APPENDIX-I

Interview Schedule for Historians / Directors / Curators / Scholars

Background Information
Name:
Age:
Qualification:
Occupation:
Religion:
Community:
Place:

1. What according to you were the costumes worn by the royalty, nobles at court and common people of Jodhpur prior to Mughal conquest.

   a. Royalties.
      Stitched               Draped

      Male
      Upper garment
      Lower garment
      Inner garment
      Headgear
      Jewellery

      Female
      Upper garment
      Lower garment
      Inner garment
      Headgear
      Jewellery
b. Nobles at court.

Stitched  Draped

Male
Upper garment
Lower garment
Inner garment
Headgear
Jewellery

Female
Upper garment
Lower garment
Inner garment
Headgear
Jewellery

c. Palace guards and attendants

Stitched  Draped

Male
Upper garment
Lower garment
Inner garment
Headgear
Jewellery

Female
Upper garment
Lower garment
Inner garment
Headgear
Jewellery
d. Common People (merchants, cultivators, labourers, goldsmiths & blacksmiths, cobblers, barbers, shepherds, washermen, musicians and dancers)

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<tbody>
<tr>
<td>Male</td>
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<tr>
<td>Upper garment</td>
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<td>Inner garment</td>
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<td>Headgear</td>
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<tr>
<td>Jewellery</td>
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| Female    |        |
| Upper garment |        |
| Lower garment |        |
| Inner garment |        |
| Headgear  |        |
| Jewellery |        |

5. Were there any particular type of fabrics, colours associated with some festivals, ceremonies or occasions. If so, elaborate.

6. Were there any particular modes of wearing the upper, lower garments, waistbands, draped garments, headgear, footwear and jewellery, etc among the males/ females? If so, then describe them.

7. Were there any particular modes of wearing garments/ accessories associated with any particular caste, sub-caste or social status. If so, then state them.
8. Was any particular type of dress, manner of wearing a costume or a specific kind of accessory or jewellery used to differentiate a person of one religion/ caste from the other?

9. Were there any sociological, geographical, psychological, physical or historical concepts involved in the designing of costumes? If so, then elaborate on these.

10. What kind of fabrics was used for making caps, hats, etc?

11. What were the techniques of surface ornamentation used on the caps, hats, etc?
APPENDIX-II

Interview Schedule for Member Related to the Royal Family

Name - 
Designation (Title)- 
Relationship with the royalty - 
Education 
Religion - 
Community- 
Place where residing-

Q.1. What according to you were the traditional costumes of the Royalty (Both Male & Female).
(a) What was the mode of wearing a particular costume?
(b) Were there any sociological, psychological, physical, geographical aspects employed in the designing of costumes. If so, what were they?
(c) Was the costume intended for a specific end use or did it fulfill a specific purpose.
(d) Were there costumes meant for special occasions, ceremonies, festivals? If so, elaborate.
(e) Were there any specific styles of ornamentation, colours, colour-combination associated with special occasions?
(f) What were the kinds of fabrics used and where were they procured?

Q.2. Were there any changes that took place in the costumes of men and women on association with the Mughals specifically with reference to Jodhpur. If so what were they and what was the reason for change? When did they take place?
Q.3. Were there any changes that can be attributed to sociological, psychological, physical, geographical factors, etc. If so what are they? When did they take place?

Q.4. Are those changes appropriate according to the intended use of a garment or would you suggest a change or innovation in the styling, construction of a garment or a particular part of any garment.

Q.5. What does contemporary costume of the Royalty of Jodhpur consist of?
   (a) Are there specific dresses worn on ceremonies, occasions, festivals, etc. and any social significance attached to the wearing of dresses.
   (b) What are the fabrics used; where are they procured from and what is the style of ornamentation.
APPENDIX-III
Interview Schedule for Royal Tailors

Name -
Age -
Gender -
Educational Qualification
Level of Education -
Occupation -
Religion -
Community -
Place where residing -
Association with the Royal Family (Period of Association) -
Kind of Garments Stitched -
(Male / Female).

Q.1 What do you know about the history of the traditional costumes of Jodhpur.
   Period of Recall -
   Stitched
   Draped
   Men Garments
   Upper -
   Lower -
   Headgear -
   Inner garments -

   Women's Garments -
   Upper -
   Lower -
   Headgear -
Q.2. What according to you are the traditional costumes of the Royalty of Jodhpur?

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<td>Men's - Garments</td>
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<td>Men's - Headgear</td>
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<tr>
<td>Women's - Garments</td>
<td>Lower</td>
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<td>Women's - Headgear</td>
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Q.3. Were there any particular type of garments associated with the Royalty, Nobility and Palace guards and attendants. If so, elaborate.

Q.4. Are there any changes that took place in the costumes of men and women with Mughal conquest. If so, what are they and when did they take place?

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<td>Men's - Headgear</td>
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<tr>
<td>Women's - Garments</td>
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<td>Women's - Headgear</td>
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Q.5. Was the influence of the Mughals confined to a particular social class. If yes, who are they? What changes took place in their costumes (Court, nobility and upper section of the official class).

Q.6. What does contemporary Royal costumes of Jodhpur consist of? How has it evolved?

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<td>Men's - Garments</td>
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<td>Garments - Lower</td>
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Appendices

Headgear
Women's - Upper
Garments Lower
Headgear

Q.7. What were the traditional techniques of garment construction, Elaborate?

1. Technique of taking body measurements - tools employed, procedures.

2. Pattern making - Traditional (local) names of various parts of the body and names of various patterns pieces of a garment.

3. Techniques of stitching -
   Name of Seam Traditional Name Use
   Finishing of Seam Traditional Name Use


Q.8. What are the modern methods of Garment construction? How are they different from the traditional methods?

