) holding the flywhisk, standing behind Akbar is attired in a *jama* with the ties visible on the right side.

The ends of the *jama* are sometimes tucked (Plate 13a – the guard standing at the entrance of the fort) in the waistband to reveal a bright coloured lining fabric. The horse rider (Plate 9) is shown wearing the distinct tailcoat, short at the front and longer at the back. The *mahout* (elephant rider) holding a stylized elephant goad (Plate 3) is shown attired in a *chakdar jama* with two slits at the sides.

**Costumes of Bodyguard** – The bodyguard in front of the musician (Plate 3) is shown bare chested and wearing only a short flared skirt, reaching the mid-thigh and held in position with a broad waistband, its ends fanning out in the front reaching upto the mid-thigh. He seems to be holding a mace and a shield in the right and left hand respectively. A hat is worn on the head (Fig. 9a).

**Costumes of Musicians / Dancers**

**Male Musicians** – The costumes (Plates 13 & 13a) consist of *jama’s* or *chakdar jama’s*; a *peshwaz* and a tailcoat. The musician (Plate 13, Fig. 7b) playing the *surna* is attired in a knee length tunic probably a *peshwaz* with a V-neck and front opening till the waist. The fastening consists of braids or loops fastened onto buttons. The garment has two slits on either side. Other musicians playing the lute, the drummer and the person distributing alms to the poor wear similar garments. In the British Library Birth scene (Plate 13a), the guard and the person distributing alms to the poor wear similar costume.

The musician walking, along the road playing a lute (Plate 3) wears a distinct costume. He is shown wearing a tailcoat. The front reaches upto the hips. The back of the tailcoat reaches below the knees and is flared. It is fastened at the waist with a band. A translucent band of cloth is seen to be knotted to the waistband at the centre front with its two ends made to hang at the front, the ends reaching the knees. The trousers reach just a little below the knee, and are tight fitted. The hat of a musician is large, elongated and of a distinct shape (Plate 3, Fig. 9b). The footwear consists of flat-heeled shoes of dark-brown colour (Fig. 10). An anklet similar to an armlet is worn at the calves.
Results and Discussion

Male Dancers – The costume of the dancer (Plate 13a, Fig. 7c), holding two swords, consists of a hip-length *peshwaz* with fitted sleeves and a ‘V’ neck opening in the front and calf length trousers. The dress of the dancer holding two swords in the miniature (Plate 4) with its back has a collar similar to the back of the sailor collar. The trousers are calf length.

**WOMEN’S COSTUME**

Women of the royalty are seen rarely depicted in the miniatures. This is probably because they were strictly bound by the religious tenants of Islam and the *purdah* system which forbade them to make a public appearance or be seen by outsiders. The only occasions on which they are seen are at marriage festivities or at birth celebrations. The women mostly depicted in miniatures consist of attendants, dancers and musicians etc. Therefore, not much information can be gleaned from miniatures about the costumes of the women of the royalty. The information that is available is from the review and the rare miniatures in which they are depicted.

The paintings (Plates 4, 6, 6a, 13, 13a & 14) depict the costume of the Royalty, attendants, dancers and musicians. Plates 13 & 13a depict the celebrations in the palace of Fatehpur Sikri on the Birth of Prince Salim or Jahangir. The innermost chamber is of the women or the zenana quarters. The painting gives a glimpse into the inner chambers of the zenana quarters. The birth chamber is confined to the presence of women. It shows attendants serving the queen. The miniature (Plate 6a) depicts the celebrations of the marriage of the son of the foster mother of Akbar, Mahem Anga. The miniature (Plate 14) depicts the celebrations at the circumcision ceremony of Akbar’s sons.

**Costumes of the Women of the Royalty** – The queen (Plates 13 & 13a), the foster mother of Akbar (Plate 6), the Begums (Plate 14), are wearing the traditional Turkish costume i.e. a long gown with a conical headgear and a cloth draped over the shoulders. The queen (Plates 13 & 13a) is reclining on a bed with a sheet draped over her. The only part of the costume discernible is the headgear, which consists of a scarf made of an opaque material, draped over the head and bound by a narrow band. The costume of the other women consists of an ankle length gown or tunic, full sleeved with a round neckline that tightly fits the base of the neck. The tunic is probably loose fitted and the
sleeves taper gradually to fit tightly around the wrist. The dress seems to have a front opening. The gown is probably made of a moderately thick, soft textured fabric such as wool. A shawl (double – sided, with a different colour on each side) is draped across the shoulders. The Headgear consists of a conical hat, sloping backwards and tapering towards the tip. A short scarf or a veil reaching upto the shoulder is attached at the back. The cap is probably made of a stiff material such as felt, leather or animal skin, etc.

**Costumes of Female Attendants** – Their costumes can be classified as being of two types (Plates 13, 13a & 14).

i. **Peshwaz** – It consists of a peshwaz with a long V-shaped opening, the skirt of the peshwaz ends at the knee in sharp points (three points on either side). The V-shaped neck opening on one side has numerous braid like loops (Plate 13, Fig. 11. b, c). The sleeves are short, fitted, and a decorative sash is visible at the front below the garment. The tunic is made of an opaque material. A *patka* can be seen under the peshwaz, over the lower garment or over the fastening of the *paijama* or trousers (Plate 13a). It seems to be tied at the waist. The lower part of its ends, hanging down to the ankles between the legs can be seen (Plate 13). The upper part is concealed by the over garment. However, the whole patka can be seen where the upper garment is made of a transparent fabric (Plate 13a). There is a thin diaphanous, short *odhani* draped over the head falling till the hips. The trousers taper towards the ankles. Along with the jewellery on the hands and earrings, pompoms are worn on the wrist. A variation of this costume is a skirt with a round hem. In another miniature, a similar costume is worn but the material of the garment becomes diaphanous, (Plate 13a) showing the trousers and the sash being fastened at the waist. The *odhani* is transformed into a thin narrow band-like material and draped over the shoulders. A conical-shaped headgear (Plate 13) decorated with an ornament is worn on the head.

ii. **Ankle Length Gown** - The second type of costume consists of an ankle length, long tunic or gown (Plates 13, 13a & 14) made of an opaque material, with a fitted bodice, a raised round neckline and long or short fitted sleeves, i.e. a typical Turkish costume. In certain miniatures (Plate 13), the garment has short sleeves and under it full length sleeves of an inner garment can be observed. Another woman, holding a child in her lap is attired in a gown with short sleeves and an inner garment is not
worn underneath. The headgear consists of a conical cap (known as a Chagatai hat) to which a hip length veil made of an opaque material is attached at the back. Another garment i.e. a shawl is draped across the shoulders or draped on the head.

Female Dancers and Musicians - The miniatures (Plates 4, 6a & 12) depict female dancers and musicians. The costume is the same as that (i and ii) of the female attendants mentioned above. A different kind of costume worn is mentioned below.

i. A choli, a tiered skirt and a paijama – The two dancers (Plate 12) are wearing a short back less choli: consisting of a high neck at the front and fastened with a tie string at the back; a knee length tiered skirt, a paijama and a cap on the head. One of the dancers also has a transparent odhani of red colour draped on the right shoulder. Tasseled edges of the drawstring of the skirt are fastened at the centre of the waist. The jewellery consists of earrings, necklaces, armbands, bangles and anklets. A pair of black pompoms is fastened on the wrists and the shoulders. There are two women standing behind the dancers dressed in a similar costume. This kind of costume is not seen in other miniatures and according to the textual reference these courtesans were brought from Mandu after the defeat of the governor of Malwa by Akbar’s armed forces.

Thus, the costumes of Akbar though similar in cut and style are significantly different from that of his predecessors Babur and Humayun. The points of differentiation are as follows:

i. The garments of Babur and Humayun were ankle length and consisted of at least two types of over coats worn over the tunic. They were made of heavier fabrics of silk, brocade and wool; the fabrics were lined with silk floss or fur to provide warmth. The costume consisted of layered clothing, i.e. one or two over coats were worn over the upper garment.

ii. The upper garment of Akbar is shorter in length and consists of a single garment or jama fastened at the waist and flakes out to the hem. It is knee length compared to the ankle length tunics of Babur and Humayun. It is made of lighter varieties of brocades, silk, velvets and mixed fabrics of various fibres such as silk-wool, silk-cotton etc suited to the tropical climate of India. The ties of the jama of Akbar are very small, translucent and are seen on the right side in one miniature (Plate 7). In
addition, ties are not seen in the miniatures of the ancestors of Akbar, namely Babur and Humayun indicating that the upper garments may have been fastened at the waist with a waistband. However, ties are clearly seen in the miniatures of Pre Mughal India of the North Western Region. This indicates that the tunics in India during the Pre Mughal Period were fastened with ties and the fastening of the *jama* with small ties by the Mughals may have been initiated by Emperor Akbar probably due to an Indian influence.

iii. One particular upper garment worn by Akbar is different from that worn by Babur and Humayun. The upper garment listed as (ii) *angrakha* has a different style of fastening at the front as compared to other garments. The lapel of the front of the upper garment has numerous rows of flaps or loops on both sides of the front up to the waist forming a V shape. These may fasten at the centre front. This garment may be the *angrakha* which is said to be of Indian origin. The miniatures (Plates 5 & 6) also depict, the *jama* as having two pointed ends, or two slits at the side of the skirt. This is referred to as by many authors as the ‘Chakdar jama’. It seems that this garment was prevalent in India during the pre-Mughal period and may have been adopted at the Mughal Court or given royal sanction to be worn as one of the court costumes.

iv. Waistband - A single *patka* is observed in the miniatures of the ancestors of Akbar, namely Babur and Humayun. Similarly, a single *patka* is seen in the miniatures of the Pre Mughal period in India, i.e., of the Chaurapanchasika group (Plates 1-2). However, a *patka* similar to a double *patka* with three ends hanging in the front after being knotted at the centre front is seen in the miniatures of the Pre Mughal Period of Marwar. Further, the first Ruler of Jodhpur contemporary to Akbar, namely Raja Uday Singh is seen wearing a double *patka*. Therefore, there is a possibility that the double *patka* was adopted at the Mughal court by Akbar from the costume of the Rajput Rulers, specifically Rulers of Jodhpur.

v. Over garment – The costumes of Babur and Humayun consisted of a number of over garments and sometimes more than one coat was worn over the upper garment. In the case of Akbar, although there are a couple of references in literature to over garments worn by Akbar, he is not depicted wearing such a garment in the miniature a painting indicating that an over garment was infrequently used by him.
vi. Turbans - The turbans are smaller and flatter as compared to those worn by Babur and Humayun. The turbans of Babur and headgear of Humayun were of Persian or Central Asian origin, large and voluminous. The turban of Babur consisted of a cap (kulah) around which the turban cloth was wound and was known as the kulahdar turban. That worn by Akbar shows an Indian influence. The turbans worn in India prior to the Mughals were simpler and smaller although they are different from the turbans worn by Akbar. The turban of Akbar fits closely around the head and is worn without the kulah. It is made of plain, patterned fabrics of silk and wool and brocaded fabrics and is decorated with a floral turban ornament ending in a plume of heron’s or egret feathers (Plates 1, 2, 3, 4 & 5) (Untracht, 1997, Parodi and Wannell, 2011). It is quite probable that the Emperor Akbar may have simplified or modified the turban style of his ancestors according to conditions prevailing in India, considering the styles he may have observed in India.

vii. Footwear – The footwear of Babur and Humayun consisted of knee length boots worn with heeled shoes. The Emperor Akbar is depicted seated in most miniatures and hence his footwear is not illustrated. However, in one miniature (Plate 11) the Emperor is standing and his shoes consist of juti’s with a broad sole. The upper covers the foot and the shoes are without a back flap. The upper seems to be embellished with gold worked embroidery. The footwear of the noblemen, guards and attendants consists of different types of flat shoes (slip-on). The upper generally covers the whole foot. The tips curl inwards and upwards and the back flap turns outwards and sometimes are decorated with a fur pompom.

viii. Further, compared to his successors, the Emperor Akbar seems to be attired in comparatively simple clothing and jewellery. In some of the court scenes depicted in miniatures, the jama is of a fine transparent fabric such as the Dacca muslins; but on other occasions it is of a thicker material. This material could be plain or brocaded silk or wool. In some miniatures the jama is heavily patterned indicating a heavily ornamented brocaded fabric in gold. But the review of literature states the Emperor’s preference for woollen clothing, and particularly the shawl. In addition, a detailed list of fabrics made of gold brocades, silks, velvets, fine cotton muslins and woolen fabrics is provided by the Ain-i-Akbari. But, the use of such fabrics is difficult to corroborate on observing the miniatures. It also states that the Emperor
paid specific attention to certain material such as zardozi, kalabatun, kashida, qalghai which are made of gold and silk threads; and bandhun, chhint, alcha, purzdar, etc. Again, details such as these are difficult to corroborate on observing the miniatures.
Costumes of Emperor Jahangir
COSTUMES OF EMPEROR JAHANGIR
(1605 - 1628 A.D)

The miniature paintings of Jahangir have been sourced from various published works of the Mughal albums illustrated during the reign of Emperor Jahangir and published works of the Jahangirnama (biography of the emperor). Some of the miniatures are sourced from the Padshahnama (state biography of Shahjahan) as they depict contemporary paintings of the Emperor.

The memoir of the Emperor mentions the following: - Jahangir reserved for himself a particular dress consisting of nadiri, tus shawl, batugiriban, qaba of Gujarati satin, chera and waist-belt woven with silk and interwoven with gold and silk threads. He addressed that no one should wear the same unless it was bestowed upon him by the emperor. In addition there are a number of references to the presentation of costly gifts to noblemen as a mark of favour that included jewelled daggers and swords embedded with precious stones, jewelled turban ornaments, jewelled tunics made of gold spun fabric or the charqab (Thackston, 1999).

According to Thevenot, the French traveller, Jahangir had a preference for fashionable dresses that were profusely adorned with costly rubies, pearls and diamonds, and his rich turban had been specially designed and decorated. He wore more jewels than his father. He had a ring on almost every finger of his hands (Ojha, 1975). Every day he bedecked himself with diamonds of great price, rubies and pearls, which were “of extraordinary greatness and exceedingly high value”. Around his neck hung, long chains of pearls, emeralds and rubies. His arms were decorated with armlets set with diamonds. On his wrist he wrote “three rows of different sets of pearls. The jewel which he wore once he never wore again “till its time become to year again”. Thus his jewels were divided according to the days of wearing. His turban was wreathed about “with chains of great pearls, three double”, which also contained “fair diamonds and rubies”

The European traveller, Sir Thomas Roe thus describes the dress of Jahangir: “On his head he wore a rich turban with a plume of heron’s feathers, not many, but long. On one side hung a ruby unset as long as a walnut and on the other side, a diamond as large, in
the middle an emerald like a heart much bigger. His staff was wound about with a chain of great pearls, rubies and diamonds drilled. About his neck, he wore a chain of three strings of most excellent pearls, the largest I ever saw. About his elbows armlets set with diamonds and on his wrist three rows of several sorts, his hands bare, but almost on every finger a ring. His gloves, which were English, were stuck under his girdle. His coat was of cloth of gold without sleeves upon a fine cloth as thin as lawn. On his feet a pair of buskins embroidered with pearls, the toes sharp and turnings up.”

He also wore earrings so that he could be openly enrolled as the slave of the revered Khawaja of Ajmer. These became so popular at the court that ‘both those who were in the presence and some who were on the distant border diligently nearly made holes in their ears and adorned the beauty of sincerity with pearls rubies (Ojha, 1975).
ANALYSIS OF COSTUMES DURING JAHANGIR’S REIGN
(1605 - 1628 A.D)

MEN’S COSTUME

Costumes of the Emperor Jahangir - The illustration of the miniature paintings depict that costumes during Jahangir’s reign became more glamorous, sumptuous and decorative. Under Jahangir, the fashions of his father were adopted by himself as well as by his court. There was a greater emphasis on ostentation and it depicted the luxuries of imperial court life. The costumes became more elaborate and detailed. The costume consisted of a calf length jama fastened at the right side with longer ties. It was bound at the waist with an elaborate double patka. The double patka, consisted of a shorter plain white patka made of a soft cloth, worn in conjunction with a longer elaborately patterned brocaded patka. An elaborate turban and a churidar paijama were worn. A hip length sleeveless jacket known as the nadiri was worn over the jama. The footwear consisted of flat shoes or juti’s made of leather or velvet or knee length boots.

The costume of Jahangir as observed in the miniature paintings consisted of the following garments-

1. **Inner Wear** – Though there is a reference to an under garment such as a nimcha or nima (Kumar, 1999) in the review of literature, an inner garment cannot be observed in the miniatures of Jahangir. It may be possible that an inner garment was not worn.

2. **Outer Wear** – It consists of a calf length jama. The neckline of the jama is raised and a high stand collar is attached to the neckline. The neckband forms a V-shaped neckline close to the base of the neck. The width of the neckband gradually becomes broader from the neck to the armhole. The jama is tied in the middle of the armhole as against being tied under the right armpit during Akbar’s reign (Plate 1). The ties of the jama are longer, broader, of a specific shape (broaden from the base to the tip) and are made of a translucent (Plates 1 & 2, Fig 1) or a contrast coloured...
Results and Discussion

fabric (Plate 7). It is quite probable that only the first and the last ties were functional, the remaining being purely decorative (Plates 1 & 2).

During Jahangir’s reign the silhouette of the jama became less flared and the garment became more structured (Plate 2). Its length increased to the calves. The neckband became higher and broader. The ties are longer and of a defined shape. The use of transparent, fine, figured fabrics was in vogue as the emperor is observed attired in jama’s made of such material in a number of the miniatures (Plates 1, 2, 3, 4, 5, 6 & 12). The different variations in the translucent fabrics observed are as follows:

In one miniature the fabric is (Plates 1 & 12) plain, translucent, white such as silk gauze (a sheer, thin, white, stiff fabric of silk) with a slight sheen which could be a mixed fabric of cotton and silk or cotton and gold thread. In some other miniatures, the fabric (Plates 2, 3 & 4) is transparent, white but a figured fabric: the jama (Plate 2) is ornamented with a narrow border on the hem worked in golden floral motifs; the jama (Plate 3) is patterned with small, multi coloured geometric motifs which could be worked in different coloured supplementary silk weft yarns and the hem of the jama seems to be edged with a golden border made of supplementary warp zari yarns. The fabric (Plate 4) is similar to the fabric of Plate 2 and is patterned with small floral motifs worked in gold.

The fabrics of the above mentioned textures seem to be the exquisite silk muslins of Dacca of the Mughal period which were given poetical names such as ab-rawan, or running water; baft-hawa or woven air and shabnam, or evening dew to convey their exquisite finess and delicacy. They could be the gold tinsel printed fabrics known as chhint (Plates 2 & 4).

According to Sir Gorge Watt, “A popular method of testing finess was to ascertain if the piece of cloth could be passed through a lady’s finger ring.” Further, in the time of Emperor Jahangir, muslins 15 yards long by 1 yard in width were made that weighed only 900 grains. Tavernier has stated that the ambassador of Shah Safy (A.D. 1628-1641), on his return from India, presented to his master a muslin turban 30 yards in length, so exquisitely fine that it could be scarcely be felt by touch. These fine muslins are classed under the generic term of Mulmul khas or “king’s muslins”. These could be made in lengths of 10 yards and one yard in width, containing from 1000 to 1800 threads in the warp. These could only be made during the rainy season, the moisture in
the air allowing the very fine thread to be woven, and would take a weaver almost five months to complete (Mehta, 1960).

Besides other fabrics such as striped muslins called dorias; chequered muslins or charkana and figured muslins or jamdani were also made at Dacca among other places (Birdwood, 1971). According to the classification of kinkhabs (gold brocades) by Sir George Watt into four classes, the fourth is classified as “Silk gauzes or muslins with certain portions in gold or silver thread with or without gold borders and end pieces sewn on to them.” These are known as the abrawans, meaning “flowing water”. Mr. Gorge Birdwood, has listed a fabric by the name of Silk Muslin (malmal), and net (dalmiyan) made chiefly for stamping with gold leaf, and manufactured in Punjab in the list of principal places of silk manufacture in India (Mehta, 1960).

The jama (Plate 7) is made of an orange coloured fabric ornamented with large floral motifs with foliage. This fabric could presumably be the exquisite brocades, or satins, or velvet fabrics embroidered in gold embroidery or tinsel printed in gold known as chhint. Mr. Birdwood, in his book has given a detailed list of silk fabrics along with the place of manufacture and characteristic of each of the fabrics which is as follows:

i. The fabrics produced at Punjab are - gulbadan is native to Punjab and is a striped fabric usually a scarlet stripe with another colour; daryai is a plain silk fabric and if shot with two colours it is called dup-chaun, “sunshine and shade”; checked silks are called charkhana; silk lungis and khesis are enriched with a border of gold or silver; figured or damasked silks are called suji khani; satin or atlas is still imported from Russia owing to its superior durability to the flimsy sized satins of England and France. Flowered satin, (mushajjar, i.e. laid out with trees) is the favoured denomination; satin from China, velvet from Central Asia, and Persia, and crimson silk from called debai Rumi from Turkey, and the famous Andijan silk called rumal Andijan of Central Asia are also imported.

ii. In the North-Western provinces Benaras is one of the chief places of brocade or kincob or kinkhab manufacture. It is known as the Indian “fabric of dreams”. Other places that were famous for the production of gold brocades were Ahmadabad and Murshidabad. Like the muslins, Indian kinkhabs are known by names of poetic
fancy – “ripples of silver” (*mazchar*), “sunshine and shade” (*dhup-chaun*), “nightingale’s eyes” and “pigeon eyes” (*bulbulchasm* and *halimtarakshi*) and “peacock’s neck” (*murgala*).