Q.9. Are there any specific types of garments reserved for the Royalty. If so what are they and how do they differ in fabric, style, colour, quality, design details, stitching, finishing, trimmings and ornamentation, etc.

Q.10. Are there any sociological, psychological, geographical or physical aspects associated with designing or wearing a particular garment. If so, elaborate i.e. any social significance attached to the wearing of a particular garment in terms of style, mode of wearing a particular garment (Upper, lower, headgear, accessory, footwear, etc.)

Q.11. Are there any particular style of garments, (stitched or unstitched) associated with a particular festival, ceremony or occasion. If so, elaborate.
APPENDIX-IV

ANALYSIS OF GARMENTS OF THE MEHRANGARH FORT MUSEUM, JODHPUR

1. An Achkan or Peshwaz

Male/Female: Male
Period/Date: 19th century.
Accession No: COS/84/76
Region: North Western India.

**Upper Garment**

**Measurements**

Length (highest pt of shoulder to hem) = 132 cms.
1/2 Rd chest = 48 cms.
1/2 Rd waist = 41 cms
½ Girth measurement at hem = 76 cms.
Across back (one shoulder tip to the other) = 31cms.
Shoulder = 10 cms
Front Armhole = 14 cms
Back Armhole = 11 cms.

Sleeve

Length of Sleeve = 63cms.
½ Rd wrist = 11 cms.

**General description** - The garment is cut like a jama but the silhouette and fastening is similar to that of an achkan. The sleeves are plain unlike that of an achkan, there are two gussets attached; one at the side and the other under the sleeve. The garment has a round neckline, round armholes, long slits at the sides (length of slits = 76 cms). There are two pockets at the front on either side. There is a small chest pocket and a larger pocket at the hip level. The chest pocket has a welt pocket opening. The other
also seems to be a welt pocket. The garment is lined with a fabric (gauze like) made of light brown coloured weft yarns and light orange (peach) coloured untwisted silk floss, where three warp yarns are interwoven at intervals or gaps to give the appearance of stripes. The fabric also lends a soft touch on the underside. The sleeves are not lined. This lining is stitched by edge turning and stitching with slip stitch taking up very little fabric from the lining and more yarns from the main fabric.

**Details of Construction**

**Silhouette / cut of the garment and sleeves:** The garment is tight fitted till the waist and has an A – line silhouette. It has a tailored, structured silhouette.

**Seams used (width of seam)** - Plain seams.

**Shape of neckline** – The neckline has a round shape.

**Finishing (piping or bias facing)** - A facing finished as border on the underside.

- **Width of facing = 1.7 cms**
- **Finishing of facing = as border of 3 cms on the underside.**
- **Colour = Multi coloured bias strips joined to make piping.**

**Shape of armhole** - Round.

**Finishing** – It is with plain seams.

**Placket Opening** - The garment fastens at the centre front till the waist.

**Trimming**

a) **Cloth buttons with loops** – known as *ghundi's* and *tukama* attached at the centre front

- **Cloth buttons, number- 19 buttons**
- **Size - Diameter 1 cms.**
- **Material- a button of braided *zari* eased.**

b) **Loop** – of braided *zari*

- **Number- 19**
- **Size- Total length = 3 cms (Width of braid = 2 mm)**
- **Material- of braided *zari***
Fabric used: It is a *Tanchoi*, satin woven (jacquard) fabric. (Deep orange) coloured
Type – Design in multicoloured silk worked on red silk background.
Lining - gauze like plain woven ribbed fabric.
Interlining - *markin*, (light weight, fine).
Tie & buttons - gold silk thread

Surface ornamentation - The garment is ornamented with *karchobi* embroidery in gold with *salma* and *sitara*. There is a border at the centre front, the hem, the side slits and the back hem, at the sleeve cap and hem. Wherever there is a border, the border is worked over a coarsely woven black cotton fabric with *karchobi* work. The join of the side panels is concealed by working a strip of *karchobi* work (1 cm broad). The front is also ornamented with a vase like motif embroidered, the lower end of which of the shape of a paisley. The opening of the pockets is also ornamented with similar work. The hem of the sleeve is ornamented in a wedge shaped design of *karchobi* work. The border also extends from front neck to the back. The corners of the front and back are also ornamented with symmetrical floral motifs. The armhole of the bodice front and back are also ornamented with a narrower border (width = 3 cms, width of border at other places = 5.5 cms). The cap of the sleeves is ornamented with a *pan*-shaped motif worked on black satin fabric. A narrow gold lace is attached on the bias facing at the edges of the garment (width = 1 cms).

Placement of motif - The main motif is a *kalash* with a coconut at the top surrounded by creepers of flowers is purple, yellow and turquoise blue colour. The sprigs of flowers are in silver silk thread.

Stitching: The garment is stitched serially from 1 to 26. The front and back are lined with a fine muslin fabric. The sleeves are not lined except at the places where there is embroidery at the sleeve hem and cap. The pattern of lining is not the same as that of main fabric. However, the lining is considered as one while embroidering the garment. The side panels of the front and back are first joined, followed by stitching of the gusset after which the gusset is joined to the sleeve and finally the sleeve is joined to the bodice. The panels of the main fabric, the shoulders, etc. are all stitched using plain seam (allowance = 1.0 cms to 1.5 cms), the edges are left unfinished. The lining is not stitched while stitching the panel pieces.
Seams used- Plain seams

Finishing - The joints are stitched with plain seam and edges left unfinished. The entire garment edges are finished with a facing attached as a border made of multicoloured strips of fabric (satin woven – of purple, magenta, olive green and off-white coloured) attached in bias direction to make a long strip of fabric (width of facing = 1.7 cms, finished as a border of width = 3 cms on the underside, the edge of which is left unfinished). The width of facing is same throughout the edge of the garment.
2. Breeches

Local Name: *Jodhpur's*

Male/Female: Male

Period/Date: 19th Century (late), or early 20th century.