Sir George Watt has classified the *kinkhabs* as follows:

i. Pure “cloth of gold” or “cloth of silver”.

ii. Brocades in which the silver and gold occupy the greater part of the surface and the coloured silks show in a few places to emphasise the design. These are the true *kinkhabs*, generally too heavy for making articles of clothing, but suitable as curtains, wall coverings, caparisons, *howdah* cloths, etc.

iii. The *baftas* or *pothans* in which the greater part is made up of closely woven silk, and only selected parts of the design are in gold or silver. The fourth are the silk gauzes mentioned previously.

Some other types of cloth are the *elaicha* of mixed cotton and silk made at Surat and *bafta* of *tasar* silk in the warp and cotton in the weft made at Bhagalpur in Bengal. Besides, there are many centres for the manufacture of gold and silver lace, gold and silver wire, and the wire being used either round, or flattened *badla*, or twisted round silk *kalabattun*; gold and silver foil, spangles, and other tinsel, for trimming shoes and caps, edging turbans, stamping muslins and chintzes, embroidering shawls, and other woollen and silk fabrics, weaving into brocades, and the manufacture of gold and silver cloth of tissue. The important centres for the weaving of gold and silver lace are – in the Punjab, Delhi is the great place for this craft and others places are Lahore, Murshidabad, Ahmedabad, Surat, Lucknow in Oudh and Poona (Birdwood, 1971).

3. **Over Garment** – It consists of a sleeveless jacket, the details are mentioned below.

- **Nadiri** - It is a sleeveless jacket, (Plates 3 & 4) hip length or calf length (Fig 2). The *nadiri* was a sleeveless jacket worn over the *qaba*, it was restricted by the emperor to himself and to certain others to whom he gave royal sanction. “Its length is from the waist down to below the thighs, and it has no sleeves. It is fastened at the waist with buttons…” (Kumar, 1999). It has a raised round neckline. The jacket (Plate 3) is made of a green coloured silken fabric. It is finished with a golden brocaded border at the neckline, hemline, slits and at the sides. It (Plate 4) is made of a brocaded fabric of multicoloured vertical
stripes and horizontal end pieces projecting behind the neck and over the shoulder. The jacket is fitted and the neckline is high and fits close around the base of the neck. The jacket has stiff parts projecting behind the neck and over the shoulder.

4. **Waistband** - The *patka* became more elaborate, its width and length increased in comparison to the *patka* of Akbar. A double consisting of two *patka’s* became a regular feature at the court (Plates 1, 2 & 3). One *patka* was of a plain white soft cloth, shorter in length, worn in conjunction with an elaborately patterned brocaded *patka*. The designs on the *patka* usually consisted of intricate floral patterns or a combination of geometric and floral patterns (Plates 5, 6, 7 & 12). The various styles of the double *patka* observed are as follows:

In some miniatures, one of the double *patka*, i.e., the longer one is probably made of a heavily brocaded or embroidered fabric in gold (Plates 1 & 2) and the shorter *patka* (Plate 1) is tie-dyed (known as *bandhani*) in red, green and the resisted areas are of white colour. The fabric could be satin or silk. The ends of the *patka* have a narrow width border finished with a tasseled fringe. In another miniature, both the *patkas* (Plate 3) are intricately patterned with a geometrical design consisting of a latticework of diamond shaped lozenges.

The account given by European travellers to the court of Jahangir is as follows – Jahangir wore embroidered girdles, whose two ends hung quite low, as low as the knees. Sometimes his English gloves were stuck in it. His buckler was studded with diamonds and rubies. He used gold belts too. He reserved for himself “a waist band woven with silk, in which were interwoven gold and silver threads” (Ojha, 1975).

5. **Lower Garment** - The *paijamas* are made of plain or patterned fabrics ornamented with motifs or a striped material (Plates 1 & 2). The stripes are of various colours such as: - of white, red and green colour interspersed by thin strips of gold or silver (Plate 1); gold and off-white stripes alternating each other (Plate 2). The hem of the trouser is finished with a binding of red colour (Plate 2). The references to striped silk fabrics indicate names such as *daraibaf* (brocaded silk with a striped or wavy pattern) and *gulbadan* is another striped fabric usually of a scarlet stripe with another colour.
6. Draped Garment – A draped garment such as a shawl or a sash is not seen in the miniatures of Jahangir indicating that a draped garment may not have been worn. The review of literature, though mentions that the emperor reserved for himself a tus shawl among other items of clothing.

7. Headgear - The turban is slightly larger and looser than that of Akbar’s, although it tightly fits the head. It is lobular with a medium sized lobe at the front and a larger sloping downwards at the back and bound by a transverse band (Fig. 3). As mentioned in the review a variety of fibres were used to make the turban cloths, such as silk and wool or silk and gold, etc. The turban is ornamented in the following manner: - It is decorated (Plates 1 to 4) with jewelled strings of pearls and precious stones, a small turban ornament at the front and a kalghi consisting of three black heron’s plume feathers with the ends drooping at the back with pearls attached at the ends (Fig. 3).

A variation of the turban is observed in Plate 4. The headgear (Plate 4, Fig 3) consists of a helmet instead of a turban. The helmet is decorated with a sarpech and ostrich feathers (white) at the left side and another ornament containing a plume of black egret feathers decorated at the end with heron’s feathers at the right side (Untracht, 1997; Parodi and Wannell, 2011).

8. Footwear - The footwear consists of elaborately patterned shoes (juti’s or mojris), probably embroidered in gold and silk thread and made of leather or velvet (Plate 1). The footwear (Plate 4) consists of tall riding boots of red colour, worn with heeled shoes of white colour.

9. Jewellery – The jewellery of the emperor is quite elaborate as compared to that of Akbar which was simpler. It consists of earrings, rings, bracelets, elaborate jewelled necklaces of pearls, rubies and emeralds set in gold with pendants of precious stones (Plates 1, 2 & 3).

10. Accessories – They consist of a straight sword, a jewelled rosary, a small dagger and archer’s rings (Plate 1, Fig 4); a curved sword and a dagger are fastened from the patka (Plate 2); the emperor is holding an Orb (Plate 2) with an inscription on it and a key placed on top on a keyhole (the Orb is a symbol of power and is an
Results and Discussion

element of imperial iconography employed in the portraits of Jahangir); a circular shield is fastened at the left side with a belt slung diagonally over the right shoulder; the emperor is holding an Orb, above the orb is the imperial seal bearing the names of Timur and his descendants; surrounding the seal is the Timurid Crown (Plate 4).

The account given by European travellers to the court of Jahangir is as follows - According to Sir Thomas Roe, Jahangir liked English sword. He ordered Roe to send a man, who would tie the scarf and the sword “in the English fashion”. The order, was obeyed and he, in great pride, walked up and down “drawing and flourishing”. According to Sir Chaplin Terry, “His swords and daggers were studded with diamonds and other precious stones”. He once ordered Ustad Puran and Kalyan “to make dagger hilts out of walrus that was approved at the time”. Such a dagger, with the new hilts, was known as the Jahangiri. He girdled it “auspiciously and with joy” round his waist (Ojha, 1975).

Costumes of other Members of the Royalty

i. The costume of the Prince Khurram sitting on one side of a gold weighing balance (Plate 5) consists of a jama made of a translucent figured fabric in gold. A sleeveless, hip length brocaded jacket is worn over the jama. At the waist there seems to be a jewelled belt from which two patkas are fastened. There are two types of patkas. One is of a lighter colour and a plain white fabric and the other is made of a patterned fabric. The turban is similar in style to the emperor and is decorated with a band of stringed jewels. The jewellery consists of earnings, necklaces of precious stones such as pearls, emeralds and rubies.

ii. This is the miniature of Prince Daniyal (Plate 8, Fig. 5), Jahangir’s younger brother. He is shown attired in what is referred to as a chakdar jama with three slits on either side. The wearing of the chakdar jama seems to have declined after the reign of Akbar. The ties are numerous, long, the length similar to the length of the ties in other miniatures. At the waist is the characteristic Jahangiri or double patka. The trousers are of dark purple colour, probably of silk. The turban is short tied round a
central structure, flat in the front and at the top, the edge of one end of the turban cloth is visible as a fringe on the top.

The footwear consists of flat shoes without a back flap, of brown colour with a floral motif across the instep. The instep or the upper covers the whole foot. A dagger (jamdhar) is tucked under the patka and a jewelled stringed necklace is worn.

Costumes of Noblemen – The costumes are basically similar to the costume of the Emperor in terms of style, structure, texture of fabric, ornamentation, nature of jewellery and accessories.

i. The elderly sheikh (Plate 2a, Fig 6) is shown wearing a long, (Turkish costume) loose tunic, with long, loosely fitted sleeves tapering to the forearm. A shawl is loosely draped over the shoulders with the ends falling in front till he knees. The turban is large, voluminous and is wound diagonally around the head with one end hanging at the back till the waist. The drape of the tunic indicates a medium weight fabric probably cotton or woollen and the shawl also indicates a woollen fabric. The footwear consists of flat shoes made of dark brown leather. The upper covers the toes and the back flap covers the ankle.

ii. Inayat Khan (Plate 9, Fig. 9) was one of the most intimate attendants and aid of Jahangir. The portrait shows him dressed in an exquisitely worked fine silk or satin jama, ornamented with small geometric motifs. At the waist is the typical Jahangiri double patka decorated with large geometric motifs. The paijama is made of an orange coloured figured silk and embellished (embroidered) with human figures attired in costumes of Central Asian origin. The turban is short, closely fits the head and is oval in shape. The turban seems to be wound around a central structure fitting the head as is visible in the portrait of Prince Daniyal. The shoes are made of silk or velvet and are exquisitely embroidered. A dagger (khanjar) is tucked under the waist and pearl earrings and rings are worn on the little finger of both hands. The noble is holding the alam or standard (the royal flag) wrapped in richly decorated fabric probably worked in gold. The fabric is ornamented with human figures probably of Central Asian origin.

iii. The portrait is of the aged Abd-er- Rahim Khan Khanan (Plate 10, Fig. 7), one of the chief nobles of the Mughals. The noble is dressed in a plain white translucent
calf length *jama*, a double *patka* and *paijama*. The turban is of medium size, oval shape and made of a plain white fabric that is bound by a broad transverse band. A double-sided shawl of two colours is draped across the shoulders. The shoes are without a heel, of red colour made probably of leather with a back flap covering the ankle and the upper of the shoe covers the whole foot. The noble is holding a small tray that probably contains a jewelled ornament to be presented to the emperor.

**Costumes of the Courtier** - The scribe (Plate 11, Fig. 8) is attired in a *jama* made of a translucent fine material probably muslin. Numerous ties are seen at the right side and are of a distinct shape similar to the Emperor Jahangir. At the waist are double *patkas*. The trousers are visible under the translucent *jama*. The turban cloth made of a striped fabric seems to be wound around a central structure that fits the head tightly and ends in a fringe opening like a fan.

The footwear consists of flat shoes, without a back flap. The upper is of dull green colour with four knots in the centre and covers the whole foot. The shoe could be made of leather.

**WOMEN’S COSTUME**

The costume (Plates 12, 13 & 14) is significantly different from the Turkish costumes of women observed in the miniatures of Akbar. Firstly as it depicts the Hindu costumes consisting of a *lehanga*, *choli* and *odhani* (Fig. 10) along with the Muslim costumes consisting of long, loose gowns worn with a conical headdress and a veil attached to it. Secondly, in terms of not only the style of dresses which employ the type of fabrics contemporary with the period of Jahangir but also the jewellery of the women which has changed significantly from the period of Akbar. This change in the costumes mainly took place because the emperor Akbar took Rajput Princes in marriage and allowed the observance of Hindu customs and beliefs by the princesses in the Mughal court. The presence of the Rajput princesses in the Mughal Harem must have led to an awareness of the Rajput women’s costume (consisting of a *lehanga*, *choli* and *odhani*) which was sartorially more refined and evolved, therefore resulting in the adoption of the Hindu costume by the Muslim women. The costume worn by women in the miniatures of Jahangir is as described below:-

139
Costumes of the Women of the Royalty – The woman being embraced by Jahangir is his wife Nurjahan (Plate 12). The other miniature probably depicts the birth of the Prince Salim (Jahangir). The main figures are that of the Rajput princess Maryam az-Zamani (Rajkumari Hira Kunwari) daughter of Raja Bharmal of Amber flanked by Hamida Banu Begum, Akbar’s mother (Plate 14). They are surrounded by ladies in waiting, servants and musicians. The costume is of two types as mentioned below-

i. Peshwaz - The costume consists of an elegant, finely made and nearly diaphanous garment called the peshwaz (Plates 13 & 14, Fig. 11). The peshwaz, is a garment which opens in the front and is essentially made of two garments a choli, and a skirt stitched to it at the waist which is a little higher than the normal waist. This garment is worn with tight fitting paijama or trousers. The trousers are made of a striped material of silk of green and white colour.

A patka or a phenta is worn in the centre to cover the parting of the legs consisting of two narrow strips of cloth tucked tightly into the drawstrings of the trousers at the waist and allowed to fall to the ankles in the front, almost touching the ground. The phenta in the illustration is made of a finely ornamented fabric of silk brocaded with gold threads in a floral pattern. It is of long length almost reaching up to the ankles with the two ends allowed to fall in front. The skirt of the peshwaz is calf length, flared and falls to the hem in soft, graceful folds. The choli has short fitted sleeves. At the front of the choli are visible probably rows of loops or flaps running horizontally along the centre opening. The headgear consists of an odhani with one end draped over the head, around the face and allowed to hang freely at the back.

The jewellery is elaborate and consists of elaborate earrings, multi-stringed jewelled necklaces, armlets, bracelets, bangles and anklets. Besides, ornaments were worn on the forehead in the centre of the parting of the hair.

ii. Ankle Length Gowns – This costume is worn by the mother of Akbar, seated close to the queen (Plate 14). It consists of a long, loose gown worn with a conical headdress and a veil attached to it. A draped garment probably the shawl is worn over the gown. The headdress has become quite decorative, embellished with
jewels. The jewellery is more elaborate and sumptuous as compared to that of the period of Akbar.

Costumes of Attendants – The costume is of two types as mentioned below-

i. The Hindu Dress - The costume consists of a short, high choli, an ankle length skirt or lehanga and an odhani draped over the lehanga. The choli and odhani are made of a very soft, fine diaphanous material. The folds or gathers of the odhani are gathered in the centre of the waist and cover the parting of the legs. The fine and dense gathers of the odhani fall in soft folds at the front and are tucked in at the waist before one end is taken around the body, draped across the torso and over the shoulders. The other half of the odhani is draped over the head and allowed to hang loosely at the back. The costume seems to be the precursor of the contemporary sari. This may have been worn by Hindu women (Plates 13a, 13b & 14).

In addition, a general idea of the type of costume worn by Indian women prior to the Mughals can be observed from the analysis of the miniature paintings of India of the pre-Mughal period mentioned section on Costumes of the Pre Mughal Period in India. It is for the first time a Hindu dress is observed in Mughal miniatures. This costume is different from that observed in the pre-Mughal paintings of India in terms of the drape of the garments, the texture of fabrics, etc. The garments of the Pre-Mughal period were made of opaque fabrics with a transparent odhani having a stiff drape. The skirt was less flared. The phenta is made of a horizontally striped fabric and is gathered in at the waist and flares out at the bottom like a fan shape. The skirt of Jahangir’s period has a larger flare and falls softly at the sides and the choli and odhani are made of soft transparent fabrics. This change in the style of the garments of the Hindu could be due to an influence of the Mughals.

Thus, the wearing of the Hindu dress by the women of the harem of Jahangir is significant evidence to show the adoption of the fashions of Hindus in the Mughal courts.

ii. Peshwaz - The costume consists of a calf length peshwaz, trousers or paijama and an odhani draped over the head (Plates 12 & 13). The peshwaz (Plate 13a) is made
of a thin and fine diaphanous material lending elegance to the costume. A sash or
the *phenta* consisting of two narrow strips of cloth, elaborately patterned is tucked
in at the centre of the waist in the drawstring of the *paijama* covering the parting of
the legs, the two ends reaching the ankles. The *odhani* is also made of a soft
diaphanous material, one end of which is taken from the right side of the shoulder
across the front, draped over the head and allowed to fall at the back. The attendants
(Plate 13) are attired in this costume. However, a distinctive feature of this costume
is the pointed hat worn by the attendant holding a flywhisk and the hat seems to be
elaborately embellished. A narrow band of cloth or sash is draped around the neck
in folds with the ends allowed to hang at the back. The shoes of the attendants are
without heels and the in step or the upper covers the whole foot. They could be
made of velvet, leather of felt.

On comparing, the costume with that of the period of Babur, Akbar and Humayun; the
changes in the costume and the evolution of the costume can be observed. A costume
similar to the *peshwaz* is seen worn by attendants in miniatures of the Babur, Akbar
and Humayun. In the miniatures of Babur, a centre fastening, knee length tunic,
similar to the *peshwaz* (Plate 7) is worn by the attendants. It is made of an opaque
fabric. In the miniatures of Akbar, the garment is made of both a thin diaphanous
material where the *patka* is clearly visible at the waist and a thicker opaque material
where only the lower end of the *patka* is visible because of being worn under the
*peshwaz*. This change can be said to be an influence of styles of costumes prevalent in
India and the use of exquisite textiles produced in India due to the Royal patronage of
the Mughals.

The women are heavily adorned with ornaments (Plates 12 & 13). In addition to the
below mentioned jewellery, a nose ring is also seen worn by the musicians (Plates 13a
& 13b). This indicates that the nose ring believed to be worn by the Hindus is seen in
the harem. It could be that the woman shown wearing the ornament is a Hindu or it
could be an Indian influence with the Muslim women wearing the same. Further, a list
of ornaments worn on the hair, hands, ankle and feet ornaments (mentioned below)
worn by the Mughal women indicates an Indian influence, as the wearing of the such
ornaments was alien to women of the Mughals.
Results and Discussion

They can be seen adorned in the following ornaments-

i. Head ornaments: *mang*, chain or strings of pearls worn over the hair part; *sisphul*, head ornament resembling a marigold; *kotbiladar*, consists of five bands and a long centre drop, worn on the forehead.

ii. Nose ornaments: *besar*, circular, broad gold wire hoop strung with pearls, hung from a nostril; *laungs*, stud in the shape of a clove, placed in a nostril.

iii. Ear ornaments: *bali*, circle with a pearl; *karanphool*, ear ornament or stud shaped like a magrela flower; *mor-bhanwar*, peacock shaped ear-pendant; *pipal-patti* (*pipal* leaf), crescent shape with leaf pendant, eight or nine worn in each ear.

iv. Neck ornaments: *guluband*, five or seven rose-shaped gold units strung on silk thread, worn tightly around the neck; *hans*, torque necklace; *har*, long necklace of strings of pearls inter-spaced with gold units.

v. Arm ornaments: *bazuband*, armlet of various kinds; *chur*, bracelet worn above the wrist; *churin*, bangles thinner than the chur, seven worn together; *gajrah*, bracelet of gold and pearls; *jawe*, five gold barleycorns (*jau*) strung on silk, a pair worn one on each wrist; *kangn*, rigid, hollow bracelet; *tad*, hollow tube shape, worn on the upper arm.

vi. Fingers: *anguthi*, finger rings of various kinds.

vii. Feet: *anvat*, Ring for the great toe; *bhank* – worn on the instep, triangular or square; *bichhwah* - worn on the instep, shaped like half a bell; *ghunghru* – small gold bells, six on each ankle; *jehar* – three gold anklets worn together in descending order; *pail* – anklet (Untracht, 1997).
Costumes of Emperor Shahjahan
COSTUMES OF EMPEROR SHAHJAHAN  
(1628 – 1669 A.D)

The miniature paintings of Shahjahan have been sourced from various published works of the Mughal albums contemporary to the Emperor Shahjahan and from the Padshahnama (official state biography of Shahjahan) as they depict the contemporary costumes of the Emperor.

Shahjahan had a greater preference for gorgeous and gaudy dresses than his father, although there was not much difference in the garments used by them (Ojha, 1975). His attachment to Mumtaz-al-Zamani was intense. After her death, he wore only white suits (sarasar libas-i-safid) on Wednesdays, the day of her death, and throughout the month of Dhu-i-Qadah.

The age of Shahjahan was the climax of Mughal Pageantry. During his reign, both from Persian and European sources (Travellers - Thevenot’s account), one change is clearly noticeable; the ribbons (ties) of his garments become more spectacular and attractive. They had become two fingers broad, and a foot long and there was seven or eight of them from the upper part down to the haunches”, of which only first and the last were tied, while the rest “hung negligently as being more graceful”.

The cloth of the turban was about half a yard broad, as remarked by Chaplin Terry, and 20 or 30 ells in length, weighing only 4 ounces. When wreathed round the head it “much resembled the shape of the head”, but was “higher behind by four of five fingers breadth than before”. The kalghis or the plume for them was mostly brought from Kashmir. Shahjahan kept a beard. After the death of Mumtaz Mahal, he wore spectacles.
ANALYSIS OF COSTUMES DURING SHAHJAHAN’S REIGN (1628 – 1669 A.D)

MEN’S COSTUME

Costumes of Emperor Shahjahan - The costumes during the reign of Shahjahan reflected pomp and grandeur. The costumes became more sumptuous and decorative as compared to Jahangir’s reign. The costume of Shahjahan consisted of the following garments - a calf length jama with a shorter flare at the hem, made of exquisite fabrics; a sleeveless hip length jacket open throughout and fastened at the waist (Plate 1) or a jacket with elbow length sleeves and the neckline trimmed with a fur collar (Plate 2); the characteristic double patka; a turban with a broad transverse band in the middle and of the shape of a conch shell and a churidar paijama. The jama, patka, turban and paijama are ornamented with elaborate, stylized, floral motifs and borders etc. The details are as follows:

1. **Inner Wear** – Though there is a reference to an under garment such as a nimcha or nima (Kumar, 1999) in the review of literature, an inner garment cannot be seen in the miniatures of Shahjahan. It may be possible that an inner garment was not worn.