Accession No: COS/177/76

Region: Jodhpur

**Lower Garment** (Trouser)

**Measurements**

- Length: Front = 110.2 cms, Back = 120.2 cms
- 1/2 Rd hip (from side seam to side seam) = 73 cms
- 1/2 Rd waist = 47 cms
- Total width of bottom = 32.4 cms
- 1/2 Rd bottom = 16.2 cms
- Depth of crotch at centre front = 30.8 cms

**General description** - The *Jodhpur's* are made of magenta coloured twill woven brocaded fabric. The trouser is tight fitted from below the knee. It is slightly loose around the mid thigh. At the waist it is stitched and finished as a trouser.

**Detail of Construction**

**Silhouette / cut of the garment**: The Jodhpur's are generally tight fitted breeches. They are slightly loose fitted around the hip, until the mid thigh and are tight fitted from the knee downwards.

**Trimmings**

a) **Belt** – A belt is fastened at the centre back. The belt is of double layer of fabric. The two parts of the belt are attached at the back, near the side seam (placed on the seam of the dart at the back).

- Length = 17.5 cms
- Width = 5 cms
- Colour = same as the fabric of the trouser
Fabric = magenta silk brocade
b) **Buttons** – Five white buttons on the fly front, one large button at the centre front placket closure and four additional buttons on the front belt.
Size, diameter (buttons at fly front and on front belt) = 1.5 cms
Diameter (at centre front) = 2.5 cms
Material = Plastic

**Fabric used** - Brocaded silk fabric with 3/1-warp twill weave and of magenta colour.
Type - The *zari* seems to be twisted with an S-twist.
Lining - Lining is of a satin woven magenta silk fabric.
**Surface ornamentation** - The fabric is brocaded with a stylized paisley motif interspersed with other floral motifs and curvilinear tendrils forming of an overall pattern.
**Stitching and Finishing of Seams** - The garment is stitched serially from 1 to 13. The garment is machine stitched and hand finished. The lining is of the exact pattern as the main garment and includes the seam allowances. The lining of the back is considered as one with the main garment. The crotch seam is finished by laying the seam allowances flat and open and turning the edges and hemming to the base (5, 5a is the crotch seam). The under leg seam is finished in such a way that first; the two edges of the main garment along with the lining of the back are machine stitched. The lining of the front is then folded over the seam and hemming on the edges. The seam has no raw edges. The side seam is stitched taking the front and back and lining of back together and given a row of machine sewing. It is finished by folding the lining of the front over the seam and hemming on the edges. The projection of the fly front at the right is made like that of a trouser. It is double and is sandwiched between the main fabric and the lining. The wrap is made of four layers. One is the facing attached to finish the left front and the other is the double layer attached which has four horizontal buttonholes. The right side of the fly has five pearl coloured buttons. Two additional buttons are attached on the front waist equidistant from each other. The front has a pocket with a diagonal opening near waist. The front and back waist is finished with a bias shaped facing. The facing is finished with hemming (average width of facing = 7 cms). There are two darts at the back near the side seam (width of darts = 0.5 cms, length = 12 cms). A belt is stitched over these darts with a buckle at
the edge of the left belt. The belt fastens at the centre back. The bottom of the trouser is finished with a ready hem of 2.5 cms that is secured with hemming. At the hem, 1 cm above the bottom edge a black band of velvet which is decorated with zardozi is attached (width of band of velvet = 1.2 cms)

Attachment - The pattern marked (1) of the pocket is cut and stitched in such a way that it matches exactly with the overall design. The seam of the pocket opening is discernible only by observing the garment carefully for details.
3. *Angrakha*

Male/Female: Male  
Period/Date: Early 19th Century  
Accession No: COS/85/76.  
Region: Western India

**Upper Garment**  
**Measurements**  
**Bodice**  
Shoulder to waist = 43 cms  
Centre back to waist = 41.3 cms  
½ Rd chest = 42.5 cms.  
½ Rd waist = 40.0 cms.  
½ Front Neck = 1.02 cms  
½ Back Neck = 0.8 cms  
Across back (one shoulder tip to the other) = 32.5 cms  
Shoulder = 9 cms  
Length of Garment (highest point of shoulder to hem) = 135 cms.  
Length of skirt = 93.7 cms  
Length of Slit = 17 cms  
Girth of skirt measurement at hem = 647.5 cms

**Sleeve**  
Length of Sleeve = 124.5 cms.  
Front Armhole = 26.0 cms  
Back Armhole = 22.5 cms  
Round Armhole = 49.0 cms  
½ Rd wrist = 11 cms.

**General Description** - The *angrakha* is fitted till the waist. The neckline has a round shape. A narrow band is attached at the neck, which is slightly raised at the back. The
Appendices

The chest opening of the *angrakha* is straight. The front edges of the bodice meet at the centre front of the garment. After fastening of the bodice at the centre front, the inner *purdah* is not visible. The skirt is gathered at the waist and the right side overlaps the left. The sleeves are quite long and taper gradually towards the forearm. Apart from a triangular gusset being inserted under the armpit, another rectangular piece of fabric is attached to the gusset. The bodice has curved armholes and the sleeves are shaped accordingly to fit the armholes.

**Details of Construction**

**Silhouette / cut of the garment and sleeves:**

**Fit** - The bodice of the *angrakha* is fitted till the waist. The bodice is slightly tapered towards the waist.

**Shape of neckline** - The neckline has a round shape. It is stitched to the neckband with a plain seam (width of seam = 0.5 cms).