2. **Outer Wear** – The jama is mid-calf length (Fig. 1). The jama is similar in structure to that of Jahangir. The ties of the jama are numerous and of a defined shape. They are longer and broader as compared to that of Jahangir’s reign. They are made either of a contrast coloured fabric (Plate 3) or of the same fabric as the jama (Plate 5). It could be said that only the first and the last ties are functional and the remaining being decorative. For example, Plate 3a. The ties are elaborate (approx 8-9) and numerous. The ties are longer in length, from the armpit upto the waist (Fig. 2). They are narrow at the beginning and gradually broaden towards the tip and again taper to a point (like a men’s tie). They are of a contrast colour (Plate 3a) with a design in gold. A loop is visible at the tip of the fastening of the jama indicating that...
the first tie was used to fasten the jama. The overlapping edge of the right front of the jama is visible in the detail of the image (Plate 3a).

The silhouette of the jama during the reign of Shahjahan was even more structured, than that of Jahangir and Akbar. It exhibited a certain degree of formality in structure and was more tailored. It was made of exquisite brocaded fabrics of satin, silk and other sheer (translucent) fabrics. These were heavily patterned with floral motifs and floral borders (Plates 1, 2, 3 & 5). The ornamentation of the various types of fabrics of the jama is as follows-

In one miniature the fabric (Plate 1) is heavily ornamented with gold work. It is dull green in colour and ornamented with a floral motif worked in gold, the kimkhab fabric i.e. a gold flowered fabric. In a second miniature the emperor is attired in a flowered, (Plate 3) silk brocade or satin (atlas) jama. The fabric is either gold brocaded with the motifs worked in supplementary coloured silk woof yarns or it is embroidered in gold and coloured silk floss. In a third miniature, the jama (Plate 5) is made of a deep orange coloured fabric ornamented with a stylized floral motif. At the hem is narrow border with scroll like pattern in gold. The fabric is either gold brocaded or it could be tinsel printed in gold. The jama (Plate 6) is made of a white, probably a satin (atlas) fabric.

3. **Over Garment** – It consists of two types of jackets.
   - **Sadri** - The first is a sleeveless, hip length jacket (Plate 1), probably known as the sadri. According to the review of literature the sadri in common usage means a sleeveless jacket worn over a shirt or kurta alike by men and women (Goswamy, 1993). It is open throughout the front and fastened at the waist with a patka. The emperor wears a gold vest (of kimkhab) with cloud patterns embroidered on it (Fig 3).
   - **Gadar or Farji** - The second is a thigh length jacket with elbow length sleeves and the neckline is trimmed with a fur collar (Plate 2, Fig. 4). There are two kinds of over coats mentioned in the review of literature, the description of which is similar to the kind of jacket observed in the miniature. The first is the gadar which is referred to as the Indian fur-coat. It 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 seers of cotton. The second type of coat is known as the 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. It had an edging of fur round the neck during the winter and remained plain or embroidered during summer. The overcoat (Plate 2) is made of a gold brocade kimkhab with a fur collar and is probably similar to the description of the farji in the review of literature. The coat has a fitted bodice and flares from waist to hem. An inverted box pleat is visible at the sides (seams) from the waist downwards (Fig. 4).

4. **Waistband** - The patka became more stylized and elaborate (Plates 1 & 3). Its width increased. It is thigh or knee length. It consists of either the characteristic double patka (Figs. 1 & 2) or an elaborate single patka (Plate 1). The designs of the patkas are as follows-

In one miniature the patka (Plate 1) is heavily ornamented in gold with floral motifs. It is distinguished into three variously coloured vertical panels by the use of different colours—light orange, brown and yellow. The ends of the patka are edged with a fine tassel. In another miniature the double patka consists of a heavily brocaded fabric patterned with intricate floral, curvilinear scroll like patterns (Plates 3 & 5) and the other is a shorter, patka made of a white cloth (Plate 5) or a brocaded fabric or embroidered in gold (Plate 3).

5. **Draped Garment** – A sash is draped in one miniature when the Emperor is of a younger age. It is made of a fabric folded to form a narrow band. The main field is white with a brocaded border of gold on all sides. It is draped around the neck with one end hanging in front from the right shoulder and the other edge fastened at the back from under the right side (Plate 5, Fig. 1).

6. **Lower Garment** - The paijama is either made of gold brocaded fabrics patterned with floral or cloud like motifs (Plate 3); or plain un-ornamented fabrics (Plate 5) or striped fabrics (Plates 1 & 2). The paijama is finished at hem with beading of pearls (Plate 2). The references to striped silk fabrics indicate names such as daraibaf (brocaded silk with a striped or wavy pattern) and gulbadan is another striped fabric usually a scarlet stripe with another colour.
7. **Headgear** – During the reign of Shahjahan the turban became more elaborate and of a distinct shape, i.e. the shape of a conch shell. The turban was lobular with a small flat lobe at the front and a larger lobe sloping downwards and bound by a transverse band. It was wound round the head in the same manner as under Akbar and Jahangir but a broad band was introduced to hold it, tight upon the head (Fig. 5). The broad middle portion of the band passed behind the head above the neck, while the two ends of it were joined together upon top of the turban, covering the scalp. The transverse band was either of the same fabric or of a different fabric as the turban (Plates 1, 2, 3, 5 & 7). The turban seems to be pre-stitched with the transverse diagonal bands being preformed. The turban cloth was made of silk and gold thread or silk and cotton or cotton and gold thread or a tie-dyed fabric.

It is decorated with elaborate turban ornaments (*sarpech*) made of pearls, rubies and emeralds (Plate 1). A jewelled string is wound round the turban made of pearls and emeralds. There is a jewelled turban clasp ornament in the front at the centre of the turban. The turban is decorated with a (*kalghi*) plume of heron’s feathers at the back. The turban (Plate 3) is made of a brown coloured brocaded fabric, with white spots.

8. **Footwear** - The footwear consisted of elaborately ornamented slip-on shoes *juti’s* or *mojris*, probably brocaded or embroidered in gold. The upper covers the whole foot and the shoe is without a back flap (Plates 1, 2 & 5). The sole is made of leather and the upper is made of velvet, felt or leather.

9. **Jewellery** - The jewellery is opulent consisting of heavy necklaces, armlets, bracelets, rings and turban ornaments of gold set with pearls and precious stones. The turban is also studded with elaborate, jewelled *sarpechs* ending in a *kalghi* of a plume of black heron’s feathers with the ends drooping at the back with pearls attached at the ends. A broad jewelled plate is wrapped around the turban known as the *sar-patti* (Plate 5).

10. **Accessories** - The accessories consists of archer’s rings, a quillion dagger (*jamdhar*), a *khanjar*, a straight sword, a curved sword, an elaborate jewelled *sarpech*. The emperor is holding a rifle studded with precious stones etc. (Plates 1, 2 & 3). The emperor holds a jewelled pendant miniature portrait of himself (Plate 3). The sheath of the sword and dagger are also similarly ornamented with precious stones.
stones. A jewelled fringe (of pearls) is probably hung to the sheath of the dagger and is visible under the belt (Plate 1).

Costumes of the other Members of the Royalty – It is basically similar to the Emperor but simpler in terms of embellishments.

Costumes of Dara Shikoh – The person standing in front of Shahjahan is Dara Shikoh (Plate 2). The *jama* is calf length, with prominent pleats at the sides and front of the *jama*. It is fastened under the right armpit. A sleeveless jacket (coat), gold coloured made of a brocaded fabric with floral motifs is worn on top. The trousers are made of a brocaded fabric with floral motifs and are finished at the hem with beading of pearls. At the waist is a jewelled belt with a floral clasp (buckle) at the centre. The *patka* is elaborately patterned with scroll like curvilinear floral stems. A dagger with a tasseled fringe of pearls is fastened under the belt. The turban is decorated with two jewelled strings consisting of pearls and rubies. A plume of feather is fastened at the top-centre of the turban. The jewellery consists of single stringed necklaces of pearls, a small necklace with a large precious stone as a pendant in the centre, besides earrings, armlets, bracelets and rings etc of precious stones. The footwear is similar to Shahjahan. A curved sword and shield and a belt for fastening the sword and shield is visible.

The figure in the centre of the miniature (Plate 8) seated on a dark coloured horse (brown colour) which is beautifully decorated is Prince Dara-Shikoh. The Prince is sumptuously attired according to the occasion of his marriage. He is attired in pale saffron (orange) *jama*, calf length, with striped (yellow, green) *churidar paijama*. A jewelled belt and a brocaded *patka* are fastened from it. A narrow band of cloth probably of gold brocade is draped on the left shoulder. The turban is decorated with two jewelled strings, and a third jewelled string is placed around the turban.

The prince is adorned with heavy necklaces of pearls, rubies and emeralds. Other jewellery consists of armlets, bracelets, rings, earrings and a jewel encrusted sheath of the sword. The footwear consists of red coloured flat heeled shoes. The Princes is accompanied by Shah-Shuja and Prince Muradbaksh (moving clockwise).

Costumes of Shah-Shuja and Prince Muradbaksh – Both the princes are attired in similar costumes (Plate 8). The *jama* is made of a thin, flowered, brocaded gauze like fabric of silk muslin. The fabric is translucent, revealing the *churidar paijama* worn
under the *jama*. The *jama* is calf length and a sleeveless jacket is worn over the *jama*. The jacket is hip length. A jewelled belt is fastened at the waist and from it is fastened a brocaded *patka* folded to form a narrow band. The turban style, decoration on the turban and adornment of jewels is similar to Dara Shikoh although to a lesser degree befitting the brothers of the groom. The footwear consists of flat heeled slip on shoes.

**Costumes of the Noblemen** - It is of the same style as that of the Emperor. The costume consists of a *jama*, a hip length sleeveless jacket, a double *patka*, turban and *paijama*. The *jama* is mid calf length (Plates 6 & 6a, Fig. 6), fastening under the right armpit. The *jama* is made of exquisitely woven flowered fabrics, some translucent, other opaque and other’s plain.

A courtier standing (Plate 6a) near a young prince is shown wearing a dark coloured sleeveless jacket (satin) over a plum coloured flowered fabric. Some of the courtier’s are shown wearing the double *patka* (Plate 6a, Fig 6) with intricate floral designs. The trouser tapers to the ankle in folds. The turban cloths are either plain, have checks, stripes or small floral motifs (Fig. 7). The courtiers are showing wearing bracelets, rings, necklaces, turban ornaments, earrings etc. The accessories fastened include daggers-the *jamdhar* and the *katar*, a small dagger hangs from a *patka*, a circular shield, a sword fastened at the back by a string fastening across the chest, a straight sword and a stick held by one hand at the front.

**Costumes of Guards / Attendants** – The characteristic features of the costumes (Plate 7a) are similar to the costume of the Emperor and the noblemen but simpler in ornamentation. The *jama’s* are calf length, with numerous, long length ties (Fig 8). The *jama’s* are decorated with elaborately patterned floral motifs. A short (half sleeved) hip length coat is worn over the *jama*. A *patka* is fastened at the waist and a belt is worn over the *patka*. The *patka’s* are also elaborately patterned and are either single or double *patka’s* (Plate 4). The lower garment consists of a trouser and boots or flat heeled shoes with calf length stockings are worn over the trousers (Fig 8). A draped garment folded and made into a narrow band of cloth is draped diagonally over one shoulder. The turbans are of Shahjahan’s style. A shield (circular) and sword is fastened at the back of some of the courtiers (Fig. 8). Some of the attendants are holding sticks. A dagger (the *jamdhar*) is fastened at the right side of the waist.
Costumes of the Musicians – The musicians (men) (Figs. 9 & 10) seated on elephants (Plate 8a) are attired in *jama’s* with trousers; a *patka* is fastened at the waist and small, short sized turbans of varying styles (Plate 8a, Fig. 10). Hip length jackets are worn over the *jama*.

**WOMEN’S COSTUME**

Costumes of Dancers – Their costumes are similar to the women’s costume observed during the reign of Jahangir. The basic garments are the same, however there is a variation in terms of the style of the garments. They details are as follows:-

i. Hindu Dress - The costume consists of a short, high *choli*; an *odhani* or *sari* draped over an ankle length skirt or *lehanga*, the *choli* and *sari* both are made of very fine diaphanous material. (Plate 6c, Detail of 6b, Fig. 11 a). This costume is the same as that of the women of Jahangir except that the *lehanga* seems to have a larger girth at the hem and has a border at the waist and the hem which helps in the drape of the skirt. The folds or gathers of the *odhani* are gathered in the centre of the waist and cover the parting of the legs. The fine and dense gathers of the *odhani* fall in the front in soft folds and are tucked in at the waist before one end is taken around the body, draped across the torso and over the shoulders. The other half of the *odhani* is draped over the head and allowed to hang loosely at the back. This is worn by Hindu women (Plate 6c, detail of 6b).

ii. *Peshwaz* - The costume consists of a *peshwaz* and *odhani* draped over the head, both made of transparent material; and a trousers or *paijama*. The *peshwaz* is made of a thin and fine diaphanous material. The *peshwaz* consists of a short (high waisted) *choli*, the skirt is gathered at the waistline of the *choli*, it is open throughout and flares out at the ankles. A sash or the *phenta* consisting of two narrow strips of cloth, elaborately patterned is tucked in at the centre of the waist in the drawstring of the *paijama* covering the parting of the legs, the two ends reaching the ankles (Figs.11 b & c). The trousers are made either of plain, striped fabric or ornamented with fine floral motifs. The *phenta* is ornamented with floral motifs or a scrolling vine pattern with a tasseled fringe at the edge. An *odhani* made of a thin
Results and Discussion

diaphanous material is draped over the head with the edges allowed to hang loosely in folds.

There is a difference in the style of the peshwaz depicted during Jahangir’s period and Shahjahan’s period. The peshwaz during the Jahangir’s period is made of a slightly transparent, more or less opaque material. It is mid calf length. It is low waisted from the point where the trousers are fastened. It is more like a single garment with a low waisted bodice, with full length sleeves and skirt attached to the waist, open in front from waist downwards.

The peshwaz of Shahjahan’s period has developed into a frock like garment with a distinct high waisted, short sleeved choli. A frock like skirt is gathered to the waist seam of the choli, the skirt having a large flare at the hem. The skirt of the peshwaz and the phenta tucked at the centre reach upto the ankles. The material of the peshwaz is fine, transparent and flimsy. The churidar paijamas are made of either striped material or patterned with floral motifs.

The odhani is made of a soft diaphanous material, one end of which is taken from the right side of the shoulder across the front, draped over the head and allowed to fall at the back (Plate 6c, detail of 6b).

A dancer in the upper row wears a short jacket over the peshwaz (Plate 6c, Fig. 11 b). It is high waisted, fitted till the waist flaring downwards till the hips. It has short sleeves and is open throughout the front. It has loops or ties on both sides till the waist. It is patterned with floral motifs (Plate 6c, Detail of 6b, Fig. 11 b). The skirt of the peshwaz is made of a translucent flowered fabric. A hat or crown is worn over the head.

The women are heavily adorned with jewellery (Plate 6c, Detail of 6b) consisting of elaborate earings, necklaces of various types – long, jewelled strings consisting of precious stones such as rubies, emeralds and short necklaces with large pieces of jewels set in gold; armlets with a tasseled fringe, bracelets, finger and toe rings, anklets etc. The women can be seen adorned in the following ornaments. (For a detailed description of each ornament refer to Women’s costume of Jahangir).

i. Head ornaments: mang, sisphul and Kotbiladar.

ii. Nose ornaments: besar and laung
iii. Ear ornaments: \textit{bali}, \textit{karanphool}, \textit{Mor-bhanwar} and \textit{pipal-patti} (pipal leaf)

iv. Neck ornaments: \textit{guluband}, \textit{hans} and \textit{har}

v. Arm ornaments: \textit{bazuband}, \textit{chur}, \textit{churin}, \textit{gajrah}, \textit{jawe}, \textit{(jau) kangn} and \textit{tad}

vi. Fingers: \textit{anguthi}

Costumes of Emperor Aurangzeb
COSTUMES OF EMPEROR AURANGZEB
(1658 – 1707 A.D)

The miniature paintings of Aurangzeb have been sourced from various published works featuring miniatures of Emperor Aurangzeb. Aurangzeb was an orthodox Muslim and did not patronize the arts including that of the art of miniature painting. During his reign, the art of miniature painting declined, with most of the Mughal painters migrating to other regional courts. Due to this limitation it was difficult to source miniature paintings attributed of the immediate period of the reign of the Emperor and paintings have had to be selected from later sources. They, however depict costumes contemporary to the Emperor Aurangzeb.

The costumes during the reign of Aurangzeb were similar to those of Shahjahan in terms of trends and styles with slight variations and simplicity in terms of ornamentation of the costume. Aurangzeb was a puritan. The fashion of dress in his reign became simple and austere. Gold silver threaded stuffs were banned by the state, and the rich wore silk garments, “commonly streaked with several colours”. “The Emperors coats were always made of very moderately priced” material, for each qaba did not exceed Rs 10 in cost”.

On special festive occasions however, the emperor seems to have maintained the undimmed traditional grandeur of his house. Bernier, for example, describes the Emperor, as he saw him, on the occasion of an annual festival, held in the Khas Mahal, thus, “The king appeared seated upon his throne, at the end of the great hall, in the most magnificent attire. His vest was of white and delicately flowered satin, with silk and gold embroidery of the finest texture. The turban, of gold cloth, had an aigrette whose base was composed of diamonds of an extraordinary size and value. A necklace of immense pearls, suspended from his neck, reached to the stomach, in the same manner as many of the gentiles wears their strings of beads” (Ojha, 1975).
ANALYSIS OF COSTUMES DURING AURANGZEB’S REIGN  
(1658 – 1707 A.D)

MEN’S COSTUME

Costumes of Emperor Aurangzeb - The costume of Emperor Aurangzeb consists the following garments- a *jama* calf length or lower almost reaching the ankles; a short sleeved hip length jacket open throughout and fastened at the waist (Plate 6) or a jacket with elbow length sleeves and the neckline trimmed with a fur collar (Plate 3); a *patka* single or double; a sash draped diagonally over the left shoulder (Plate 1); a *churidar paijama* and an angular turban high at the back.

1. **Inner Wear** – Though there is a reference to an under garment such as a *nimcha* or *nima* (Kumar, 1999) in the review of literature, an inner garment cannot be seen in the miniatures of Jahangir. It may be possible that an inner garment was not worn.

2. **Outer Wear** - The *jama* is calf length and has a high, raised neck band. The ties of the *jama* are numerous (Plates 1, 2, 7 & 8) and similar to those depicted in the miniatures of Shahjahan. The ties are short in (Plates 1 & 2, Figs. 1, 2) and are longer in (Plates 7).

The drape of the skirt differs from that of Jahangir or Shahjahan. The skirt has a large girth at the hem. The fabric seems to be arranged into pleats (Plates 1, 2 & 11). There seem to be box pleats in the skirt of *jama* (Plate 2). The width of the pleats gradually increases from the waist to the hem. The *jama* in some of the miniatures consists of an opaque fabric, unornamented or patterned with small, singular (Plates 4, 8, 9 & 11) floral motifs. However, in certain miniatures (Plates 3, 5 & 7) the costume of Aurangzeb, his son and other courtiers consists of heavily ornamented garments made of gold brocade or embroidered in gold *zardozi* or *kalabattu* and ornamented with coloured floral motifs worked in silk. The details are as follows:-

The fabrics of the *jama* range from the satins or velvets probably brocaded or embroidered with coloured silk thread (Plates 3 & 9); gold brocades ornamented with floral patterns (Plate 5); an exquisite, translucent, gauze like silk (brocaded muslin) or
Results and Discussion

satin (*atlas*) flowered *jama* (Plate 6); or an unornamented transparent *jama*, of plain white colour made of a fine muslin (Plate 10).

3. **Over Garment** – It consists of two types of garments. They are similar to those worn by Shahjahan.
   - *Sadri* - The first type of jacket is hip length, sleeveless, or short sleeved, open throughout and fastened at the waist with a waistband (Plate 6). It has a long ‘V’ shaped opening till the waist. The jacket is ornamented with floral motifs and made of a sheer fabric. The Emperor is sumptuously attired according to the occasion of his marriage.
   - *Gadar or Farji* - The second type is a thigh length jacket or overcoat, with a fitted bodice, a flared skirt (Plates 3, 9 & 11, Fig. 3) and elbow length sleeves. It is open throughout its length. The front edges are trimmed with a black fur collar or lapel till the waist (Plates 3 & 9). The over garment is without a collar (Plate 11). It is (Plate 11) trimmed with a narrow binding in silk on all the edges. The fabric of the garment (Plate 11) is brocaded (made of silk and gold zari yarns) and the motifs i.e. large singular naturalistic floral motifs seem to be embroidered in gold and silk floss or it could be printed fabric known as a *chhint*. The overcoat (Plates 3 & 9) is gold or crimson red coloured. It is ornamented with floral motifs and the edges of the sleeves of the overcoat are finished with a narrow border.

4. **Waistband** - The *patka* is either thigh length or knee length. It is either single as in (Plates 4, 7, 8, 9 & 11) or double as in (Plates 1 & 2). One of the double *patkas* is white. The edge of the other double *patka* consists of borders of floral motifs and linear flowering plants with foliage at the edge. The *patka* is gold brocaded and the main field is ornamented with a curvilinear creeper or scroll like pattern and (Plate 11) linear flowering plants with foliage at the edge.