**Shape of armhole** - The armhole is curved. The sleeve is shaped accordingly to fit the armhole. The allowance of the armhole is turned towards the right side. The seam of the armhole at the right side is covered by a narrow band (width = 1.7 cms), which is embroidered. The band is joined to the base fabric with slip stitch (stitch distance = 4 mm).

**Collar** - The neckband is slightly raised at the centre back. It is joined to the neckline and finished with flat-felled seam (width of seam = 1 cm). The collar is then lined completely with a fine cotton fabric. The lining of the neckband is folded on the underside and finished with fine hemming, ready width of hem = 5 mm.

*Width of neckband = 2.5 cm at centre back
Length = 36 cm.*

**Sleeve** - A straight grain facing of the main fabric is attached on the underside of the sleeve hem by folding fabric on the underside and finished with hemming (ready width = 1.5 cm). The facing is attached to the sleeve with running stitch.

*Finishing- It is similar to other edges of fabric.*
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Placket Opening - The *angrakha* fastens at the centre front. The right front overlaps the left front. An inner flap (*purdah*) is attached to the left front.

Trimmings - Cloth cased buttons and loops (known as *ghundi & tukama*)

(a) Buttons – Two buttons.
Size- Diameter = the circumference of the button = 1 ½ "
Material- Covered with the main fabric that is embroidered.

(b) Loop - Two loops.
Size- Length of loop = 5.5 cms,
Thickness = 2.5 mm.
Material- Base fabric

(c) Tie-string - Three pairs of tie-strings.
Length= Average length = 20 cms.
Width= 3mm.
Finishing= Whipped stitch (stitches are diagonal)
Fabric = Base fabric

Fabric used:
Main - Extremely fine, soft, very lightweight transparent muslin.
Colour – Cream colour.
Lining - Two fabrics have been used as lining. The front and back have been lined with a medium weight loosely woven off-white fabric.
Interlining - the neckband and sleeves (upper half) have been lined with a very fine, soft off-white coloured fabric.

Surface ornamentation - The fabric has been embroidered with floral motifs that are unidirectional with a very fine chain stitch. All the edges of the garment (front edges, hem line, hem of sleeve, neck band etc.) are finished with a narrow band embroidered with a border consisting of a twisted scroll or creeper like floral pattern. The curved seams (armhole), straight seams and joints are embroidered in a similar manner with a narrow border. At the centre back, there is a hemispherical inverted (dome shaped)
piece of fabric has been attached with fine hemming. It is embroidered in an all over pattern with chain stitches and the border has scalloped edges.

**Stitching** - The garment is stitched serially from 1 to 18.

**Seams used** -
- Shoulder Seam = plain seam, seam allowance = 0.5 cms
- Side Seam = plain seam. A triangular piece of fabric is attached on the inside under the armpit at the side seam.
- Under arm seam = It is finished as a run and fell seam till 10 cms from the wrist and then finished as a plain seam, seam allowance = 1.5 cms. It is finished with a row of running stitch at a distance of 1 cm from the stitching line.
- The gussets are joined to each other and to the sleeves with a very fine flat felled seam, width of seam = 3 mm. Where the gusset joins the sleeve the seam is laid flat on the side of the gusset. Initial stitching of seam is with running stitch, finished with hemming (the running stitch length = 3 mm, stitch distance = 3mm). The hemming stitch length = 5 mm
- Slit – The first slit is at a distance of 112 cms from the right front. The second slit is at a distance of 250 cms from the left front.

**Attachment** -
- The front and back are finished separately and then joined at the waist. At the waist seam on the underside a straight grain band of width 1.5 cms is attached to strengthen the waist seam. On the outside the join is covered with an embroidered band of straight grain.
- The lining is of the same pattern as the main fabric. It is attached after finishing of the front edges, the collar, etc. It is attached to the base fabric with hemming. After the front and back have been lined, the neckband is lined and finished over the lining of back with hemming.
- The front edges of the bodice are finished with facing on the underside, width of facing = 2 cms.
The front edges of the skirt from waist to hem are folded on the underside and finished with a very fine hem (ready width of hem = 2 mm). The hem of the skirt is also folded on the underside and finished with hemming (ready width = 5 mm).

The skirt has a number of panels joined together to make the required girth at hem (width of each panel = 67 cms). Many of the panels have selvedge edges on both sides joined to make a seam. The seam allowance at these ends = 3mm. At other places the joints are stitched with plain seam and the raw edges left unfinished.

**Fastenings** -
1. A at right front (a button) at neck edge to A at tip of neck edge at left front on the outside (a loop).
2. B at a distance of 26 cms from A at right front to B at left front outside.
3. C at a distance from 31 cms from A at front to C at left front outside.
4. Two sets of tie-strings at D at right front to D at left front outside.
5. E at the shoulders (a loop) at right front on the underside to E at the front edge of the middle front (a button).
6. F at the side seam at right front at a distance of 17 cms inside from the armpit point to F at the left middle front at a distance of 31.7 cms from E inside.
7. G at the waist at the right front inside to G at the waist at the middle front inside.
4. *Jama*

Male/Female: Male  
Period/Date: 19th Century (Mid Nineteenth or late 19th century)  
Accession No: COS/122/76.  
Region: Western India

**Upper Garment**

**Measurements**  
Length (highest pt of shoulder to hem) = 134cms.  
Shoulder to waist = 50.5 cms  
½ Rd chest = 57 cms.  
½ Rd waist = 50 cms.  
Girth measurement at hem = 302 cms  
Across back (one shoulder tip to the other) = 60.5 cms  
Shoulder = 23 cms.  
Back Neck = 15.2 cms, Front Neck = 46.5 + 46.5 = 92 cms.