5. **Lower Garment** -The *paijama* (Plate 11) is made of a brocade fabric or a printed fabric known as a *chhint* patterned with small floral motifs in deep red colour.

6. **Draped Garment** – It consists of a sash made of a fabric folded to form a narrow band and is draped diagonally across the chest on the left shoulder (Plate 1, Fig. 2).
This is a style seen in Shahjahan’s miniatures (Plate 6) as one of the courtiers has a sash draped on the shoulders.

7. **Headgear** – It is basically of a similar style to that of Shahjahan (Fig. 4). However there are certain differences. The turban is shorter or smaller. It has a distinct (broad) transverse band, usually of a contrast coloured fabric and a very high lobe at the back which is smaller. The turban is of an angular shape. The turban is made of a silk fabric patterned with small motifs (Plate 9) and the transverse band is made of a brocaded fabric either plain (Plates 9 & 11) or striped (Plate 3) in coloured silk and gold brocade.

The ornamentation of the turban is simpler. It is either decorated with a single (Plate 1) or double (Plates 2 & 11), jewelled pearl string with precious stones such as rubies, emeralds around the transverse band and a small ornament at the front and an ornament (*sarpech*) set with a plume of heron’s feathers decorated with pearls (*kalghi*) at the back.

8. **Footwear** – It consists of heeled boots (Plate 1), knee length, made of leather and embroidered in floral motifs with curvilinear stems or flat-heeled *juti’s* made of leather without a back flap (Fig. 4).

9. **Jewellery** – It seems to be less opulent, simpler as compared to Shahjahan and Jahangir. It consists of heavy necklaces, armlets, bracelets, rings and turban ornaments of pearls and precious stones such as rubies, emeralds and diamonds (Plates 1 & 11). Among other items is a jewelled belt at the waist (Plates 2 & 11).

10. **Accessories** – A long straight sword or *khanda* (Plates 1, 2 & 11), a plume of bird feathers and a dagger (Plates 1 & 11), a spear and a hand glove with a falcon perched on it (Plate 3).

**Costumes of other Members of the Royalty**

**Costumes of Muhammad Azam** - The emperor’s third son (Plate 3 - a small boy) is sumptuously dressed and adorned with jewels befitting a prince. He is attired in a long length *jama*, fastening near the right armhole. The fastenings are similar to those of adults. The *jama* of gold colour is probably heavily brocaded (probably *kimkhab*) with
floral motifs. The trousers consist of a striped fabric, i.e. daryai-baf or gulbadan. The turban is similar in style to the emperor. It is embellished with an ornament at the front and two jewelled strings. The jewellery consists of necklaces, earings and bracelets, etc. A dagger, the jamdhar along with its jewelled fastener is fastened at the right side of the waist.

Costumes of Aurangzeb’s Son - One of the emperor’s sons (Plate 4) presents a tray of jewels. He is attired in a jama. The patka is thigh length. A belt is fastened over the patka at the waist. The patka is elaborately patterned with floral motifs. The jama has a stiff drape demarcated into pleats.

The turban is similar in style to the emperor. The footwear consists either of boots decorated with floral motifs. The jewellery consists of necklaces of precious stones, pendants of rubies and pearls fastened onto a gold chain, jewelled strings decorating the turban, armlets, bracelets etc. A dagger (quillion) type is fastened with a clasp ending in a jewelled tassel at the right side.

Costumes of Prince Azam Shah - Kneeling in front is Prince Azam Shah (Plate 9) who is attired in a purple jama ornamented with larger floral motifs. The ties are of contrasting fabric patterned with floral motifs. They are numerous, long and reaching upto the waist. The patka is thigh length, elaborately patterned with floral motifs. A jewelled belt is worn over the patka. A jewelled quillion dagger is fastened at the right side with a jewelled clasp. The turban is of similar style, orange coloured with dull/pale green and gold, broad transverse band. The jewellery consists of heavy necklaces of pearls, rubies and emerald’s. The turban is also similarly decorated.

Costumes of Prince Muazzam – He is standing in front of the Emperor. He is attired in an olive green jama (Plate 9, Fig 5a), ornamented with brocaded floral motifs. The collar is raised, quilted and consecutive rows are padded. The patka is of the style mentioned above and a jewelled belt is tied over it. A jewelled jamdhar is fastened at the left side with a jewelled clasp. A circular shield and curved jewelled sword is also fastened at the left side. The turban is of similar style. The turban is decorated with an ornament at the back ending in a plume of feathers. The only jewellery visible is the
bracelet besides the turban ornament. The footwear consists of heeled boots composed of a patterned material of orange colour.

**Costumes of Noblemen and Attendants** – It is basically similar to the Emperor (Plates 3, 7 & 9) and a description is mentioned below.

**Costume of Noblemen** – The costumes of the two dignitaries on either side of Muhammed Azam (child), is similar to the emperor (Plate 3, Fig.7). It consists of a long length *jama*, unornamented and an overcoat with a fur collar ornamented with large, naturalistic floral plants. The turbans are similar to the Emperor (Fig. 6). The *patka* is thigh or knee length and patterned with floral motifs. A dagger, the *jamdhar* is fastened at the right side of the *patka* by a jewelled clasp.

The turban is of a similar style as the Emperor and made of a patterned fabric. The right hand of the dignitary on the left of Azam is covered with a glove. A sword and circular shield can be observed fastened on the left side. The footwear is similar to the Emperor (Fig. 8).

**Costumes of Attendants Holding the Fly Whisk, Morchal and Guards** – The costume is similar in style and simpler in ornamentation.

The costume (Plates 4 & 9, Figs. 9, 10) consists of long length *jama’s*, ornamented with floral motifs, long ties of contrasting colour, *patka* double or single. The single *patka* is elaborately patterned of the style mentioned earlier. The turban is of a style similar to the emperor consisting of a patterned fabric and a broad transverse band in the centre. A jewelled dagger (quillion) is fastened under the *patka*. A circular shield and a sword are fastened at the left side. The footwear consists of heeled boots or flat shoes of a patterned material. The costume of the infantry men (Plates 10, Fig. 9c) consists of a *jama* made of a partially white transparent material; a thigh length single *patka*; a large cloth turban, knee length boots and holding a circular shield and a curved sword.

**Costumes of Musicians** - The musicians (Plate 6, Fig. 11a) are attired in *jamas* with a short sleeved, hip length jacket worn over the *jama*. The jacket is worn by the percussionist. The jacket is open throughout and fastened at the waist with a *patka*. The
Results and Discussion

*patkas* are either single or double. The turbans are short and worn high at the back (of a style prevalent during the reign of Shahjahan).

**WOMEN’S COSTUME**

Although, costumes of the women of the royalty are not depicted in the miniatures, a reference to the kind of fine fabrics used in the costume is mentioned here which probably gives information on the texture of fabrics employed. It is said that so gossamer-fine used to be the muslins of India that once Princess Zeb-un-Nissa was seen in public apparently dressed in nothing. Her father, the Emperor Aurangzeb, rebuked her severely for thus desecrating the dignity of the royal court. The Princess calmly retorted that not only was she fully clad but had actually wrapped the muslin garment seven times round her body! So fine were the *shabnam* of Dacca that when laid on wet grass it was invisible to the eye, hence the name “evening dew.” And, it is said, the *abrawan* also was so filmy that if thrown into a stream it could not be seen under the surface of even quiet and unruffled water (Mehta, 1960).

**Costumes of Singers and Musicians** - The costumes are generally similar to the women’s costume observed during the reign of Shahjahan (Plates 6 & 6a Fig. 11 b). (For details refer to the women’s costume of Shahjahan). A general description of the costumes is as follows:

The subject of the miniature depicts the celebrations of the wedding of Prince Aurangzeb. It shows the dancers attired in the Muslim dress consisting of a *peshwaz*, *odhani* and *paijama*. The (Fig. 11 b) *peshwaz* has a high waisted, short *choli*, open throughout the front; a *phenta* tucked in at the centre of the waist with two ends falling upto the ankles and a translucent *paijama* or trousers. The *peshwaz* is almost ankle length. The *phenta* is ornamented with small floral motifs or scroll like curvilinear designs. The translucent *odhani* covers the head with the two ends hanging loosely at the back. The women are heavily adorned with jewellery. The jewellery is similar to that observed in the miniatures of Jahangir and Shahjahan.
Costumes of Maharaja Udaip Singh
COSTUMES OF MAHARAJA UDAI SINGH
(B, 1538, R. 1583 – 95)

The miniature paintings of Raja Udai Singh have been sourced from various published works on Mughal Paintings. According to the literature on miniature paintings of Marwar, Raja Udai Singh, like many other Mughal courtiers, had his portrait painted at court. He had posed for portraits by Akbar’s artists without seeking to emulate them in Jodhpur. However, few individual portraits of Udai Singh were made or have survived (Crill, 1996). Due to the constraint mentioned above, lesser number of paintings comprised the sample for the costumes of Raja Udai Singh.

Udai Singh, the second son of the Marwar ruler Maldev, first came to the court of Akbar in 1569 bearing tribute from his father in recognition of his defeat at the hands of the Mughal Ruler. In an effort to dethrone his older brother, the legitimate heir to the Marwar throne, Udai Singh ingratiated himself with Akbar and soon became one of his trusted grandees. He ascended the throne of Marwar in 1583. Soon after his coronation and thereafter, his services were utilized by the Emperor Akbar in various expeditions in Gujarat, Cambay, Lahore, Siroh and the Deccan. Called “mota raja” (‘fat king’) in affectionate terms by the emperor, Udai Singh led many military campaigns.

In acknowledgement of the Mota Raja’s loyalty, Akbar returned all of the Principalities of Marwar to Jodhpur, the state capital and the center of the region, and married Jodhbai, one of Udai Singh’s daughters, to his heir – apparent, Salim (Jahangir). Marwar continued to exercise strong influence at the Mughal court through Jodhbai, who gave birth to Khurram, later to be known as Shah Jahan, the fifth Mughal ruler (Desai, 1995). Due to the marriage alliance, Udai Singh recovered not only the lost possessions of his ancestral kingdom but gained sufficient material advantages as well for the land of his birth. During this period of respite art and architecture developed in Marwar. The country which was desolate before the accession of the Raja, began to grow rapidly. A part of the Fort palace in Jodhpur was constructed by Mota Raja Udai Singh. He further tried to introduce administrative reforms in Marwar on the Mughal pattern (Bhargava, 1966).
ANALYSIS OF COSTUMES DURING UDAI SINGH’S REIGN  
(B. 1538, R. 1583 – 95)

Contemporary Mughal Emperor – Akbar (1556-1605 A.D.)

Costumes of Raja Udai Singh - The costume as illustrated in the miniatures, consists of a knee length tunic, probably a bago or vaga with a side fastening or a kurta like garment with a centre fastening made of fine fabrics such as muslins, silk muslins or silk gauzes. The skirt has a round hem or slits at the side, visible as uneven projections from the hem of the skirt. It is worn with a paijama, a short turban and flat shoes. An inner garment is not depicted in the miniatures. In addition, a reference to an inner garment is not found in the review of literature. Thus, it may be possible that an inner garment may not have been worn due to the hot weather conditions of a desert region. There are certain features of the costume that are similar to the costumes of the Pre-Mughal miniatures of Marwar and the costumes of the period of Akbar. These features are discussed in detail below.

The details of the costume are as follows:-

1. **Outer Wear** - The names of the men’s upper garments mentioned in the review of literature include *vaga*¹, *bago*², *dodhi*³, *dowad*⁴, *kano*⁵ and *jhhaga*⁶. One of the upper garments observed in the miniature of Raja Udai Singh (Plate 1) is a side fastening garment and is most probably the *bago* or *vaga*. The upper garment observed in the miniatures is of two types -

   - **Bago** – It consists of a knee length, full sleeved *bago* with a cross over bodice fastening at the right side (Plate 1, Fig. 1). The tunic is similar in structure to the *jama* and hence may be known as the *bago* (Plate 1) as referred to in the review of literature. The neckline forms a ‘V’ shape (Plate 1) around the base of the

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¹ *Vaga* – It is an ordinary coat resembling *lambi- angarakhi*.
² *Bago* - The *Bago* was an ordinary coat resembling *Angarkhi*. It was less ostentatious, but of a similar cut and construction to the *jama*.
³ *Dodhi* – It has narrow folds at sleeves and waist. It has long ribbons stitched at arms and waist.
⁴ *Dowada* – It is a kind of an upper covering of double folds.
⁵ *Kano* - It is a coat with long sleeves.
⁶ *Jhhaga* – It is like a skirt of elaborate folds and tied around the waist. It reaches up to the ankles. For its shape refer to Mewar painting, front cover, Lalit Kala Academi, A Coomarawamy’s Rajput Painting, II, Plate XII B.
Results and Discussion

neck with a narrow shaped neckband attached to it. There are numerous ties visible at the right side behind the arm (as mentioned by the author Rosemary Crill, 1994 the convention that Muslims tie their jamas on the right and Hindus on the left is by no means always observed. While it is safe to assume that a man with a left fastening robe is a Hindu, one with a right fastening robe could be either a Hindu or a Muslim). The ties are small and similar to those observed in the miniatures of Akbar. The ties are made of a transparent material (Plate 1, Fig.1). The bago (Plate 3a – Udai Singh in a green bago) has the right front overlapping the left front and hence, the fastening is on the left side. The bago in one miniature is made of a translucent material (Plate 1), whereas in another miniature it is made of a plain fabric, probably of silk (Plate 3a).

- **Kurta** – It consists of a calf length garment, similar to a kurta (in modern usage), the skirt of the kurta flares at the bottom (Plate 2, Fig. 2). The neckline forms a round shape around the base of the neck and there seems to be a facing visible near the neckline. There is a short centre front placket opening with three circular buttons. The garment is made of a translucent material. The kurta is a loose fitted garment worn by men and women, most commonly described as a tunic (Goswamy, 1993).

The fabric (Plates 1 & 3) of the garments are translucent and could be the fine muslins (Malmal) produced mainly at Bengal or Dacca, or the silk muslins or silk gauzes referred to by Sir George Watt in Mehta, 1960. The other kinds of cotton fabrics mentioned in the Ain-i-Akbari are as follows: khasa, bafta mahmudi, chautar, siri saf, gangajal, bhiraun, sahan, jhona, atan, asawali, jhola, salu, doriva.

The fabric (Plate 3a) of the green jama could be plain silk. According to the list of plain silk and plain velvet fabrics in the Ain-i-Akbari, they were brought from places in Central Asia, Europe, and Lahore and Gujarat in India. These fabrics include: qatifa-yi-i -purabi, a velvet from Gujarat; taja – baf, dara – i – baf are also velvets from Gujarat; mutabbaq (from Khallukh), kamkhab from Kabul and Persia; tassar is now chiefly made is Berhampore and Patna. Tafta, anbari, darai, from Europe. Other fabrics are sitipuri, qababand, tat bandpuri, lah, misri, sar, plain kurtawar satin, kapurnur formerly called kapurdhur, alcha (a striped silk fabric) and tafsila (Blochmann, 1977).
2. **Over Garment** – It consists of a knee length overcoat which is as follows.

- *Dagali* or *Gudadi* - A half sleeved overcoat or *dagali*, knee length, with slits at the sides, is worn over a full sleeved *bago* of white colour (Plate 4, Fig. 4). The overcoat has a ‘V’ shaped opening till the waist with an ornamented, probably gold embroidered neck band till the chest. It is fastened at the waist with a double *patka*. A different coloured fabric is seen underneath indicating that the underside of the overcoat is finished with lining. The over coat could be lined with silk or wool or could be padded with cotton wool and could have been worn during the winter season. The review of literature mentions two types of overcoats worn over the upper garment. These are known as the *dagali*\(^7\) and the *gudadi*\(^8\). The overcoat could be the *dagali* as mentioned in the review of literature that it was a coat with a wadding of cotton and lining. The outer fabric of the overcoat could be woven as it is patterned with floral motifs (Plate 4), or it could be brocaded or embroidered in silk and gold thread, or it could be a printed fabric, i.e., a Rajasthani *chhint*.

3. **Waistband** – The *patka* in the miniatures of Udai Singh is double (Plates 1 & 2) and of knee length. It is made of various types of fabrics. In certain miniatures both the *patkas* are made of patterned fabrics (Plate 1). In others, one *patka* is of a plain cloth and the other is ornamented with floral (Plate 3a), or geometric (Plates 2 & 4) motifs. The *patkas* could be made of silk or fine wool and brocaded with gold thread or embroidered. The references to the fabrics used in the imperial wardrobe in the *Ain-i-Akbari* mentions that mixed fabrics of silk and wool were used for making *fotas* (lion bands), presumably meaning waistbands.

Regarding the wearing of the double *patka* by Udai Singh, a double *patka* is not observed in the miniatures of the Pre Mughal Period in India, i.e., the paintings of the Chaurapanchasika group. A sort of a double *patka* can be observed in the miniatures of the Pre Mughal Period of Marwar. This *patka* consists of three ends hanging at the front after being knotted at the centre front (Plates 1 & 3 of the Pre Mughal Period of Marwar). In addition, a double *patka* can be observed in the miniatures of the Emperor Akbar. The Emperor Akbar and the courtiers in many of the miniatures are seen attired

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\(^7\) *Dagali* – It is an upper cover over the coat with a wadding of cotton and lining.

\(^8\) *Gudadi* – It is a padded cover put over the coat in winter.
Results and Discussion

in a double *patka*. However, a double *patka* is not observed in the miniatures of the ancestors of Akbar, i.e., Babur and Humayun. Therefore, it can be said that either a double *patka* was an Akbari innovation or it was worn by the Rajputs and adopted into the Mughal court by Akbar. The latter assumption seems more likely, as the association of the Rulers of Marwar with that of the Mughals began with reign of Udai Singh. The Rajputs as a clan were quite conservative and deeply rooted towards their traditional culture. A Mughal influence even if assumed, and that too in costumes, would have taken place gradually and would be more evident in the costumes of the subsequent rulers of Marwar. Therefore, Udai Singh adopting the double *patka* from the period of Akbar seems unlikely. Lastly, it can be said that a double *patka* was being worn by the Rajput rulers as is evident from the costume of Udai Singh and may have been adopted into the Mughal Court from the costume of the Rajputs.

4. **Draped Garment** – A sash is neatly folded to form a narrow band and is draped diagonally over the left shoulder (Plate 4, Fig. 4) and draped on top of the overcoat. One end of the sash hangs at the front over the left shoulder and the other end hangs at the back. It has a narrow brocaded border running lengthwise and could be a silk gauze fabric with golden yarns at the sides.

A narrow band of fabric similar to a sash can be seen draped in one of the miniatures of the Gita Govinda (Plate 3) of the Pre Mughal Period in India. Further, a sash is not depicted in the miniatures of the ancestors of Akbar, i.e., Babur and Humayun. However, a piece of cloth similar to a sash can be observed in the miniatures of Akbar. The courtiers can be seen attired in a band of cloth broader than the sash in some of the miniatures. Therefore, it may be probable that a sash may have also been adopted as a part of court costume from the Rajput rulers, i.e. Rulers of Jodhpur.

5. **Lower Garment** – It consists of a *paijama* tapering to the ankles in folds. It is of a plain fabric which is opaque (Plates 1, 2 & 3a). The fabric could be made of silk or a mixture of silk and gold. In addition, although there is reference to a *dhoti* worn as a lower garment in the review of literature, it is not depicted in the miniatures. It may be possible that a *dhoti* was worn indoors and was not a part of the formal court attire. It may not have been worn at the Mughal court and therefore, is not depicted by the miniature painters.
6. **Headgear** – It is different in shape from the earlier turbans of the pre-Mughal period of Marwar (Fig. 5). The basic structure of the turbans of the paintings of Pre Mughal Marwar and that of Udai Singh is similar, consisting of small turban with a lobe at the front, a transverse band in the middle and a lobe at the back, but its shape is different. The turbans of pre Mughal Marwar are small but are angular in shape with a narrow transverse band. This may be because the paintings of Pre Mughal Marwar are folk paintings and depict folk costumes. So such costumes cannot be said to be representative of costume of the royalty.

The turban of Udai Singh is small, flat, tightly enclosing the head. The turban of Udai Singh is without a cap. It is similar to one of the turbans of the Pre Mughal period of India, i.e., paintings of the Chaurapanchasika, indicating that such turbans may have been worn in India prior to the Mughals. Such a turban is also characteristic of the style of turbans of the Akbar period. Further, it may be noted that the headdress of the ancestors of Akbar, i.e., of Babur and Humayun was very different, being suited to the climate of Central Asia. Therefore, it is quite probable that Akbar may have adopted the small turban from that of the Rajput Rulers, i.e., Rulers of Jodhpur.

The turban is ornamented (Plate 1) with two jewelled strings of pearls and an ornament at the centre. It could be made of fine cotton muslins or silk gauzes. The references to the fabrics used in the imperial wardrobe in the Ain-i-Akbari mention that mixed fabrics of silk and wool were used for *chiras* (turbans). Another brocaded fabric known as *dupatta* was also used for making turbans. The word *dupatta* and *chiras* is mentioned in the list of gold stuffs of the Ain-i-Akbari indicating that mixed fabrics of silk and gold or wool and gold or silk, wool and gold were used for making turbans.

7. **Footwear** – It consists of broad, flat heeled shoes, the upper of the shoe covers the (Fig. 6) foot, and the shoe is open at the back. The tip of the shoe curls upwards and backwards. The material of the upper is felt, leather or velvet embroidered with golden thread and the sole is made of leather. The heeled boots are knee length and made of a patterned fabric such as leather. The heeled boots can be said to be of Mughal influence as such kind of footwear was not suited to the Indian
conditions in terms of topography and terrain, and are not seen in the Pre Mughal Miniatures of India.