**Sleeve**  
Length of Sleeve= 84.5 cms.  
½ Round Armhole = 22 cms.  
Rd wrist = 24 cms.

**General Description** - The *jama* seems to have a fitted bodice upto the waist. The neck is cut in a deep curve and finished with a shaped neckband, which is broad and forms a raised collar at the back. The right front panel overlaps the left and the *jama* is fastened at the chest, close to the armpit. At the waist, the right side reaches across the left side and is fastened with tie-strings. The side waist of both the front and back are gathered. Additional panels are attached at the centre front and side front and are similar to the back panel. The panels gradually broaden to the hem giving an A-line silhouette. The bodice is cut straight at the armhole and the sleeve caps are
accordingly cut to fit the armhole. A large gusset is inserted under the arm. The sleeves gradually taper towards the forearm.

**Details of Construction**

**Silhouette / cut of the garment and sleeves:**

Fit - The *jama* seems to be slightly loose fitted. It is padded on the inside with cotton wool to provide warmth during the cold weather. It is intended to give a comfortable fit to the wearer.

**Shape of neckline** - The neckband forms a ‘V’ shape.

Finishing (piping or bias facing) – The entire garment is lined on the inside.

**Width of piping** = A double strip of fabric (width 1 cm) is inserted in between the main fabric and the lining to provide support to edges of the garment.

**Shape of armhole** - It has a square shape.

**Kind of collar** - Stand Collar

Width= 7.5 cms  
Length= 107 cms.

Finishing- It is similar to the sleeve hem, skirt hem, front edges and collar.

**Cuff**-

Finishing- It is similar to other edges of fabric.

**Placket Opening** - The right overlaps the left and fastens at the left chest.

**Trimmings** -

(c) Tie-string - Two pairs of braided tie strings.  
Length= Average length = 19.8 cms.  
Width= 2mm (thickness 2 mm).

(d) Braid - Two fine brocaded braids  
Width = 2 mm
Colour = Orange
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Fabric used:
Main – Hand woven fine cotton, compactly woven (plain woven)
Lining- Light brown loosely woven, gauze like open weave.
Interlining- Padded with cotton wool.
Finishing- A narrow strip of starched of orange colour at the collar, front edges, hem of the skirt & sleeves.
Kind (texture, drape, opaque or transparent) – An opaque, soft fabric.
Colour – Beige coloured fabric.

Surface ornamentation - The fabric is printed with a floral motif of a flowering plant. The motifs of each successive row are placed alternate to the previous row.

Stitching - The garment is stitched serially from 1 to 19. The entire garment is lined with another piece of fabric. The pattern of the lining is same as that of the main fabric. The garment is hand - stitched and hand finished. The whole garment is padded with cotton wool and then lined with a fins cotton fabric.

Attachment - The lining is considered as one with the fabric while stitching. The lining of the front and back is first stitched to the main fabric at the front edge and the hemline. The lining is then turned over to the underside. The front is of a single piece. The lining of the front is also of a single piece. The side front and back panels are joined to the centre back in even running stitch. The side back panels and the side front panels are then gathered at the waist. The side seam of the lining is then stitched using even slipstitch. The lining is secured at the side seam and at the shoulders. The sleeve is first stitched at the under arm seam using slip stitch.

The armhole is then attached to the bodice armhole using even slipstitch. The lining of the jama is then finished at the hem of the skirt, the front edges and at the hem of sleeve. A separate fabric (strip) (orange in colour) is tucked in between the lining and the main fabric at the hem of the skirt, the sleeve and the front edges. The strip is of double layer of fabric (width of strip = 1cm). A row of stitching is given (running
stitch) at a distance of 1 cm from the edge of the hemline, the front edges, the sleeve hem and the collar. The strip is inserted to provide support to the hem edges.

**Fastenings** - Tie strings at A and B. A, at the tip of the collar edge at the right side on the outside to A at the chest on left side. B at the middle front at the right side outside to the side seam left side outside.
5. **Choli**

Male/Female: Female  
Period/Date: 20\textsuperscript{th} Century  
Accession No: COS/219/76  
Region: Western India.

**Upper Garment**

**Measurements**

Length (highest pt of shoulder to hem) = 26 cms (short *choli*)  
1/2 Rd chest = 33 cms.  
1/2 Rd waist = 24 cms  
Length of Sleeve = 36 cms  
1/2 Rd wrist = 13 cms

**Details of Construction**

Silhouette / cut of the garment and sleeves - The choli is short, high waisted with short sleeves.

Shape of neckline - Sweet heart shape.

Finishing (piping or bias facing) - The neckline and the all the other outer edges of the garment are finished with a narrow border known as a *sinjaf* made of a pale green, striped, brocaded fabric.

Sleeve - The sleeve consists of a combination of a sleeve and bodice.

Finishing- The *sinjaf* is first attached at the edge of the sleeve and then the underarm seam is stitched.

Placket Opening - It is fastened at the centre back with tie strings.

Trimming

c) Tie-string- Two sets of tie – strings.

Length = Ready length of Tie = string at B = 78 cms.
Ready length of tassel at A = 23 cms.

Ready width of tie - fasteners = 1.2 cms.

Finishing - The tie - strings are machine stitched on the wrong side then turned over to the right side.

Fabric - They are made of bias yellow coloured plain-woven fabric edged with green striped brocaded tassels.

Fabric used
Main - Pink coloured silk fabric satin woven.
Lining - Light pink coloured cotton lining
Finishing - The pieces of the cup are finished with a narrow piping and the outer edges of the garment are finished with a broad border of pale green striped brocaded fabric.
Surface ornamentation - Worked with salma - sitara, zigzag (multicoloured) and twisted stiff badla and stiff coiled wires.