8. **Jewellery** – It consists of earrings (studs), although on observing the miniature the type of ear ornament cannot be clearly defined; a jewelled necklace (Plate 2) and a turban ornament (Plate 1).

9. **Accessories** – A dagger such as the *jamdhar* (Plates 1, 3a & 4, Fig. 6) and a *katar*, (Plate 2) are fastened with jewelled strings. The others are a curved sword and a stick (Plates 1 & 4), and a pouch and archer’s rings (Plate 1). The archer’s rings are similar to those in the costumes of the Mughals. There are two jewelled broaches at the waist band to fasten the dagger and the *patka* (Plate 4).

**Summary** – Raja Udai Singh was a trusted ally and a close relative (due to a matrimonial alliance) of Akbar and was in close association with the Emperor throughout his reign. Therefore, portraits of Raja Udai Singh were made by the Mughal artists at the Mughal court. The costume as illustrated in the miniatures, consists of a knee length tunic, probably a *bago* or *vaga* with a side fastening or a *kurta* like garment with a centre fastening made of fine fabrics such as muslins, silk muslins or silk gauzes. The skirt has a round hem or slits at the side. It is worn with a *paijama*, a short turban and flat shoes. The costumes in general, depict a distinctiveness from the costume of the Mughals, such as the upper garment, *patka*, sash, turban, etc.

There are certain features of the costume that are similar and different from the costumes of the Pre-Mughal miniatures of India and Marwar and the costumes of the period of Akbar. The feature of the upper garment of Udai Singh, (Plate 1) viz., the slits at the sides of the skirt, is similar to the same garment with slits observed in the Pre-Mughal miniatures of North Western India and Marwar. In addition, a garment with slits at the side in the skirt is seen, though for the first time in the garments of the Emperor Akbar; his noblemen, guards and attendants, etc. It is not observed in the costumes of the Emperor Babur and Humayun. Therefore, it is possible that a tunic with slits may have been prevalent in India and worn by the Rajputs, i.e., by Raja Udai Singh prior to the Mughals and adopted as a court costume during the reign of Akbar.
Results and Discussion

The *jamas* of the Chauraspanchasika are made of a fine, transparent fabric, the drape of the garment is stiff. The *jamas* of the Pre Mughal period of Marwar are made of an opaque fabric. In addition, some of the tunics in the miniatures of Udaí Singh are made of translucent fabrics which are similar to the kind of fabrics seen in the miniatures of the Chauraspanchasika. This indicates that translucent fabrics were prevalent in India prior to the Mughals. Some of the costumes of the emperor Akbar, and the courtiers were also made of translucent fabrics and it may be possible that these textures were adopted due to the same being prevalent in India at that time.

The double *patka* of Udaí Singh seems to be a part of Rajput dress as it is also seen in the miniatures of the Pre Mughal Period of Marwar. Similarly, the sash seems to be a part of the Rajput dress and adopted in the court of Akbar from the costumes of the Rajputs. The turban of Raja Udaí Singh is similar to one of the turbans observed in the Pre-Mughal miniatures of India and similar in structure to that of the Pre-Mughal miniatures of Marwar. It is also similar to the turban observed in the miniatures of the period of Akbar. This indicates that the turban of Akbar could be inspired from the turbans of the pre Mughal period in India and thereby adopted at the Mughal court. The footwear and accessories of Raja Udaí Singh are similar to that observed in the miniatures of the period of Akbar. The similarities mentioned above, may be due to the association of the Mughals. For example, the knee length boots worn by Udaí Singh are probably due to Mughal influence.

The ornamentation on the costumes is simpler as compared to the Mughals, though it can be assumed that similar kind of fabrics were used by the attending nobles, many of whom were rulers of the fiefdoms granted by the Mughal emperors, like the rulers of Jodhpur. The review of literature and the analysis of a *Byav Bahi* (1719 – 1764 A.D) of the marriage of the daughter of Maharaja Ajit Singh of Jodhpur (1707-24 A.D), indicates that sumptuous costumes using exquisite and rich fabrics were worn by the rulers of Jodhpur. The garments as mentioned in the *Byav Bahi* of the period of Ajit Singh were made of fabrics such as kinkhamp, atlas, malmal, chhint, parcho, thirma, ilaycho, ganga - jamuni, tas, gulbadan, asawari, mahmudi, Banarsi etc. The *Byav Bahi* mentions various types of turbans used by the royalty such as the *pag, pecha, potia, cholipech, davanpech* and *rajashahi mauliya* etc. The turbans depicted in the
Results and Discussion

miniatures, however, show only one type of turban worn by the ruler. The turbans were made of the most exquisite brocaded fabrics and fine cottons such as *tas*, *banarsi*, *khimkhap*, *muqayyashi*, *gulbadan*, *mahmudi* and *chira* etc., and decorated with borders of gold with *karchobi* work; gold *gota* borders and tassels; *gospech* and *balabandi of tas*, *Karchobi* work; and multicoloured tie dyed *pags* such as *mauliya Rajshahi* etc.

However, it may also have been possible that when in their own fiefdoms, the rulers of Jodhpur would discard the formal costume required to be worn at the Mughal court in favour of their traditional clothing and hence, the names of indigenous items of clothing such as *vaga*, *bago*, *jhagga*, *dhoti* and names of types of turbans such as *pag*, *pagari* and *pecha* appear in the review of literature and the *Byav Bahi’s* (account of royal marriages).
Costumes of Maharaja Sur Singh
Costumes of Maharaja Sur Singh
COSTUMES OF MAHARAJA SUR SINGH  
(B, 1571, R. 1595-1619)

The miniature paintings of Raja Sur Singh have been sourced from various published works on Mughal Paintings. According to the literature on miniature paintings of Marwar, Raja Sur Singh, like many other Mughal courtiers, had his portrait painted at court. However, few individual portraits of Sur Singh were made or have survived (Crill, 1996). But, there are a number of durbar scenes from the reign of Jahangir and that of Shahjahan that provide detailed portraits of the nobles present, and Sur Singh can be identified in several durbar paintings.

Suraj Singh Rathor was the second son of Udai Singh of Marwar in the province of Ajmer, who had joined the Mughal Imperium under Akbar and had given in marriage to Prince Sultan- Salim (Jahangir) his daughter Manmati, who had become mother of Prince Khurram (Shahjahan). By virtue of this connection, Raja Suraj Singh, the maternal uncle of the prince, was given suitable ranks and a fief in Jodhpur after his father’s death (Welch, 1987).

Sur Singh was an important and esteemed figure at Akbar’s court. He accompanied Princes Murad and Daniyal on campaigns to the Deccan and Gujarat. He was gifted a kettle drum by Akbar for displaying extraordinary valour as a general in defeating the forces of Malik Amber in the Deccan. Under Jahangir he served with Shahjahan in the expedition against the Rana of Mewar and in the Deccan campaign. He continued to serve in the Deccan until his death in 1619. Sur Singh is mentioned favourably several times by Jahangir in his memoirs (Tuzuk – i Jahangiri), where it is stated that he ‘reached high rank and great dignities’. He was appointed to the highest rank of a “Mansabdar” that could be awarded to a Hindu under Jahangir.

He was a general who was associated with almost every important military expedition during the reigns of Akbar and Jahangir. He was invariably entrusted with duties of a very serious nature in every expedition and he won signal success in all of them. The prestige and dignity of the state of Marwar was greatly enhanced as a result of the victories attained by its rulers in the various wars of the Deccan and Rajasthan. The chronicles of Marwar inform us that Sur Singh was not only honoured by the Mughal Emperor but with the enhancement of the Raja’s personal dignity the State and the people of Jodhpur were immensely benefitted (Bhargava, 1966).
ANALYSIS OF COSTUMES DURING SUR SINGH’S REIGN  
(B, 1571, R. 1595 – 1619)

Contemporary Mughal Emperors – Akbar (1556 – 1605 A.D.)  
Jahangir (1605 – 1627 A.D.)

Costumes of Raja Sur Singh - The costume worn by Maharaja Sur Singh consists of a knee length tunic, probably a bago, fastened on the left side as for Hindus; a skirt with a round hem or slits (three) at the sides, visible as triangular projections from the hem of the skirt and made of a fine fabric such as muslins, silk muslins or silk gauzes. It is worn with a paijama and a short turban. The costume is more refined in terms of style than that of Udai Singh. An inner garment is not depicted in the miniatures. In addition, a reference to an inner garment is not found in the review of literature. Thus, it may be possible that an inner garment may not have been worn due to the hot weather conditions. There are certain features of the costume that are similar to the costumes of the period of Akbar and Jahangir. These features are discussed below. The miniatures, (Plates 4, 5 & 6) are durbar scenes of the period of Shahjahan, and Sur Singh is present as a nobleman attired in court costumes.

The details of the costume are as follows -

1. **Outer Wear** – It consists of a bago, knee length, fastened on the left side (Plates 1, 2 & 3, Fig. 1) with three slits at the sides of the hem of the skirt visible as triangular projections from the hem of the skirt. This feature, viz. three slits at the sides of the skirt is different from the two slits observed at the sides of the skirt in the miniatures of Pre-Mughal period of Western India, Pre-Mughal Marwar and that of Raja Udai Singh. However, such slits (three in number) are seen in the miniature of a female attendant of Akbar (Plate 13) and of the royalty of the period of Jahangir (Plate 8 – Costume of Prince Daniyal). This feature (three slits at the side of the hem of the skirt) seems to be an extension of the existing style of two slits or an innovation of the period of Akbar continued in the period of Jahangir. Numerous ties (three - five) are visible under the left armpit (Plates 1 & 3).
The ties are longer (Plates 1 & 2) and broader (Plate 3) than the ties seen in that of the miniatures of the Pre-Mughal period of Western India, Pre-Mughal Marwar, miniatures of Akbar and miniatures of Raja Udai Singh which were shorter. The ties are longer as compared to that seen earlier and similar to those observed in the miniatures of Jahangir. The ties are also visible in (Plate 6). The skirt of the bago is flared and it falls gracefully at the sides to form a curved shape at the hem (Plate 3).

In most of the miniatures, the bago is made of a fine, transparent fabric (Plates 1, 2, 3, 4 & 6), similar to those observed in the miniatures of the Pre-Mughal period of Western India, Akbar and Raja Udai Singh. In one miniature (Plate 5), the bago is made of a striped fabric similar to that observed in the costume of the other courtiers. The bago (Plate 3) is calf length, has a stiff drape, seems to be less flared at the bottom and the fabric is slightly transparent.

The ornamentation on the costumes is simpler as compared to the Mughals, though it can be assumed that similar kind of fabrics were used by the attending nobles, many of whom were rulers of their fiefdoms granted by the Mughal emperors, particularly the rulers of Jodhpur. The fabrics of the garments in Plates 1, 2 & 3 seem to be the exquisite silk muslins of Dacca of the Mughal period which were given poetical names such as ab-rawan, or running water; baft-hawa or woven air and shabnam, or evening dew to convey their exquisite finess and delicacy. These fabrics could also be the fine muslins or mixed fabrics of cotton and silk or cotton with silver or gold threads etc.

The list of Cotton material of the imperial wardrobe indicates the use of the following fabrics as the: khasa, means special for royal purpose and was used as a suffix to anything royal in medieval India. Therefore, names such as khasa malmal etc must have been a superior quality of muslin. (Chandramani Singh, 1979); malmal is a fine cotton cloth, used even today for saris and kurta’s; tansukh is similar to malmal, but very fine and expensive and is used for sari and odhani; bafta was an expensive cotton stuff, woven in Gujarat mainly at Broach and Navasari near Surat; mahmudi, which according to Dr. Moti Chandra it was the finest variety of muslin of Bengal origin, probably named after one of its rulers Jadu alias Mohammed Shah (1414-1431); panchtoliya is a very fine, light weight and transparent cotton cloth. Other fabrics are: chautar, siri saf, gangajal, bhiraun, sahan, jhona, atan, asawali, jhola, salu and doriva.
Besides, the \textit{bago} is made of a striped fabric which is opaque (Plate 5). The Ain-i-Akbari mentions a fabric known as \textit{muqayyash} (is silk with stripes of silver), \textit{alcha} (a striped silk gold brocaded fabric). the references to striped silk fabrics indicate names such as \textit{daraibaf} (brocaded silk with a striped or wavy pattern) and \textit{gulbadan} is another striped fabric usually a scarlet stripe with another colour.

2. \textbf{Waistband} – It is either single (Plate 3) or double (Plates 1, 2 & 4) in the other miniatures. The single \textit{patka} is narrow in the form of a band with horizontal stripes at the edges. It is of knee length. The double \textit{patka} (Plates 1, 2 & 4) is knee length or slightly longer. One is white and the other a fabric patterned with floral motifs. The references to the fabrics used in the imperial wardrobe in the Ain-i-Akbari mention that mixed fabrics of silk and wool were used for making \textit{fotas} (lion bands) presumably meaning waistbands.

As mentioned earlier a double \textit{patka} was worn by Raja Uda Singh and seems to be continued by Raja Sur Singh. Moreover, if one observes the miniatures of Jahangir, a double \textit{patka} seems to be the norm at the court.

3. \textbf{Draped Garment} – A sash seems to have become a regular part of the costume of Sur Singh, being observed in all the miniatures of the raja. A sash folded into a narrow band is worn diagonally across the chest in all the miniatures. The sash is draped diagonally on the right shoulder in (Plates 3 & 6) and draped on the left shoulder in (Plates 1, 2 & 4).

4. \textbf{Lower Garment} – The \textit{paijama} is made of a striped (Plates 2 & 3) or a plain fabric. The references to striped silk fabrics indicate names such as \textit{dara-i-baf} (brocaded silk with a striped or wavy pattern) and \textit{gulbadan} is another striped fabric usually a scarlet stripe with another colour. Besides these, other fabrics such as striped muslins were called \textit{dorias}; and chequered muslins were known as \textit{charkana} (Birdwood, 1971).

5. \textbf{Headgear} – Though the turban is similar to the style of turbans of the Akbar period and Jahangir’s period (Plate 1 - of Jahangir), yet the shape seems to be slightly different from other courtiers depicted in \textit{durbar} scenes (Plates 4, 5 & 6, Fig. 3). It is small, flat, short and not fully enclosing the head at the back. The turban in (Plate 3)
is angular and flat. The turban is generally similar in shape to the turban of Udai Singh. The fabric is either plain or patterned with dots. The references to the fabrics used in the imperial wardrobe in the Ain-i-Akbari mention that mixed fabrics of silk and wool were used for *chiras* (turbans). Another brocaded fabric known as *dupatta* was also used for making turbans. The words *dupatta* and *chiras* are mentioned in the list of gold stuffs of the Ain-i-Akbari indicating that mixed fabrics of silk and gold or wool and gold or silk, wool and gold were used for making turbans.

6. **Footwear** – Flat heeled *jutis* (Fig. 4), the upper covering the entire foot, open at the back. The style of the shoe is simpler as compared to that of Udai Singh. The shoe is more compact and narrower. The upper of the *jutis* is ornamented with zari work and seems to be made of velvet or brocade or leather (Plates 1, 2 & 3). The sole of the shoe is made of leather.

7. **Jewellery** – It consists of small turban ornaments in gold; beaded jewelled necklaces of pearls and precious stones; earings of single pearls and a *bali* of gold set with two pearls on either side of a precious stone; and rings of gold set with precious stones (Plates 1, 2, 4 & 6).

8. **Accessories** – A belt to fasten the curved sword is visible in (Plates 3 & 6). The other accessories include a curved dagger *khanjar* (Plate 2, Fig. 5) and a broad jewelled string to fasten the same (Plates 1 & 2); a straight and curved (Plate 3) sword and a *jamdhar* (Plate 1).

**Summary** - The costume of Maharaja Sur Singh is quite similar to that of Udai Singh. It also seems to be more similar to the costumes of the period of Jahangir than that of Akbar. The features of the Akbar’s period are well integrated into the costumes. For example, the upper garment is fastened to the left side for Hindus; and to the right for Muslims, a feature said to be introduced by Akbar to differentiate a Hindu and Muslim courtier at sight. The other feature of the upper garment; the three slits at side of the hem of the skirt (Plates 1 & 2) is common to the period of Akbar and Jahangir, his younger brother (Prince Daniyal – Plate 8) is shown attired in a similar costume. The ties are longer as compared to that seen earlier and similar to those observed in the miniatures of Jahangir.
The style, design of the *patka* also seems to be of the type seen in the miniature of the courtiers of Jahangir. The *patka* is patterned with a curvilinear, scroll like floral pattern seen in Plates 8-11 of Jahangir. Similarly, the structure of the ties of the upper garment is similar to the period of Jahangir (Plate 8). The fabric of the *paijama* of Sur Singh (Plate 2) is striped, which is commonly also observed in the miniatures of Jahangir (Plates 1 & 2). The turban is small and compact and tightly fits the head. Its structure and shape is similar to that of Udai Singh seen in the previous section. Further, the textures of the fabrics are sheer consisting of light weight cotton fabrics. Similar fabrics were also in vogue at the time of Jahangir. They range from the sheer, transparent to the striped. The style of footwear of Sur Singh is different from the shoe of Udai Singh. It is similar to the style observed in the miniatures of Jahangir (Plates 1, 2 & 8-11).

A sash is a regular feature of the costume (Plates 1, 2 & 3). It is similar to the sash draped in the miniature of Udai Singh (Plate 4). The jewellery and accessories are similar to that of Jahangir. For example, the earings (Plate 2) worn by Sur Singh i.e., a single pearl earing (Plates 1 & 2), is similar to the pearl earings worn by Jahangir (Plates 1 & 2).

Therefore, it can be said that the costume seems to be an integration of the indigenous and Mughal styles, though on a comparative basis the features of the Indian costumes seem to be more apparent.
Costumes of Maharaja Gaj Singh
COSTUMES OF MAHARAJA GAJ SINGH-I
(B. 1595, R. 1619-38)

The miniature paintings of Raja Gaj Singh have been sourced from various published works on Mughal Paintings and Marwar Paintings. Gaj Singh also appears in several durbar scenes or court scenes of the Emperor Shah Jahan. Gaj Singh, too, spent a large part of his career in Mughal service in the Deccan for Jahangir and his son Shahjahan, and the painted record of his appearances at court occur from about 1625 until his death in 1638.

As the maharaja was so active in imperial service away from home for much of his reign, it seems more plausible the portraits of him were done by Mughal artists at the imperial court or camp. Many court scenes showing Gaj Singh date from Shah Jahan’s reign. One of the earliest is in the St. Petersburg Album, and may represent a darbar held in 1628, when Gaj Singh returned from the Deccan to attend the court at Agra to acknowledge Shah Jahan’s succession (Crill, 1996). At this time he was presented with a Khasa Khilat (robe of honour), sword, horse, elephant and kettle drum and had his title of Mansabdar renewed (Bhargava, 1966).

The many paintings in which Gaj Singh is depicted, he is placed among the most highly favoured nobles, standing on the same level as the ruler and his sons or in a prominent position under the balcony (Crill, 1996). He was appointed to the highest rank of a Mansabdar that could be awarded to a Hindu under Jahangir. He was awarded a special robe of honour (khasa khilat), elephant and other valuable items for his services in the Deccan by the emperor Jahangir (Bhargava, 1966).
ANALYSIS OF COSTUMES DURING GAJ SINGH’S I REIGN  
(B, 1595, R 1619 – 38)

Contemporary Mughal Emperors -  
Jahangir (1606 – 1627 A.D.)  
Shahjahan (1627 – 1658 A.D.)

Costumes of Raja Gaj Singh - The costume consists of a calf length \textit{bago} girded at the waist, worn with a \textit{paijama} and turban. An inner garment is not depicted in the miniatures. In addition, a reference to an inner garment is not found in the review of literature. Thus, it may be possible that an inner garment may not have been worn due to the hot weather conditions. The costumes illustrated in the miniatures are exquisite and fine and reflect the luxury and grandeur observed in the costumes of the Mughal emperors Jahangir and Shahjahan. The two miniatures (Plates 1 & 2) are \textit{durbar} scenes of the period of Shahjahan, and Raja Gaj Singh is present as a nobleman attired in court costumes. The costume consists of following garments –

1. \textbf{Outer Wear} – The ruler is attired in an elegantly styled \textit{bago}. The \textit{bago} is calf length, the sleeves are full tapering to the forearm in folds. The bodice is fitted to the waist and the skirt of the \textit{bago} flares form the waist downwards to the hem. The neckline forms a ‘V’ shape. The neckband is high / raised, gradually broadening from the neck to the chest and is patterned with floral motifs (Plates 1, 2, 3 & 4, Fig. 1). The \textit{bago} is fastened on the left side as for Hindus. The ties of the \textit{bago} are of moderate length in (Plates 2 & 4, Figs. 2 a, b) and of longer length in (Plate 3, Fig. 1). They are generally broader and more decorative as compared to the ties observed in the portraits of Sur Singh. They are narrow at the beginning and gradually broaden towards the tip and again taper to a point (like a men’s tie). The \textit{bago} falls to a soft drape in (Plate 2). The flare of the skirt of the \textit{bago} has increased considerably (Plate 3) compared to that of the miniatures of Maharaja Sur Singh (1595 – 1619 A.D) and Maharaja Udai Singh (1583-95 A.D). The skirt of the \textit{bago} (Plate 2) is pleated and gathered neatly into folds at the waist.
The fabric of the *bago* is either plain or patterned with floral motifs, of an exquisitely woven fabric. It is crinkled (Plate 4) and bordered with a narrow border of a floral motif at the joining of garment parts, such as the raised neckband and armhole. In other miniatures, the fabric is either translucent (Plate 2), or opaque as in (Plates 1, 3 & 5). The fabric of the *bago* is patterned with elaborate floral motifs, larger and more stylized as compared to Sur Singh (1995 – 1619) and Udai Singh (1583-95) and more in conjunction with the style of ornamentation prevalent during the reign of Shahjahan and Jahangir.