Stitching: The garment is hand stitched and hand finished. The garment is stitched serially from 1 to 11. The cups are gathered at the centre front the choli is lined with light pink coloured the lining. The pattern of the lining is the same as that of the main fabric. While stitching lining is considered as one with the choli. The cup of the choli consists of three Parts - I, II and III. There seems to be no join at the centre front of the choli. The fabric is simply gathered into a fold on the underside, the fabric being gathered and stitched.

Seam used - The joining of the pieces of the cup and the gusset to the sleeves is with flat felled seam (width of seam = approx 0.5 cms to 0.7 cms). A plain seam is used at the under arm seam (seam allowance = 1.5 cms). The side seam is finished with a lapped seam. The back lining overlaps the front lining. The join of gusset to the back of sleeve is with plain seam. At places the choli is machine stitched (at the join of the back of choli to the gusset, gusset to sleeve etc). In the cup of the choli the seams are edged with a fine piping of pale green striped brocaded silk (width of piping = 2mm). The edge of cup joining the back is also edged with piping. The entire choli is edged...
with a pale green striped, brocaded *sinjaf* (width of *sinjaf* = 1.5 cms). The *sinjaf* is first stitched from the right side and then turned on the underside and hemmed as a border of width = 2 cms. At the hem of the sleeves the width of *sinjaf* = 2.5 cms.

**Fastenings** - At A and B
6. **Kurti / Kanchali**

Male/Female: Female  
Period/Date: 20th Century  
Accession No: COS/220/76  
Region: Western India.

**Upper Garment**

**Measurements**

- Length (highest pt of shoulder to hem) = 64 cms (67 cms with sinjaf)  
- 1/2 Rd chest = 41 cms.  
- Front Armhole = 17 cms  
- Back Armhole = 15 cms  
- Girth measurement at hem = 88 cms (1/2 rd hem = 44 cms)  
- Across back (one shoulder tip to the other) = 30 cms.  
- Shoulder = 11.5 cms

**General description** - The kanchali is a sleeveless, hip length garment worn over a short sleeved choli. It has a deep U-shaped neckline. The side seams, are curved slightly to give a better fit around the waist. There are two slits at the sides (length of slit = 13 cms). The fastening of the kanchali is at the left side. There is a placket at the side seam at the left, fastened with hooks and eyes.

**Details of Construction**

- **Silhouette / cut of the garment and sleeves** - The garment is worn over a choli and would be slightly loose fitted as compared to the choli.

- **Shape of neckline** - The neckline forms a deep U-shape.  
- Finishing (piping or bias facing) – It is finished with a pale green, brocaded, broad piping or double border known as sinjaf.  
- Width of piping = 2.5 cms on right side  
- Finishing of piping = as a border of 3 cms width, with hemming on under side. The first stitching is with machining.  
- Stitch Distance = 4 mm
Shape of armhole - It has a round shape.
Finishing - The edges of the garment including to the armholes are finished in a manner similar to the neckline.

Placket Opening - There is a Wrap over Projection placket at the left side seam (front over back).
Size of Projection, Length = 4 cms. Material – Light pink plain woven probably viscose
Ready width = 2 cms (projection is double)
Size of wrap, Length = 44 cms
Ready width = 1.5 cms (is double), material - off while coloured plain weave cotton.

Trimming
a) Fasteners - Hooks and Eyes
Type - Metal hooks and thread eyes. The hooks are placed on left side of front and eyes on left back at side seam. The stitching of the eyes is visible on the underside.
Number - Nine

Fabric used: Same as in 219

Surface ornamentation - The garment is ornamented with diagonal borders embroidered with floral motifs running across the width of the garment. The neckline, armhole and the hem is also embroidered accordingly. The embroidery consists of salma, sitara's, zia-zag badla, twisted braided badla, stiff coiled wires and soft-coiled springs. The zia-zag badla is mauve and magenta coloured creating colourful effects.

Stitching: The front and back are fully lined with light pink coloured loosely woven cotton lining. The lining is of same pattern as the main fabric and is considered as one while stitching the garment. The shoulders and side seam are stitched in such a manner that no seam is visible on the underside. The shoulders and side seam at the right side are stitched.
Stitching of side seam - First both the lining pieces are taken with underside of lining facing upwards. The seam allowance of back of lining is folded towards the back. The front lining seam allowance is kept over this and they are tacked at the side seam and seam allowances are turned towards the back. Next the two main satin fabrics are taken with the underside facing the underside of the lining. Next the seam allowance of the front fabric is matched at the side seam. The seam allowance of the back is folded on the underside and placed over the stitching line of the side seam. Lastly a row of machining is given from the underside turning all four-fabric layers to one side and seam allowance to one side. This gives a finished edge on the right side. The shoulder seam is also stitched in a similar manner.

The front and back hemline and slits are finished with a bias green coloured striped brocaded *sinjaf* (width = 3 cms). On the underside it is finished as a border 3 cms wide. The *sinjaf* at the hemline is sandwiched between the lining and the main fabric. It seems that the side seams of the lining and the main fabric are stitched separately using lapped seam. Further, the side seam is probably stitched first. The hemline is finished after the side seam and the shoulder seam is stitched last. The neckline and armholes are then finished. Lastly the placket opening at the left side seam is finished. A wrap over projection placket is made at the side seam. The projection is made at the back. The wrap is made at the side front. The projection is stitched from the underside turned to the right side, edge turned and machined on all three sides. There are nine hooks attached on the underside of the wrap- and their respective eyes are attached on the projection.
7. Angrakha
Male/Female: Male
Period/Date: 19th Century
Accession No: COS/132/76.
Region: Western India

Upper Garment
Measurements
Length (highest pt of shoulder to hem) = 113 cms.
Shoulder to waist = 42 cms
½ Rd chest = 52 cms
Across Back (Armscye points) = 55 cms
Across shoulder (one shoulder tip to the other) = 34.5 cms.
Shoulder = 11.9 cms
½ Rd waist = 50 cms
½ Front Neck = 13.2 cms
½ Back Neck = 0.75 cms.
Total width of neckband = 41.4 cms.
Front Armhole = 26 cms.
Back armhole = 25.4 cms
Girth measurement at herm = 311.5 cms

Sleeve
Length of Sleeve = 95 (81 + 14) cms
½ Rd wrist = 11.5 cms

General description - The angrakha is of knee length. It has gathers at the side waist at the front and the back. The bodice slightly tapers to the waist. The neck is of a round shape. The neckband is slightly raised at the centre back. The chest opening is of an oval shape. The right side overlaps the left. The armhole is curved and sleeves are cut to fit the armhole. A gusset is inserted at the armpits. The sleeves taper slightly
towards the forearm. The skirt is flared at the bottom (it has an A line silhouette). The skirt has two slits at the sides (length of slits = 24.5 cms).

Details of Construction

Silhouette / cut of the garment and sleeves
Fit - The garment seems to be moderately fitted at the waist. It has an oval shaped chest opening. The skirt panels broaden towards the hem. The skirt seems to have an A-line silhouette. The skirt has slits on either side to permit free movement of the wearer. The sleeves have a curved armhole and taper towards the forearm.

Shape of neckline – The neckline is of a round shape. A neck band which is slightly raised at the centre back is attached at the neckline.

Shape of armhole - Curved, round armhole.

Kind of collar - A neckband is attached which is slightly raised at the centre back.
Width = 3.5 cms
Length = 41.4 cms.
Finishing - The entire garment is padded with cotton wool and lined with a beige coloured cotton lining fabric.

Placket opening - The chest opening has an oval shape. The right side overlaps the left side. There are two ties that fasten at the centre front labelled A and B.

Trimmings
Type- Cloth cased buttons and loop.
a) Buttons – The button is missing from the point A and B.

b) Loop- length of loop = 6 cms, Width = 3 mm.
Type- made of cloth.
Number- One
Material – of yellow silk.
Appendices

c) Tie-string
Length = Average length = 26.1 cms
Width = 0.3 cms
Finishing = they are stitched using top sewing.
Colour = Yellow
Fabric = Silk

Fabric used
Main – Beige coloured, probably of chanderi patterned with floral motifs.
Lining - Beige coloured, medium weight, cotton lining.
Interlining - Cotton wool.
Finishing - Corded silk piping of yellow colour.
Ties & buttons – it is the same as base fabric.

Kind (texture, drape, opaque or transparent) - The main fabric is plain woven. It seems to have been moderately starched. It is probably of chanderi with very fine warp silk yarn and a thicker cotton weft yarn.
Colour – Beige

Surface ornamentation - The fabric is plain woven. The design consists of a floral motif with foliage. The flower is of a dull grey colour on the inside. It has grey weft yarns with a yellow warp. The leaves are shaded with pale green weft yarns.
Placement of motif - The motifs are placed alternately is successive rows. The warp is of fine yellow coloured silk.

Stitching - The entire garment is hand stitched and hand finished. It is stitched serially from 1 to 44. Section I is only for the right side of the front. Section II is only for the side front and side back. Section III is for the front and back and forms the sides.

Attachment - The entire garment seems to be stitched with the plain seam. It is lightly padded with beige coloured cotton wool and then lined with a lining fabric. The pieces of the main fabric are first stitched together. There are no raw edges visible on the underside of the garment. The lining is of same pattern as the main garment.
Finishing of seams - the entire garment is edged with a fine-corded piping of yellow silk (width of piping = 2 mm). The piping is sandwiched between the main fabric and the lining. The various pattern pieces of the front and back of the lining fabric are first stitched together using plain seam. The lining is then joined to the main fabric and first stitched from the hemline upwards. The lining fabric is then gathered at the side waist of one side then stitched at the slits, the hem; the slit at the other side is stitched followed by the gathers at to waist. After this, the front edges are finished and lastly the side seams are stitched using slipstitches. Similarly, the lining of the sleeve is stitched at the under arm seam, the gusset is stitched; it is finished at the cuffs and turned on the underside. The armholes of the sleeve and bodice are joined using slipstitch. Finally the neckband is finished at the outer edge and the lining of the neckband is stitched to the lining of the bodice at the neckline with lapped seam using slipstitch.

A row of running stitch is given through all layers of fabric at a distance of 0.5 cms from all the outer edges of the garment. Similarly, a second row of running stitch is given at a distance of 3.5 cms from the first row of running stitch, all along the outer edges of the garment. On the underside near the joints of certain seams, a single row of running stitch is given close to the seam to hold the padding of cotton wool in place. The stitches are not visible on the right side.

Fastenings
1. A, a ghundi at the right front to A, a loop at the left front outside.
2. B at the right front at the waistline to B at left front on the outside.
3. C at the tip of Section III at the left side to C at the right shoulder inside.
4. D at the waist at Section II inside to D at the side seam at the right side.
8. **Ghaghra**

Male/Female: Female  
Period/Date: 20th Century  
Accession No: COS/218/76  
Region: Western India  

**Lower Garment**

**Measurements**

Length: 83 cms (8 1 ½ at the centre front).  
Total girth at waist = 72 cms  
1/2 Rd waist (from side seam to side seam) = 36 cms.  
Total girth at hem = 312 cms.  
1/2 Rd bottom = 156 cms.  

**Details of Construction**

Silhouette/cut of the garment - The Ghaghra has a flared bottom. The skirt is gathered at the waist belt.