The fabrics of the above mentioned textures seem to be the exquisite *silk muslins* of *Dacca* of the Mughal period which were given poetical names such as *ab-rawan*, or running water; *baft-hawa* or woven air and *shabnam*, or evening dew to convey their exquisite finesse and delicacy. According to the classification of *kinkhabs* (gold brocades) by Sir *George Watt* into four classes, the fourth is classified as “*silk gauzes or muslins* with certain portions in gold or silver thread with or without gold borders and end pieces sewn on to them.” Mr. Gorge Birdwood, has listed a fabric by the name of *silk muslin* (*malmal*), and net (*dalmiyan*) made chiefly for *stamping with gold leaf*, and manufactured in Punjab in the list of principal places of silk manufacture in India (Mehta,1960). The fabric (Plate 2) seems to be the *baftas or pothans* mentioned below.

Sir George Watt has classified the *kinkhabs* as follows:

i. Pure “cloth of gold” or “cloth of silver”.

ii. Brocades in which the silver and gold occupy the greater part of the surface and the coloured silks show in a few places to emphasise the design. These are the true *kinkhabs*, generally too heavy for making articles of clothing, but suitable as curtains, wall coverings, caparisons, *howdah* cloths, etc.

iii. The *baftas or pothans* in which the greater part is made up of closely woven silk, and only selected parts of the design are in gold or silver. The fourth are the silk gauzes mentioned previously.

2. **Over Garment** – An over garment seems to have been worn in (Plate 1, Fig.3). The over coat seems to have a narrow band like open, flat piece of cloth till the
Results and Discussion

waist patterned with motifs. The review of literature mentions two types of overcoats worn over the upper garment. These are known as the *dagali*\(^1\) and the *gudadi*\(^2\). The overcoat could be the *gudadi* as mentioned in the review that it was a padded cover put over the coat in the winters.

It seems to be made of a heavily brocaded fabric in gold or embroidered. According to the review of literature, there are various types of gold and silver laces, gold and silver wires, the wires being used either round, or flattened *badla*, or twisted round silk *kalabattun*; gold and silver foil, spangles, and other tinsel, for trimming shoes and caps, edging turbans, stamping muslins and chintzes, embroidering shawls, and other woollen and silk fabrics, weaving into brocades, and the manufacture of gold and silver cloth of tissue. The important centres for the weaving of gold and silver lace were – in the Punjab, Delhi was the great place for this craft and others places were Lahor, Murshidabad, Ahmedabad, Surat, Lucknow in Oudh and Poona (Birdwood, 1971).

3. **Waistband** – It is a double *patka* in a fabric patterned with floral motifs (Plates 2, 3 & 5). The double *patka* consists of a white *patka* and the other is a patterned *patka*, which is ornamented with elaborate floral motifs. The *patka* is longer, calf length as compared to that during the reign of Sur Singh (1995 – 1619) and Udai Singh (1583 – 95). The *patka* is either brocaded or embroidered in gold and silk threads.

4. **Draped Garment** – It seems to be a regular part of the costume of Gaj Singh. It is made of a fabric folded to form a narrow band (Plates 2 to 4). It is draped with one end taken from the front under the right shoulder to the back over the left shoulder and left hanging in the front up till the thigh level.

5. **Lower Garment** – It consists of a striped fabric of silk and brocade (Plates 2 & 3) *paijama*. The Ain-i-Akbari mentions a fabric known as *muqayyash* (is silk with stripes of silver), *alcha* (a striped silk gold brocaded fabric). the references to striped silk fabrics indicate names such as *daraibaf* (brocaded silk with a striped or wavy pattern) and *gulbadan* is another striped fabric usually a scarlet stripe with another colour. Besides, other fabrics such as striped muslins were called *dorrias*; and chequered muslins were known as *charkana* (Birdwood, 1971).

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\(^1\) *Dagali* – It is an upper cover over the coat with a wadding of cotton and lining.

\(^2\) *Gudadi* – It is a padded cover put over the coat in winter.
6. **Headgear** – The shape and style of turban is distinctively different from that of Sur Singh (1595 – 1619) and Udai Singh (1583-95) (Fig. 4). The turbans of the preceding rulers of Jodhpur were simplified, small and flat. This turban is larger, longer, of a distinct shape and more cumbersome. It is lobular, slightly raised at the front, followed by a broad transverse band and a raised lobe at the back consisting of bands of fabric rolled together. The style seems to be similar to Shahjahan’s turban rather than Jahangir’s. Or it could also be the beginning of an ingenious style of turbans of Marwar that were to become more complex and stylized in the reign of the succeeding rulers. The fabric of the turban is characteristically Rajasthani as in (Plates 3 & 4, Fig. 2b), i.e., *panchranga* (*mauliya*) of intricate, five coloured stripes or patterned with small motifs or dots as in (Plate 2). This turban could also be the *mauliya Rajshahi* referred to in the *Byav Bahi* of Raja Ajit Singh. The colours are dark and bright (Plates 2, 3 & 4) such as deep mahroon, red, green, orange and yellow or white / light coloured as in (Plate 1).

7. **Footwear** – The footwear consists of a stylized, flat heeled shoe covering the whole foot, with a back flap turning upwards and out-wards and the tip of the shoe at front tapering to a point and turning upwards (Plate 3, Fig. 1). The shoe (Plate 3) is of light purple colour and seems to be of a fine workmanship (exquisitely crafted) and could be made of velvet fabric and embroidered in gold and green silk thread.

8. **Jewellery** – It consists of a jewelled *sarpech* (Plate 2); a jewelled string of pearls with precious stones encircling the turban (Plate 3); earings, a circular gold ring with two pearls around a central ruby (*bali*) (Plates 2, 3 & 4); elaborate necklaces, bracelets and rings (Plate 3).

9. **Accessories** – It consists of a *jamdhar* (Plate 2) and a straight sword with its decorative sheath (Plate 3).

**Costumes of other Members of the Royalty**

**Prince Jai Singh of Amber** – It is the same in style to Raja Gaj Singh (Plate 2). The *bago* is fastened to the right side (a right fastening is normally associated with Muslims), however according to review of literature the convention that Muslims tie their *bago* on the right and Hindus on the left is by no means always observed. While it is safe to assume that a man with a left fastening robe is a Hindu, one with a right
fastening robe could be either a Hindu or a Muslim. The other features such as; the bago’s silhouette, the ornamentation, the patka, turban, jewellery are similar to Gaj Singh. The turban of Gaj Singh is ornamented with a jewelled sarpech while that of the Prince is decorated with a jewelled string and a plume of heron’s feathers.

**Summary** - The miniatures of Gaj Singh exhibit certain characteristic features which are as follows. The illustration of miniatures of Gaj Singh (Plates 2, 3 & 4) exhibits a refinement in the depiction of costumes among other things such as facial features, etc. The depiction is stylized indicating the Jodhpuri artists style of illustration in the depiction of costumes. The bago is fastened to the left as for Hindus. The length of the ties (Plates 2 & 4) is similar to that of Sur Singh but the shape is more defined and decorative. The ties (Plate 3) are different from those depicted in other miniatures (Plates 2 & 4), i.e., they are long and broad, and reach up to the waist. They belong to a later period, i.e., of the period of Ajit Singh (1707-24 A.D) and this can be supported from the date of 1725-40 ascribed to the illustration of the painting. The skirt of the bago in (Plate 3) has a stiff drape and a considerably larger flare at the bottom and is neatly gathered at the waist to form pleats at the bottom. The bagos are made of exquisite fabrics such as the silk gauzes or silk muslins known as the kimkhab, of the type known as the baftas or pothans. The patka is double and similar to that seen in the miniatures of Sur Singh. The ornamentation of the patka (Plate 2) is as seen in the miniatures of Shahjahan. The striped paijamas of Gaj Singh (Plates 2 & 3) are commonly seen in the miniatures of Jahangir (Plates 1 & 2) and of Shahjahan.

The shape and style of turban is distinctively different from that of Sur Singh (1595 – 1619) and Udai Singh (1583-95). This turban is larger, longer and of a distinct shape. The fabric of the turban in (Plates 3 & 4) is typically Rajasthani i.e. tie – dyed lehariya, indicating a Jodhpuri influence. The style of footwear of Gaj Singh (Plate 3) is seen in the miniatures of Raja Jaswant Singh (Plates 6 & 7). The jewellery and accessories are similar to that of Shahjahan. For e.g. a jeweled sarpech (Plate 2) is also observed in the miniatures of Shahjahan; elaborate necklaces, bracelets and rings (Plate 3) appear to be similar to that of Shahjahan (Plate 3a). Therefore, it can be said that the costume seems to be an integration of the Mughal and indigenous styles, with the characteristics of the Indian style more evident in different features of the costumes.
Costumes of Maharaja Jaswant Singh
COSTUMES OF MAHARAJA JASWANT SINGH  
(B. 1626, R. 1638-78)

The miniature paintings of Maharaja Jaswant Singh have been sourced from various published works on Marwar paintings or paintings that are attributed to being painted at Jodhpur. According to the literature on miniature paintings of Marwar, Raja Jaswant Singh, appears less frequently in Mughal works. The may be due to the fact that as he spent most of the time away from court on campaign, due to which he could not be included in *durbar* scenes.

Maharaja Jaswant Singh-I like his father Gaj Singh, served as military commander for the Mughal ruler throughout his reign, although his allegiance to the throne was never heartfelt, to say the least. Jaswant Singh’s military career was successful rather than heroic. He led Shah Jahan’s forces, against the rebellion of Aurangzeb at Dharmat in 1657, but his army which included some 30,000 Rajputs of every clan was defeated. Jaswant Singh was perhaps more suited for a life of literary pursuits than military campaigns, for he is known to have written several literary works, including a commentary on the *Bhagavata Gita*, the metaphysical treatise, *Siddhant-bodh*, the *Anand Vilas* and a work on rhetoric, the *Bhasa-Bhusan* (Crill, 1996).

He was awarded a robe of honour (*khasa khilat*) among other valuable items on innumerable occasions for his services rendered to the Mughal emperor Shahjahan. He accompanied the emperor on several important military campaigns. During the reign of Jaswant Singh, Marwar became one of the powerful Rajput States in Rajasthan and reached the zenith of prosperity and territorial expansion.

After the accession to the throne by Emperor Aurangzeb, Jaswant Singh served the emperor in various military campaigns. He was awarded the special robe of honour (*khasa khilat*) on four occasions by the emperor Aurangzeb (Bhargava, 1966).
ANALYSIS OF COSTUMES DURING JASWANT SINGH’S REIGN  
(B, 1626, R. 1638 – 78)

Contemporary Mughal Emperors - Shahjahan (1627 – 1658 A.D.)  
Aurangzeb (1658 – 1707 A.D.)

MEN’S COSTUME

Costumes of Raja Jaswant Singh – The costume consists of a calf length bago girded at the waist, worn with a paijama and turban. The costume of Jaswant Singh is generally similar to that of the Mughals. This could be because Jaswant Singh was under imperial service throughout his reign and might have acquired court customs including the manner of dressing and was, therefore, illustrated by the Mughal artists in the Mughal dress. An inner garment is not depicted in the miniatures. In addition, a reference to an inner garment is not found in the review of literature. Thus, it may be possible that an inner garment may not have been worn due to the hot weather conditions. There are certain features of the costume that are similar to the costumes of the period of Shahjahan. These features are discussed below.

The costume consists of the following parts.

1. **Outer Wear** – A bago, calf length made of a translucent fabric (Plates 1 & 3, Figs. 1, 2a), is fastened under the left armpit, as for Hindus. The bodice is fitted to the waist and the skirt of the bago flares out from the waist downwards to the hem. The neckline forms a ‘V’ shape. The bago depicted in the standing portraits of the Maharaja (Plates 3, 6 & 7) has a stiff drape. The folds of the skirt of the bago in (Plate 2, Fig. 2b) lower half indicate a soft tactile quality of the fabric and the skirt has a considerable flare at the bottom. The ties are longer (waist length) as compared to that of Gaj Singh I (1619 – 1638 A.D.) (Plates 2, 2a, 7 & 8). The bago in (Plate 8, Fig. 3b) is ankle length probably because of a Deccani influence.

The bago in most of the miniatures is made of plain fabrics (Plates 1, 2, 3, 5, 6 & 7). In some of the miniatures (Plates 1, 3 & 4) the bago is made of translucent fabrics. The
results and discussion

textures seem to be the exquisite **silk muslins** of **Dacca** of the Mughal period which were given poetical names such as *ab-rawan*, or running water; *baft-hawa* or woven air and *shabnam*, or evening dew to convey their exquisite finess and delicacy. According to the classification of *kinkhabs* (gold brocades) by Sir **George Watt** into four classes, the fourth is classified as **“silk gauzes or muslins”** with certain portions in gold or silver thread with or without gold borders and end pieces sewn on to them.”

The illustrations of the miniatures of Jaswant Singh (Plates 1 & 3) show a much simpler ornamentation of motifs on the garments or *patka* as compared to that of Gaj Singh I. In one miniature the *bago* (Plate 4) is translucent and patterned with small floral motifs. The fabric (Plate 4) seems to be the *baftas or pothans* mentioned below.

Sir George Watt has classified the kinkhabs as follows: The *baftas or pothans* in which the greater part is made up of closely woven silk, and only selected parts of the design are in gold or silver. The fourth are the silk gauzes mentioned previously.

In another miniature the *bago* (Plate 8) is of white colour, opaque and is patterned with small floral motifs. This fabric could be a satin (*atlas*) fabric with floral motifs in gold or coloured silk thread, or silk fabric embroidered with gold thread or a printed or tie-dyed fabric, or the * elaicha* of mixed cotton and silk made at Surat and *bafta of tasar* silk in the warp and cotton in the weft made at Bhagalpur in Bengal.

2. **Over Garment** – A half sleeved, calf length, tunic is worn over a *bago* (Plate 5). It is open from the centre till the waist and seems to be fastened at the waist. The overcoat has a lapel or raised neckband till the waist probably made of fur or velvet. The coat is patterned with floral motifs and could be made of a brocaded or printed fabric padded with cotton wool and lined known as *chhint*. There are references to many types of gold brocades in the list of *Ain-i-Akbari* by Abul Fazl (Akbar’s Biographer). In the list of Gold Stuffs of the imperial wardrobe the brocaded silken fabrics were mainly bought from Gujarat, Europe, Central Asia and some fabrics were brought from China.

183
The gold brocades bought from Gujarat were: \textit{tas}, \textit{daraibaf} (brocaded silk with a striped or wavy pattern), \textit{shirwani} and \textit{kurtawar} (patterned or striped with gold), etc. Those bought from Europe were: \textit{mashajjar} (a kind of silk with leaves and branches woven on it), \textit{deba silk} (coloured silk brocade) and \textit{khara} (brocade with moiré antique); \textit{khazz} was mostly made in Khuristan (Persia). The term was used for heavily brocaded as well as plush velvet made of silk and wool.

3. \textbf{Waistband} – It consists of a single (Plate 4) or a double \textit{patka}. The double \textit{patka} is knee length (Plates 1, 2 & 3) and the single \textit{patka} is shorter, hip length (Plate 4). The double \textit{patka} (Plates 3, 6 & 7) consists of one \textit{patka} of a white fabric. The other of a brocaded fabric is ornamented with a large singular floral motif of a flowering plant at the ends of the \textit{patka} and a narrow floral border at the sides and as horizontal bands across the width of the \textit{patka}. These \textit{patkas} are characteristic of the period of Aurangzeb and of the designs of the early 18\textsuperscript{th} century.

4. \textbf{Draped Garment} – A sash is draped diagonally across the chest on the left shoulder (Plates 1, 2 & 3, Fig. 1, 2) and draped on the right shoulder (Plate 7). The fabric of the sash is folded to form a narrow band. It is a fine fabric of silk with a gold brocade border on all four sides. A sash seems to be a regular accompaniment of the costume from the reign of Sur Singh.

5. \textbf{Lower Garment} – It consists of striped \textit{paijamas} (Plates 1 & 3). The \textit{Ain-i-Akbari} mentions a fabric known as \textit{muqayyash} (silk with stripes of silver), \textit{alcha} (striped silk gold brocaded fabric). The references to striped silk fabrics indicate names such as \textit{daraibaf} (brocaded silk with a striped or wavy pattern) and \textit{gulbadan} is another striped fabric usually a scarlet stripe with another colour. Besides, other fabrics such as striped muslins were called \textit{dorias}; and chequered muslins or \textit{charkana} (Birdwood, 1971).

The fabric of the \textit{paijama} is opaque in all miniatures. A sort of stockings (not otherwise observed) is probably worn (Plate 5). The fabric of the \textit{paijama} is patterned in gold with floral motifs (Plates 7 & 8). This could the \textit{kinkhab} classified by Sir George Watt as the following – Brocades in which the silver and gold occupy the greater part of the surface.
and the coloured silks show in a few places to emphasise the design or these could be embroidered in silk and gold thread.

6. **Headgear** – The turban is smaller (Fig. 4) and shorter as compared to that of Gaj Singh. The turban is less elongated as compared to Gaj Singh I (1619 – 1638). The folds of the turban are seen (Plate 2) indicating an elaborate style, with a broader transverse band and a higher lobe at the back. The turban has a very broad transverse band in the centre. The transverse band is usually made of a contrasting fabric than the turban. The transverse band is either gold brocaded (Plate 4), plain or patterned with bands of floral motifs (Plate 7). The transverse band is ornamented with a jeweled string of precious stones. The turban as mentioned in the review of literature is of a Deccani style (Plate 5) and of a different shape from the other turbans.

Although, the illustrations of the turbans seem to show one type of turban, it can be assumed that the Raja may have worn indigenously styled turbans during the time that he was at his native kingdom. The references to the type of turbans in the review of literature are varied and the fabrics used are the most exquisite. The *Byav Bahi* of the period of Ajit Singh mentions various types of turbans used by the royalty such as the *pag, pecha, potia, cholipech, davanpech, rajashahi mauliya etc.* The turbans were made of the most exquisite brocaded fabrics and fine coptons such as *tas, banarsi, khimkhap, mugayyashi, gulbadan, mahmudi and chira etc.*, and decorated with borders of gold with *karchobi* work; gold *gota* borders and tassels; *gospech* and *balabandi* of *tas*; and multicoloured tie dyed *pags* such as *mauliya Rajshahi* etc.

The *pags* were imported from other states also and many of the *Pags* found in the records are known by the places of import, such as – *pag Dikhini* (*dakshini* or from the South), *pag Syamali* (*Syahgarh, Shaghgarh*), *pag Purabi* (from the East) and *pag Bajwarari*. Certain *pags* were known by kind of fabric used such as – *pag bandhun*. Sometimes the *pags* were known by the type of golden-silver decoration done on them such as – *pag lapetri, pag chir-ri*, etc.

7. **Footwear** – It consists of flat heeled shoes, the upper covers the foot completely with a back flap. The back flap turns upwards and out-wards and tapers towards the
tip. The tip of the shoe at the front tapers to a point and turns upwards (Plates 3, 6 & 7, Fig. 4). The sole is made of leather and the upper is made of velvet, leather or felt. The shoe (Plate 7) is of scarlet red colour and seems to be of a fine workmanship (exquisitely crafted) and could be made of velvet fabric and embroidered in gold and silver and silk thread.

8. Jewellery – It consists of earings, necklaces, armlet (Plate 1), bracelet (Plates 1, 3, 5, 6, 7 & 8), a jewelled broach / clasp at the waist band (Plate 1) and a jewelled belt (Plate 4) and rings etc. (Plates 3, 4, 6 & 7). The jewellery is similar to that of Gaj Singh.

9. Accessory – It consists of a jewelled jamdhar (Plates 1, 2, 3, 4, 6 & 8, Fig. 5), a curved sword (Plates 1, 2- upper half, 3, 6 & 8), a straight sword (Plates 2- lower half, 3, 4, 5 & 6), a water pipe (Plate 5), a shield (Plates 6, 7 & 8), a curved khanjar (Plate 7), a bow and a quiver with arrows and a belt to fasten a circular shield (Plate 8).

Costumes of other Members of the Royalty

Costumes of the Younger Prince – The costume consists of a calf length bago (Plate 5) and paijama made of an opaque fabric. The neckline of the bago has a ‘V’ shaped opening till the waist. The bago is fastened at the waist with a single patka which is thigh length and probably patterned with floral motifs. A sash is draped across the chest on the right shoulder. The turban is of a moderate size and is worn high at the back.

Costumes of the Courtiers – Their dress is similar to the Maharaja (Plate 1). It consists of a translucent bago. The ties of the bago are faintly visible in the courtier seated on the right side next to the ruler. A single patka is patterned with floral motifs. A belt is wound over the patka at the waist for fastening of the dagger and sword. A sash is draped diagonally over the left shoulder visible in the costume of some of the courtiers. The turban is similar in style to that of the raja. The transverse band of the turban of the courtier seated second from the right of the picture is of a different fabric from that of the turban. A striped fabric of the paijama is visible from the waist downwards under the translucent fabric of the bago. A jamdhar is fastened to the right and the left of the courtiers respectively seated. A circular shield is held by some courtiers.
Costumes of an Attendant – It is basically of a Deccan style (as mentioned in the Appendix VI) as Raja Jaswant Singh (Plate 8) was deputed by the Mughal Emperor for a long period of time to serve as Governor in the Deccan. The attendant is attired in a knee length bago with a double patka. The patterned patka seems to be fastened with a white coloured patka. The paijama is short, knee length as seen under the bago. The turban is of a different shape and is ornamented at the centre with a plume of feathers.

WOMEN’S COSTUME

Costumes of Female Attendants – It consists of a blend of Hindu and Mughal dress (Plates 4 & 5). The Hindu dress consists of a lehanga, choli, odhani and phentia. The Mughal dress consists of the peshwaz, paijama, phenta, odhani and the Mughal turban.

i. Peshwaz – The first and the fourth ladies standing behind Jaswant Singh seem to be wearing the peshwaz with a paijama, also seen in miniatures of Jahangir and Shahjahan (Plate 4). It is open in front, from the waist downwards and is made of a translucent fabric. A red paijama is visible underneath the fabric of the peshwaz and a green phenta is fastened at the centre.

The female attendant standing in the garden is also attired in a full sleeved peshwaz, open in front from waist downwards (Plate 4, Fig. 6). It is fitted at the waist and flaring at the bottom. A paijama is visible underneath the peshwaz. An ankle length phenta is fastened at the centre. An odhani is draped over the head and flat heeled jutis with a back flap cover the foot.

ii. The Hindu Dress - The two women (Plate 4) standing behind Jaswant Singh (second and third from the front) are dressed in the traditional Hindu attire, i.e., a lehanga, choli, phenta and odhani. The attendant (Plate 5) standing behind Jaswant Singh, holding a flywhisk is also attired similarly.

The women are heavily adorned with jewellery. Although the figures of the ladies are small, they are wearing the following jewellery -

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.
Results and Discussion

ii. Nose ornaments - the chain holding it being known as sankli, nath, bali, phini and laung on the nose.

iii. Earings - tontiya, sankaliya, pipalpatta, jhootana, agotya, durgata, 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, chandar har, champakali and tevara round the neck.

v. Hand ornaments - hathi-dant-ki-churi, muthia, kankaniya, 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, pajeb, awala, nevari, rimjhol, chhade, payal and santh.

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

Costumes of Female Musicians – The musicians (Plates 4 & 5) are attired in the Mughal dress consisting of a peshwaz, paijama, phenta, odhani and the Mughal turban.

i. Musicians playing a stringed instrument (Plates 4 & 5) – They are dressed in a short sleeved peshwaz with a paijama. An odhani is draped over the head.

ii. Musician playing the percussion instrument (Plate 4) – The costume consists of a full sleeved peshwaz, with a paijama. An odhani is draped over the head.

iii. A musician (Plate 4), seated beside the lady playing the percussion instrument and a musician (Plate 5, Fig. 6) seated beside the lady playing the stringed instrument is attired in a short peshwaz, paijama, orhni and a short turban.

The wearing of the Mughal dresses by female attendants, maids and musicians, i.e., the appearance of a peshwaz, paijama with a phenta and Mughal turban (Plates 4 & 5) is evidence of a confluence of styles and the adoption of certain features of the Indian dress by the women of the Rajput royalty. Conversely, the same trend can also be
observed in the Mughals, i.e., the wearing of the Hindu dress by the ladies of the imperial harem of the emperor Jahangir, Shahjahan and Aurangzeb.

**Summary** – The costume of Maharaja Jaswant Singh is generally similar to that of the Gaj Singh. A *bago*, calf length is fastened under the left armpit, as for Hindus. The ties are slightly longer (waist length) as compared to that of Gaj Singh I (Plate 2). The ties (Plates 6, 7 & 8) are different from those depicted in other miniatures (Plates 2, 3 & 4), i.e., they are long and broad and reach up to the waist. They belong to a later period, i.e., of the period of Ajit Singh (1707-24 A.D) as similar ties are seen in the miniatures and this can be supported from the date of 1680-1750 ascribed to the illustration of the paintings. The style and design of the *patka* seems to be of the type observed in the miniatures of Shahjahan. The *patka* is patterned at the edge with a linear, singular flowering plant and the main field and the borders are patterned with small floral motifs.

A sash is draped diagonally on one shoulder (Plates 1, 2, 3, 4 & 7). This is similar to the sash draped in the miniature of Sur Singh (Plates 1 & 2) and Udai Singh (Plate 4). Among the Mughal emperors, a fabric is loosely draped (like a shawl) on one shoulder by some of the courtiers of Akbar. A sash is seen draped by Shahjahan in one miniature (Plate 5) and also by Aurangzeb (Plates 1 & 2). The turban, though smaller to that of Gaj Singh is of an elaborate style. It also seems to be similar to that of the period of Shahjahan. The turban (Plate 5) as mentioned in Appendix VI is of a Deccani style and hence, is different. The fabric of the *paijama* of Jaswant Singh is striped (Plates 1, 3 & 4), which is common to Jahangir (Plates 1 & 2) and of Shahjahan (Plate 2), or brocaded with floral motifs (Plates 7 & 8). The *bago* is made of exquisite fabrics such as the silk gauzes or silk muslins known as the *kimkhab*, the *baftas* or *pothans* or satin (*atlas*). The style of footwear of Jaswant Singh (Plate 3) is commonly seen in the miniatures of the Gaj Singh. The jewellery and accessories are similar to that of Gaj Singh and the Mughals. For example, the earings worn by Jaswant Singh, i.e., a circular gold earring with a single ruby in the centre and a pearl on either side (*bali*) is similar to the earings worn by Gaj Singh (Plates 2, 3 & 4). The elaborate necklaces, bracelets, armlets and rings, etc. are similar to that of Jahangir and Shahjahan. The footwear is similar to the footwear of observed in the miniatures of Gaj Singh.
Therefore, again, as in the preceding rulers, it can be said that the costume seems to be an integration of the indigenous and the Mughal styles, though on a comparative basis, the features of the indigenous styles seem to be more apparent.
COSTUMES OF MAHARAJA AJIT SINGH  
(B, 1679, R. 1707-24)

The miniature paintings of Maharaja Ajit Singh have been sourced from published works of Marwar paintings or paintings that are attributed to being painted at Jodhpur. The paintings during the reign of Ajit Singh started depicting a more vernacular setting with the typically Rajput scenes of a gathering of seated nobles with their ruler. Equestrian portraits became popular as well as scenes of processions and hunts.

Jaswant Singh left no heir at his death in 1678, but one of his wives was pregnant when he died. A son, Ajit Singh, was born to Rani Jadamanje, a princess of Gwalior at Lahore in February 1679. Popularly remembered as one of the most heroic figures in Rajasthan History, Ajit Singh, eventually brought Jodhpur securely back under direct Rathore rule only after the death of the Mughal ruler Aurangzeb in 1707 A.D. But before that could happen, nearly thirty years of concealment, exile and continuous skirmishing with the imperial forces were to be the content of Ajit Singh’s life. Ajit reclaimed the throne of Jodhpur on March 12th, 1707 A.D, having already had the title of Maharaja restored to him by Aurangzeb’s second son Azam Shah, in an attempt to win Rajput support in the war of succession.

Relations between Jodhpur and the Mughals continued to be volatile until Ajit Singh’s daughter Indra Kunwar was married to the Emperor Farrukhsiyar (r. 1713 – 19 A.D) in December 1715 A.D. Farrukhsiyar then bestowed on, Ajit Singh the additional title of Raj Rajeshwar, which continued to be used by the Jodhpur Maharajas until 1971 A.D. After the reinstatement of Ajit Singh as Maharaja, he was in Mughal service until 1716 A.D. He was granted the title of Rao in 1712 A.D and received a pension from the Mughal ruler Farrukhsiyar until his death (Crill, 1996).
ANALYSIS OF COSTUMES DURING AJIT SINGH’S REIGN  
(B. 1679, R. 1707 – 24)  

Contemporary Mughal Emperor -  Aurangzeb (1658 – 1707 A.D.)  
Later Mughals -  Jalaludin Farrukhsiyar (1712 – 1718 A.D.)  
Muhammed Shah Rangila (1716 – 1748 A.D.)  

MEN’S COSTUME  

Costumes of Maharaja Ajit Singh – The costume of Ajit Singh generally consists of the same garments as that of his predecessors, though the style and features of some parts of the costume is distinctly different. The costume consists of an ankle length bago girded at the waist with a patka and worn with a paijama and a large Marwari Turban, probably known as the khirkiya pag as indicated from the review of literature. An inner garment is not depicted in the miniatures. In addition, a reference to an inner garment is not found in the review of literature. Thus, it may be possible that an inner garment may not have been worn due to the hot weather conditions. The costume worn by Ajit Singh can be classified as follows -  

1. Outer Wear – The men’s upper garments as mentioned in the review of literature and a Byav Bahi of the marriage of the daughter of Ajit Singh include the vaga, bago and jhagga. The vaga and the bago are said to resemble the lambi angrakhi and the jama respectively. The jhagga is said to have a flared skirt with a voluminous girth, an uneven hemline and is said to be a side fastening garment similar to the bago. Such a garment was worn by the royalty of the house of Udaipur. The upper garment observed in the miniatures of Raja Ajit Singh is a side fastening garment and most probably the bago.  

The bago is an ankle length tunic, fitted till the waist, with a considerably large flare of the skirt at the bottom (Plate 1, Fig. 1). The flare of the skirt of the bago is greater than that of the earlier Rulers of Jodhpur, Jaswant Singh and Gaj Singh. The bago is gathered into pleats below the waist and is fastened slightly below the waist (Plate 1) with a patka. The neckline forms a ‘V’ shape. A raised, broad, neckband is attached at the base of the neck. It is fastened at the left side. The ties are very long in length,
Results and Discussion

reaching upto the hips, are numerous and broad at the end and taper towards the tip. They are of a contrasting colour to the bago (Plates 1, 2 & 3). The increase in the length of the bago (i.e. ankle length) is indicative of a general trend observed in the Mughal miniatures of the later Mughal period, i.e., after the reign of Aurangzeb.

The fabric is opaque, plain (Plate 4) or ornamented with medium to large stylized floral motifs (Plates 1, 2 & 3). The fabric could be satin (atlas) or velvet (Plate 4) or brocaded or embroidered with silk thread or gold and silver yarns (Plates 1, 2 & 3). The garments as mentioned in the Byav Bahi of the period of Ajit Singh and the review of literature were made of fabrics such as kinkhamp, atlas, malmal, chhint, parcho, thirma, ilaycho, ganga - jamuni, tas, gulbadan, asawari, mahmudi, Banarsi etc. The names of many of these fabrics are mentioned in the list of fabrics given by Abul Fazl in the Ain-i- Akbari indicating that these fabrics were not only being used by the Mughals but also by the royalty of the regional courts, i.e., people of the royalty of the states under the rule of the Mughals. These fabrics are a combination of fine cottons, silk muslins and silk brocades. The description of which is as follows:-

Sir George Watt has classified the kinkhabs as follows (Mehta, 1960):

i. Pure “cloth of gold” or “cloth of silver”.

ii. Brocades in which the silver and gold occupy the greater part of the surface and the coloured silks show in a few places to emphasise the design. These are the true kinkhabs, generally too heavy for making articles of clothing, but suitable as curtains, wall coverings, caparisons, howdah cloths, etc.

iii. The baftas or pothans in which the greater part is made up of closely woven silk, and only selected parts of the design are in gold or silver. The fourth are the silk gauzes mentioned previously.

iv. Silk gauzes or muslins with certain portions in gold or silver thread with or without gold borders and end pieces sewn on to them. These are the abrawans, meaning “flowing water”.

Mr. Birdwood, in his book has given a detailed list of silk fabrics along with the place of manufacture and characteristic of each of the fabrics which is as follows:
i. The fabrics produced at Punjab are - *Gulbadan* is native to Punjab and is a striped fabric usually a scarlet stripe with another colour; *daryai* is a plain silk fabric and if shot with two colours it is called *dup-chan*, “sunshine and shade”; checked silks are called *charkhana*; silk *lungis* and *khesis* are enriched with a border of gold or silver; figured or damasked silks are called *suji khani*; satin or *atlas* is still imported from Russia owing to its superior durability to the flimsy sized satins of England and France. Flowered satin, (*mushajjar*, i.e. laid out with trees) is the favoured denomination; *satin* from China, velvet from Central Asia, and Persia, and crimson silk called *debai Rumi* from Turkey and the famous Andijan silk called *rumal Andijan* of Central Asia are also imported.

ii. In the North-Western provinces Banaras is one of the chief places of brocade or *kincob* or *kinkhab* manufacture. It is known as the Indian “fabric of dreams”. Other places that were famous for the production of gold brocades were Ahmadabad and Murshidabad.

Some other types of cloth are the *elaicha* of mixed cotton and silk made at Surat and *bafia* of *tasar* silk in the warp and cotton in the weft made at Bhagalpur in Bengal. In addition, there are references to many types of gold brocades in the list of *Ain-i-Akbari* by Abul Fazl (Akbar’s Biographer). In the list of gold material of the imperial wardrobe the brocaded silken fabrics were mainly bought from Gujarat, Europe, Central Asia and some fabrics were brought from China.

The gold brocades bought from Gujarat were: *tas* (it means generally brocade); *daraibaf* (brocaded silk with a striped or wavy pattern), *shirwani* and *kurtawar* (patterned or striped with gold), etc. Those bought from Europe were: *mashajjar* (a kind of silk with leaves and branches woven on it), *deba silk* (coloured silk brocade) and *khara* (brocade with moiré antique). *Khazz* was mostly made in Khuristan (Persia). The term was used for heavily brocaded as well as plush velvet made of silk and wool. In addition the *Ain-i-Akbari* also mentions certain material made of gold and silk threads to which the emperor himself paid attention, these were *zardozi*, *kalabatun, kashida, qalghai* and *bandhun, chhint, alcha, purzdar*, etc among other type of fabrics. The fabric by the name of *chinnt* is also mentioned in the list of fabrics:

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1 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.
cotton fabrics of the Ain-i-Akbari indicating that it could be the printed calicos referred to as chintz.

Though translucent fabrics have not been illustrated in the miniatures, however they are mentioned in the Byav Bahi of Raja Ajit Singh’s period. The description of some of them is as follows:- *Mahmudi* - according to Dr. Moti Chandra it was the finest variety of muslin of Bengal origin, probably named after one of its rulers Jadu alias Mohammed Shah (1414-1431). *Panchtoliya* is a very fine, light weight and transparent cotton cloth. Other fabrics are: chautar, siri saf, gangajal, bhiraun, sahan, jhona, atan, asawali, jhola, salu, doriva.

2. **Waistband** – The *patka* is single in most of the miniatures. It is long, reaching slightly above the ankles. The *patka* is double as in (Plate 1). One of the double *patka* is calf length, with a plain main field edged with a border, and the ends patterned with a motif of a long, singular flowering plant (Plate 1). The other *patka* is small, white (hip length) with a golden border at the end. The *patkas* (Plates 1, 2 & 3) are made of exquisitely brocaded patterns in silk and gold yarns.

3. **Draped Garment** – The wearing of a sash seems to have been discontinued by Ajit Singh unlike his predecessors who can be observed adorning the same.

4. **Lower Garment** – It is a *paijamdhar* and is illustrated in (Plate 1). It is made of an opaque fabric ornamented with small *buti*’s which could be brocaded, embroidered in gold or silk threads or stamped with gold tinsel. The lower garment similar to the *paijamdhar* is referred to as the *suthan* in the *Byav Bahi* and made of a fabric known as *parcha*.

5. **Headgear** – The turban is distinctly different from that worn by earlier Maharaja’s (Plates 1 to 6, Fig. 3) and different from the style worn by the Mughal emperors. It is large, elaborate, and seems to be a Marwari turban, i.e. probably a *khirkiya pag* or *chonchdar pag* as mentioned in the review of literature. It is made of three parts - a flat lobe in the front (Plate 1), a very broad transverse band in the centre, a large lobe at the back that slopes backwards covering the head. The turban could be ornamented with a circular disc on the left side (Plate 3) as a disc can be observed on the turbans of the sons of Ajit Singh seated before him. It is preformed, prestitched. The turban is made of a patterned fabric of dots or a floral design and is of the same or of a contrasting colour to the *bago*. The turban cloth is made of silk with gold brocade.
The miniatures of Ajit Singh depict one type of turban worn by the ruler. However, the references in the review of literature, to the type of turbans are varied and the fabrics used are the most exquisite. The Byav Bahi mentions various types of turbans used by the royalty such as the pag, pecha, potia, cholipec, davanpec, rajashahi mauliya etc. The turbans were made of the most exquisite brocaded fabrics and fine cottons such as tas, banarsi, khimkhap, muqayyashi, gulbadan, mahmudi, chira etc and decorated with borders of gold with karchobi work; gold gota borders and tassels; gospech and balabandi of tas; and multicoloured tie dyed pags such as mauliya Rajshahi etc.

The varied names of the turbans indicate that a variety of turbans were worn by the rulers of Jodhpur. These turbans may have been worn by the Rajas, while they were in their own kingdoms and were not required to present themselves in the Mughal court dressed according to the established norms of dress for the Mughal court. This is also applicable to the garments as varied names of garments also appear in the review, as earlier mentioned. This also indicates that the rulers wore their traditional clothing in their own cultural and social environment and may have worn the dress of the Mughals when being required to be officially present at the Mughal court.

Besides some references in the review of literature of the types of pags considered as auspicious and worn by the members of the Royalty of Jodhpur and Jagirdars is as follows – bandhej, mothra, lehariya, sona ke kinari wali, lapedar, kor turra wali, farkasai motira bhant, kiramchi tarabhang, maulia rajsthani, mauliya panchrangi, mauliya a kasumal sabaj motdrayi, kasumal gota wali leharedar, ganga – jamuni, potia kasumal cha-ppal and potia kiramchi etc. The pags were imported from other states also and many of the pags found in the records are known by the places of import, such as – pag Dikhini (Dakshini), pag Syamali (Syahgarh, Shaghgarh), pag Purabi and pag Bajwara ri. Certain pags were known by kind of fabric used such as pag bandhun. Sometimes the pags were known by the type of golden-silver decoration done on them such as – pag lapetri, pag chir-ri, etc.

During the reign of Maharaja Ajit Singh, the royalty and nobility used to wear the khirkiya pag. Among the various colours used two colours – kasumal (red) and kesariya (of the colour of saffron) acquire prime importance in the social customs of Marwar.
Results and Discussion

6. **Footwear** – It is illustrated in (Plate 1, Fig. 1). It consists of flat heeled, red coloured shoes. The upper flap covers one-third of the foot. The shoe does not have a back flap. The shoe of red colour could be made of velvet and is ornamented with a geometric design. The style of the footwear is different from that of the previous rulers.

7. **Jewellery** – The turban ornaments are elaborate and consist of a jewelled ornament at the front, a *morpankh* at the back and broad jewelled bands (*sar-patti*) encircling the turban (transverse band) (Plates 2 & 3). A jewelled sarpech and a turra can be seen at the back of the turban (Plate 4) and are evidence of Mughal influence as they are said to be items of Mughal jewellery. The jewellery consists of elaborate pearl necklaces with jewelled pendants and precious stones, earings, bracelets, armlets, rings, a jewelled belt at the waist, a jewelled clasp / broach at the waist band, etc (Plates 1, 2, 3 & 4).

The Maharaja can be seen adorned in the following ornaments (Plates 2 & 3) -

i. Neck ornaments - *hansali, chain, kantha, dora, mala* and *kanthi* round the neck.
ii. Ear ornaments - *bali* on the ears.
iii. Arm ornaments - *bazuband*
iv. Fingers - rings on the fingers.
v. *Bracelets* on the wrist
vi. Turban ornaments – *sarpech* and *turra*

8. **Accessories** – These include a jewelled *jamdhar* (Plate 1, Fig 3), a straight sword with a jewelled scabbard and a flower (Plate 4).

**Costumes of other Members of the Royalty** – It is similar in style to the ruler

**Jai Singh –II of Amber** – The ruler is seated in front of Ajit Singh. His dress is similar to the costume of Ajit Singh (Plate 2, Fig 4). It consists of a golden brocaded *bago*. It is fastened at the left side. The ties are broad, hip length of contrasting colour and brocaded at the edges (eight in number) (Fig 4). The *patka* is of a patterned fabric. The main field is of red colour, patterned with small (probably) floral motifs. The sides are patterned with narrow borders. The ends are patterned with the motif of a flowering
plant. The turban is similar in construction and ornamentation to the turban of Maharaja Ajit Singh. It is made of a patterned fabric, i.e. probably of bandhej with small white motifs. The jewellery on the person and the turban is similar.

**Costume of Sons of Maharaja Ajit Singh** – It is similar. The bago is ankle length. The ties are hip length, seven in number visible at the bottom right of the painting, made of the same fabric as the bago (in the costume of the youngest son). The bago is made of an exquisite fabric, gold coloured and is patterned with floral motifs (Plate 3, Fig. 4). The patkas are patterned with narrow floral borders at the edges. The turban is the khirkiya pag, broad and elaborate. A circular disc is visible in all turbans on the left side (Fig. 4). The turban seems to consist of a base as a central piece over which it is wrapped. The left and right sides of the turban are different. The jewellery of the turban consists of a jewelled band, a broach at the front and jewelled strings at the back. The jewellery on the person consists of earnings, necklaces, rings, a jewelled belt at the waist, bracelets, elaborate necklaces, jewelled daggers and straight swords.

**Costumes of Noblemen** - A noblemen named Durgadas kneeling in front of the Maharaja is attired in a bago fastened on the left side (Plate 4). The ties are long (hip length), broad (seven) and visible at the left side. A broad waist band is tied around the waist. A belt is worn around the waist with a diagonal strap over the left shoulder to fasten the straight sword, shield and dagger. The turban is large, of a different style as compared to the Maharaja and the other noblemen (Fig. 5). It is made of a single fabric. The turban is high, with one end of the turban cloth visible at the back. The jewellery consists of rings. The accessories include a sword and a shield.

**Costumes of Attendants** – The basic costume is similar in style to the Maharaja. It consists of an ankle length bago, fastened to the left side, with a considerable flare of the skirt. The patka is broad (single) and calf length. It is plain or patterned (Plates 3, 6 & 7). The style of the turban is similar. The lower garment consists of a paijama.

The attendants walking on foot (Plate 5, Fig.6) are wearing knee length bago’s and large turbans. The ends of the bago seem to be folded and tucked in the waistband. The shoes are flat heeled with a back flap, the upper covers the whole foot. The tip of shoes at the front turns upwards and inwards and the tip at the back turn outwards.
WOMEN’S COSTUME

Costumes of the Ladies Walking on Foot – The ladies wear the traditional dress of Hindu women (Plate 5, Fig. 7). It consists of short, high waisted choli’s, lehanga or sari’s (ankle length) and odhani’s. The ladies are heavily adorned with jewellery. Although the figures of the ladies are small, since the miniature depicts the celebration of the festival of Gangaur, devoted to the marriage of Shiva and Parvati, the ladies would be wearing some of the following traditional jewellery:-

i. Head ornaments - rakhdi or ghundi, round like a bulb, made of gold and inlay work, worn on the edge of the parting of the head with three strings of pearls or gold, one going along the parting of the hair and two passing behind the ears and tied on the plait of hair; bor, of round shape, flattened, smaller than rakhdi; tika, suspended on the forehead with a chain of pearls or gold; sheeshphool, worn on the forehead; chandrama, moon shaped, worn below the bor or rakhdi; tiki or bindi worn on centre of forehead 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, suspended from the left nostril supported with a chain; phini or laung, lay fixed on the left nostril.

iii. Earings - tontiya, ear studs remained fixed near the lobe; pipalpatta, leaf shaped earings worn on upper side of ear; jhootana and agotya (bud shaped), worn on upper side of ear; durgata, tops, bali, morpatta (peacock feathers), jhumra, karanphool worn in the ear lobes.

iv. Neck ornaments - hansali, rod like circlet bulging in the middle and tapering to the sides; timaniya, fitting close to the neck, a rectangular pendant which rested on body with leaf like small pendants on lower side; kanthi, strands of glass, emerald or gold beads arranged in a number of rows with pendants fixed on it; tevata, resembled aad; madliya, long necklace with pendants and bells placed at regular intervals woven in fine thread or silk; aad, smaller than timaniya stood erect with small glass beads on both sides; thusi, worn not very close to the neck; dora, necklace of a number of strings; kanthla, similar to madaliya having a carving of
Results and Discussion

diety in the middle; moti-ki-mala, takhti, like kanthla; savia, similar to madaliya with carving of diety in centre; mala, strings or chains of various gems with gold, cheed; chandar har, champakali big necklaces having a number of strings and attached with pendants

v. Hand ornaments – in the wrist gokhru was put on, after which bilia or broad bangles, having a sheet of gold on surface and then again gokhru was worn. Nogaria, bangles set in two to three rows and passed through a thread; gajra, similar to nogaria; hathsankla, bangles with longitudinal arch shaped marks all over; punchi, made of strands of round beads; gujaria and kankaniya (had projections like gokhru) were other bangles worn followed by gokhru, bangle with semi circular projections; muthia, bangles worn at wrist; kada, six to seven worn both in hands and feet; patle, bagandi, patunchi and lac bangles on the wrist.

vi. Arm ornaments – In the upper most part of the forearm chuda, was worn, these were seventeen flat bangles made of gold, lac or ivory; followed by madaliya, capsule shaped having small ghunghru at the lower sid; then katariya, bangle with round and bulging projections was worn; bajuband, worn above the elbow and bhujband, two inches wide, inlaid with jewels and small bunches of pearls hanging down kangan

vii. Fingers - anguthi, chhalla, biti, davna, two rings chained in one and anguthan, ornament worn on opposite side of palm, round shape with seven chains, two to the bracelet at wrist, and five chains with five rings to be fitted in fingers

viii. Waistband - karghani, tagri, kandora, chain and madaliya

ix. Ankles - kadiya, solid round bangle; kadla, hollow similar to kadiya; nevari, narrower than kadla; rimjhol, anklet with small ghungroos; sankhla, worn above kadiya or kadla and others were paijab, awala, jod, chhade, payal

x. Toes – bitia, challa, angotiya, bichhua, anaavat, polaria were circular rings and pagpaan was the ornament similar to the anguthan (Parihar, 1996).

Summary - The costume of Maharaja Ajit Singh essentially consists of the same garments as his predecessors with slight changes in certain parts and significant changes in the other parts of the costume. The length of the bago has increased reaching upto the
Results and Discussion

ankles (Plate 1) and the flare of the skirt is greater as compared to that of Jaswant Singh (Plate 3) and Gaj Singh. The change in the length of the bago (i.e. ankle length) is indicative of a general trend observed in the Mughal miniatures of the later Mughal Emperors i.e. after the reign of Aurangzeb.

The length of the ties of the bago has increased (reaching up to the hips) (Plate 1), they are bigger and broader than that of Jaswant Singh (Plate 3) and are usually made of a contrast coloured fabric.

The bago is patterned heavily with large, stylized floral motifs (Plates 1, 2 & 3). The bago is made of opaque fabrics such as brocade, satin and silk etc. The use of transparent and translucent fabrics that was prevalent during the reign of the preceding rulers of Jodhpur and the Mughal emperors is not observed in the miniatures of Ajit Singh. However the Byav Bahi mentions the use of both lustrous and transparent fabrics which are as follows - bago of tas, vaga- of tas, vago mahmudi of kasumal colour butidar, one white piece with muquaish work, khimkhap of kiramchi colour with buti’s from Gujarat, illachya fabric of zari, gulbadan fabric of half a gaz (yard) jalidar, with tassels etc.

The patka is single and long reaching slightly above the ankles (Plate 1). In other miniatures the patka is shorter, calf length or slightly below the knees. The length is similar to that observed in the miniature of the previous rulers Jaswant Singh and Gaj Singh. The patka is patterned with a narrow floral border at the sides, and the widthwise edges are patterned with an elaborate border of a long, singular flowering plant.

The turban of Maharaja Ajit Singh can be said to be a Marwari turban as it differs from that of the Mughals. It is also distinctly different from the turbans of the earlier rulers of Jodhpur. The turban is, larger and complex in structure (Fig. 3). Further as mentioned in the review of literature; the turban may be the khirkiya pag which was worn during the reign of Ajit Singh. It was a performed or a pre-stitched turban and one lobe of the pag used to be higher and the other was lower. The pag used to be higher at the front and lower at the back which gave the pag a peculiar shape. The costume of the ruler is profusely adorned with jewels and turban ornaments (Plate 3).
In addition, according to the review, the turban from the reign of the successors of Ajit Singh became still larger, and acquiring varied dimensions such as becoming elongated and growing into long funnel shaped headdresses. These exaggerated turban styles can be seen in the subsequent rulers of Jodhpur (reign of Ram Singh to Man Singh) and in the turbans of the local chieftains or Thakurs of various places in Marwar.

Therefore, it can be said that the costume seems to be an integration of the indigenous and Mughal styles, with the regional characteristics beginning to feature predominantly with the decline of the Mughal power.
Comparative Study of Costumes of Mughal Emperors and Costumes of the Rulers of Jodhpur
COMPARATIVE STUDY OF COSTUMES OF MUGHAL EMPERORS AND COSTUMES OF THE RULERS OF JODHPUR

A comparative analysis was carried out between the costumes of the Mughal Emperors and their contemporary rulers of Jodhpur to highlight the distinctive features of each of the costumes and to analyze the changes resulting from each other’s influences, if any.

The comparison was carried out keeping in view the following regarding the nature of subject -

1. The rulers of Jodhpur held significant positions in the Mughal court due to political and social (marriage) alliances, however they were subservient nobleman in attendance to the Mughal Emperor. All the rulers of Marwar from 1583-1678 were honoured Mansabdars of the Mughal throne. They conducted and participated in many campaigns on its behalf and were entrusted with important missions and commands. They attended the Mughal court as grandees.

2. The period of study spans many centuries, i.e. 16th-18th centuries involving varied socio-cultural influences on each of the races. Further, the origins of clothing of the two races, the Mughals and the Rajputs have been influenced by specific socio-cultural and geographic factors.

3. The coming of the Mughals to India brought about an assimilation and amalgamation of the two cultures and, in turn, the dress of the two people. Therefore, an attempt has been made to enumerate the change in the dress of the Mughals and the Rulers of Jodhpur.

MEN’S COSTUME

The Mughals were inhabitants of Central Asia and the costumes of Babur and Humayun, in general, are characteristic of this region. The costumes essentially consisted of an inner garment (known as nima or nimcha), a knee or ankle length upper garment (known as jama or peshwaz) girded at the waist with a waistband and an overcoat (known as gaba or farji) worn with a turban. A lower garment is not depicted in most of the miniatures, though there is mention of a loose fitted, lower garment such as a trouser or a shalwar in the review of literature.
The costumes of Emperor Akbar were significantly different from that of Babur and Humayun. According to the review of literature and on observing the miniature paintings, it can be said that many significant changes in costumes were introduced by Emperor Akbar. He was a visionary and a philosopher. He was liberal and his policies reflected the open mindedness and tolerance of the Emperor towards his subjects. It also reflected the belief and philosophy of the Emperor, of integrating his own race with that of the people of the conquered land and unifying the two races into a composite whole. The changes that he induced in his costumes originated from the underlying philosophy of his governance.

The costumes of Akbar basically consisted of a single, knee length *jama* fastened at the sides or its variant (probably the *angrakha* or *peshwaz*) fastened at the centre front with ties. It was worn with a *paijama* and a small turban known as the *atpati* turban. The multiple layers of clothing made of heavier fabrics seen in the costumes of Babur and Humayun are no longer observed. The loose gowns and tunics and voluminous turbans or elaborate headdress of Babur and Humayun were discarded in favour of tunics made of lighter, translucent or transparent fabrics such as fine muslins and cotton gauzes prevalent in India at that time. In addition, a *paijama* as a lower garment is observed quite clearly for the first time during the reign of Akbar.

The *jama* worn by Akbar either had a round hem or there were slits at the sides of the skirt, known as the *chakdar jama*. The tunic with slits (*chakdar jama*) is distinctly different and is observed for the first time in the miniatures of Akbar. It is not seen in the earlier miniatures of Babur and Humayun. This indicates that the *chakdar jama* was not the native costume of the Mughals. An analysis of the miniature paintings of the Pre-Mughal period in India shows that the *chakdar jama* was prevalent in India in the mid sixteenth century prior to the onset of the Mughals. It is possible that Akbar may have introduced this style of *jama* at his court. Another possibility is that it may have found its way into the imperial court and was later given imperial sanction to be worn at the Mughal court by Emperor Akbar.

The ties to fasten the *jama* can be observed from the reign of Akbar. They are visible in a few instances in the costume of Akbar and in the costume of his courtiers. These ties
Results and Discussion

on the *jama* are not seen in the miniatures of Babur and Humayun. However, ties are seen very clearly in the Pre-Mughal miniatures of Western India such as the Chaurapanchasika and Gita Govinda, etc. This indicates that ties were used to fasten the tunic in India prior to the Mughals and may have been adopted as a means of fastening the tunic after the influence of the Hindus in India.

The review of literature mentions that Akbar introduced *doshala*, i.e. a double sided shawl with two right sides stitched back to back (*Ain-i-Akbari*). However, a shawl has not been depicted in the miniatures of Akbar. Only in two miniatures Akbar is shown with a draped garment. However, the texture of the draped garment does not conform to that of a woollen fabric as it is translucent or transparent.

Another notable draped garment worn by Akbar in one miniature is a *dhoti*, as is apparent from its appearance. A transparent (sheer) piece of cloth is draped diagonally over one shoulder. This clearly is a Hindu attire and indicates the influence of the Hindu’s on the costumes of Emperor Akbar. It also indicates that when not in the court the Emperor may have worn a *dhoti* owing to the comfort and ease of wear associated with the garment.

The costumes of Jahangir became more glamorous, sumptuous and decorative. The length of the *jama* increased to the calves. The ties of the *jama* became longer and of a defined shape. A double *patka* became the norm and it is observed in most of the miniatures. Translucent of transparent, figured fabrics such as muslins known as the *abrawan* were in vogue.

The costumes of Shahjahan became more sumptuous and decorative and there was a greater emphasis on the use of exquisite and luxurious fabrics such as the *kimkhab*, *atlas* (satin), *makhmal*, etc. The silhouette of the *jama* became more structured and formal as compared to Jahangir. The ties were longer and of a distinct shape and were made of a contrasting coloured fabric. The turban was of the shape of a conch shell.

The costumes of Aurangzeb became simple and austere in comparison to Jahangir and Shahjahan. There were slight changes in the silhouette such as the length of the *jama*
increased to the calf level. The turban became shorter, there was a significantly broader transverse band, the turban was high at the back and was of an angular shape.

The costume of Raja Udai Singh as illustrated in the miniatures consisted of a knee length tunic; known as *bago*, made of fine fabrics such as muslins, silk muslins or silk gauzes with a side fastening; a skirt with slits at the sides visible as uneven projections from the hem of the skirt. The *bago* was girded at the waist with a double *patka*. It is worn with a *paijama* and a short turban.

As already mentioned, slits can be observed in the Pre-Mughal miniatures of North Western India (Plates 2 & 3) and Marwar (Plates 2, 3 & 4). In addition slits are seen for the first time in the garments of the Emperor Akbar, his noblemen, guards and attendants, etc. Therefore, it is reiterated that a tunic with slits was prevalent in India and worn by the Rajputs and later adopted as a court costume during the reign of Akbar.

Akbar and his courtiers, in many of the miniatures, are seen attired in a double *patka*. Later, Jahangir and Shahjahan are also seen sporting the double *patka*. However, the double *patka* is not observed in the miniatures of Babur and Humayun. Therefore, it can be said that the double *patka* was either Akbar’s innovation or it was worn by the Rajputs and adopted into the Mughal court by Akbar. The latter assumption seems more likely, as the association of the rulers of Marwar with that of the Mughals began with the reign of Udai Singh who was the contemporary of Akbar. The Rajputs as a clan were quite conservative and deeply rooted towards their traditional culture. A Mughal influence in costumes would have taken place gradually and would be more evident in the costumes of the subsequent rulers of Marwar.

The turban of Udai Singh was small, flat, tightly enclosing the head. It was similar to one of the turbans of the Pre Mughal period of India, i.e., paintings of the Chaurapanchasika (Plate 2a), indicating that such turbans may have been worn in India prior to the Mughals. Such a turban is also characteristic of the style of turbans of the Akbar period. The headdresses of Babur and Humayun were very different, being suited to the climate of Central Asia. Therefore, it is quite probable that Akbar
may have adopted the small turban from that of the Rajput Rulers, i.e., Jodhpur rulers being one of the clan (Rathore) of the Rajputs.

The costume of Raja Sur Singh consisted of a *bago*, with three slits at the sides of the hem of the skirt visible as triangular projections from the hem of the skirt. This feature, viz. three slits at the sides of the skirt was seen in the miniature of a female attendant of Akbar and of the royalty of the period of Jahangir ((Plate 8 - Jahangir’s brother, Prince Daniyal). It seems to be a continuation of the fashion of wearing a tunic with slits from the reign of Akbar and Udai Singh and an innovation probably attributed to the Rajputs. The costumes of Gaj Singh illustrated in the miniatures are exquisite and fine and reflect the luxury and grandeur observed in the costumes of the Mughal emperors Jahangir and Shahjahan. The *bago’s* are made of exquisite fabrics such as the silk gauzes or silk muslins known as the *kimkhab*, of the type known as the *baftas or pothans*.

Thus, during Jahangir’s and Shahjahan’s reign there were many similarities between the Mughal costumes and the costumes of their corresponding Jodhpur rulers, such as, the tunic, double *patka*, ties of the tunic, a striped *paijama* etc. In fact, the costumes of later Mughal rulers and those of later Jodhpur rulers look quite alike. This could be due to close ties between the royalties and the amalgamation of the two cultures over a period of time.

Later, with the decline of the Mughal Empire and the absence of a central authority, i.e., with the demise of the last Mughal Emperor Aurangzeb in 1707 A.D, regional or indigenous characteristics of costumes of Marwar gradually started becoming more apparent and dominant. Though the costume of later rulers of Jodhpur generally consisted of the same garments as that of their predecessors, the style and features of some parts of the costume became distinctly different. For instance, the shape and style of turban of Raja Gaj Singh was different from that of the previous rulers and that of the Mughals. The fabric of the turban was the Rajasthani *lehariya* known as the *panchranga lehariya*. Similarly, the turban of Maharaja Ajit Singh probably known as the *khirkiya pag* was of a distinct shape, not observed in the miniatures of the Mughal emperors or the other rulers of Jodhpur.
Results and Discussion

WOMEN’S COSTUME

Women of the royalty are seen rarely depicted in the miniatures. This is probably because they were strictly bound by the religious tenants of Islam and the purdah system which forbade them to make a public appearance or be seen by outsiders. The only occasions on which they are seen are at marriage festivities or at birth celebrations. The women mostly depicted in miniatures consist of attendants, dancers and musicians etc. Therefore, not much information can be gleaned from miniatures about the costumes of the women of the royalty. The information that is available is from the review and the rare miniatures in which they are depicted.

Costumes of the Royal Women – The costumes of the women of the Mughals were of Turkish–Mongolian origin. The clothing of the women during the reign of Babur and Humayun was similar to that of men. It consisted of loose fitted ankle length tunics or gowns with full sleeves which were worn underneath the ankle length or shorter knee length overcoats. The headgear consisted of a conical hat to which a translucent veil reaching the shoulders was attached at the back. This headgear was characteristic of the clan of the Mughals and was known as the Chagatai hat.

The costume of the women other than the royalty consisted of peshwaz, paijama or shalwar, a phenta and an odhani or a shawl draped over the upper part of the body. The headgear consisted of a conical headdress with a veil attached to it. The skirt of the peshwaz either has a round hem or slits at the sides.

There was a slight change observed in the costumes of the female attendants during the reign of Akbar. The change was not observed in terms of the structure of the clothing but primarily in the use of fabrics such as fine cottons, i.e., sheer and transparent fabrics were employed in addition to the use of opaque fabrics. This change is attributed to the Indian conditions where transparent and translucent fabrics were in vogue in the mid sixteenth century. The comparatively fewer changes in women’s costumes could be because women of the royalty of the Mughals were strictly confined to the zenana. They led a very secluded life within the precincts of the imperial harem. They were slow to accept changes and may have been initially resistant to a change in their costumes.
However, with the reign of Jahangir, distinct changes were observed in the costumes. Firstly, the wearing of the Hindu costumes (*lehanga, choli* and *odhani*) was observed in the Harem. This indicates an adoption of the Hindu dress by the Mughals. This change in the costumes mainly took place because the emperor Akbar initiated the practice of taking Rajput Princes in marriage and subsequently Jahangir was married to Princess Jodhbai, daughter of Raja Udai Singh. Further, Akbar allowed the observance of Hindu customs and beliefs by the princesses in the Mughal court. The presence of the Rajput princesses in the Mughal harem must have led to an interaction with the Muslim women of the court thus leading to the adoption of the Rajput costume (consisting of *lehanga, choli* and *odhani*).

Apart from the adoption of the Rajput women costume, a marked difference in the style and structure of the Muslim women costume could be observed since the time of Jahangir. The *peshwaz*, which was earlier made of thick and heavy fabrics, was now made of a fine and nearly diaphanous material such as fine cotton. During Jahangir’s reign, it was mid calf length. It was more like a single garment with a low waisted bodice, with full length sleeves and skirt attached to the waist, open in front from waist downwards. A *patka* or a *phenta*, consisting of two narrow strips of cloth, was worn in the centre to cover the parting of the legs. A transparent *odhani* was draped over the head.

Further, the *peshwaz* of Shahjahan’s period had developed into a frock like garment with a distinct high waisted short sleeved *choli*, a frock like skirt gathered and stitched to the hem of the *choli*, the skirt having a large flare at the hem. The length of the skirt increased to the ankles. The length of the *phenta* also increased to the ankles and the material became fine, transparent and flimsy. The *churidar paijamas* were made of either striped material or patterned with floral motifs. The *odhani* was made of a soft diaphanous material, one end of which was taken from the right side of the shoulder across the front, draped over the head and allowed to fall at the back.

Simultaneously, changes were observed in the style of the costumes of the Hindu women. The Hindu dress observed in the miniature of Jahangir was different from the style of dress observed earlier. The *lehanga* in Jahangir’s period had a larger flare and
fell softly at the sides and the choli and odhani were made of soft transparent fabrics. The odhani has a larger gather of pleats at the centre. This change in the flare of the lehanga and the softness and finess of the texture of the fabric may have been due to a stylistic change in the costumes of the women.

Thus, the wearing of the Hindu dress by the women of the harem of Jahangir is a significant evidence to show the adoption of the fashions of Hindus in the Mughal courts. Similarly, the miniatures of Raja Jaswant Singh of Jodhpur depict the attendants attired in peshwaz, paijama and odhani along with women clad in the traditional Hindu attire of lehanga, choli and odhani. This shows the adoption of Muslim dress in the harem of the Rajputs. Thus it can be seen that an amalgamation of women’s costumes took place between the Rajputs and the Mughals, at the end of the 18th century and what evolved out of this synthesis became relegated to being part of the formal Indian attire for the women of India for centuries to come. Thus, two basic styles of dresses were evolved. One was the traditional Hindu attire of the lehanga, choli and odhani which continued to be worn and stood its ground due to the Rajput women being deeply rooted towards their culture. The other new style that developed was that of the peshwaz, phenta, paijama and odhani. This style of the peshwaz underwent further changes and metamorphoses in the times to come but the basic essence of the costume was always carried forward and it became a legacy of the formal Indian attire.