Draw – string  
Length = 94 cms  
Width = 0.5 cms  
Finishing – with zari, sitaras’s, beads and badla  
Colour - Magenta  
Fabric - Silk  

**Fabric used:**  
Type - Light Pink coloured satin woven of silk.  
Main - The waist belt is made of dull blue stripped brocaded fabric in gold zari attached as a bias facing. The hem of Ghaghra is also finished with a light (dull green) coloured; striped brocaded sinjaf attached as a border with machining on the right side and finished as a border on the underside. It is attached in the bias direction.
Lining - it consists of two colours. The main body of ghaghra is lined with light pink coloured, light weight, cotton fabric. The lower portion where the embroidery forms a large border is lined with dull green coloured, light weight loosely woven cotton lining attached in the bias direction.

Surface ornamentation - The whole ghaghra is beautifully embroidered with salma - sitara's worked with zig-zag badla, twisted badla in a braid, stiff coiled wires and soft pliable badla coils. The large border is beautifully embroidered with stylized motifs of dancing peacocks. On either side are two peacocks. The ghaghra is made of three large flared panels. The ghaghra is embroidered in a manner to form five kali’s within each large flared panel with a broad border at the hem.

Stitching - The ghaghra is stitched serially from 1 to 6. The ghaghra is made of three large flared panels. On the underside the ghaghra is lined with a pink lining fabric. The broad, embroidered border, on the underside is lined with a dull green cotton fabric. The two linings are joined by a lapped seam and finished with hemming (length of skirt (pink) lining = 57 cms, length of green lining = 24 cms).

Thus there are three such pieces joined to make a ghaghra. The panels along with the lining are considered as one piece and stitched as mentioned below. The side seam and placket opening is at the left side. The Section - II is first joined with Section - I of the front and back using lapped seams. Then Section - I of the front and back are stitched at the side seam. The side seam is made by stitching the two layers of satin (the back of Section- I with the lining). These three layers are machine stitched and then the lining of the front of Section - I is edge turned and hemmed with a light pink thread. The hem of the skirt is then finished by attaching a bias grain sinjaf (width = 5.6 cms). The sinjaf is sandwiched between the main fabric and the green coloured lining in the bias direction underneath the embroidered border (width of sinjaf on the underside = 5 cms).

Attachment - The sinjaf is attached with machine stitching along with lining on the underside; the lining is then turned on the right side and another row if machining is
given 3 mm from the edge. The waist belt is hand stitched to the skirt using a thick twisted cord like thread of cotton that is double (width of thread = 1 mm). The waist belt is also made of a bias brocaded dull blue striped fabric.

The drawstring is made of a magenta hand-made braid, the ends of which are tightly wrapped with zari (width of braid = 0.5 cms). The ends of the string on both sides are ornamented with sitara's and green coloured beads and zia-zag badla. The string is 94 cms long. The placket opening on the left sides is left unfinished as it would probably be covered with the kanchali worn over the choli.
8. a) **Odhani**

Male/Female: Female  
Period/Date: 20th Century  
Accession No: COS/217/76  
Region: Western India  

**Draped Garment**

**Measurements**  
Length - 213 cms.  
Width = 138 cms

**Details of Construction**  
Pale pink coloured *odhani* worn with a *choli*, *kanchali* and *ghaghra*. It has a join running length wise at a distance of 27 cms from one edge along. The join is machine stitched with plain seam, the edges are left unfinished.

**Fabric & Colour** - It is made of chiffon, of pale pink colour. The four corners are ornamented with a stylized paisley motif. The body is ornamented with small flowers worked in horizontal rows parallel to the width. All the four edges are embroidered with a border. On the outer edges, the hem is finished with a border of *kinari* made of zig-zag *badla*. The embroidery is worked with *sitara's*, stiff coiled thick wires, braided and twisted *badla*.
9. **Achkan**

Male/Female: Male  
Period/Date: 20\textsuperscript{th} Century  
Accession No: COS/216/76.  
Region: Western India

**Upper Garment**

**Measurements**

Length (highest pt of shoulder to hem) = 120 cms.  
Shoulder to waist = 47cms  
½ Rd chest = 65 cms  
½ Rd waist = 60 cms  
Back Neck = 18 cms  
Back Hem = 77.5 cms.  
Across shoulder (one shoulder tip to the other) = 45 cms  
Pocket opening at left = 17 cms  
Shoulder = 16 cms  
Length of Sleeve = 68 cms  
½ Rd wrist = 15.5 cms

**General Description** - The garment is stitched serially from 1 to 20. The pattern pieces seem to be stitched with machine sewing using plain seams. The rights front and left are ornamented with *zardozi* work.

**Details of Construction**

Silhouette / cut of the garment and sleeves:  
Fit – The Achkan is tight fitted upto the waist. It has a French dart at the front to provide a better fit around the middle of the waist. The achkan is flared from below the waist.
Shape of neckline – The neckline has a round shape. A Chinese collar or mandarin collar is attached at the neckline.

Shape of armhole - The armhole has a curved shape. The shoulders of the achkan are padded to provide a better shape and fit.

Finishing-

Kind of collar - Mandarin Collar

Width = 5 cms
Length = 46 cms

Placket Opening - The placket fastens at the centre front. The left front overlaps the right front.

Trimmings - There are seven rounded buttonholes on the right front placket and seven horizontal buttonholes on the left side of the placket.

a) Buttons – Buttons at right front
Type- Distance between buttons = 6 cms, 1st button from neck edge = 3.5 cms
Distance from front edge = 3.5 cms
Size and shape – Round, diameter = 4 mm.
Material-
Number = Seven buttons.

Button Holes - at left front, distance between button holes = 6 cms
Type - Horizontal buttonhole
Distance from the front edge = 1 cms.
Size and shape - size = 2.8 cms.
First button hole from neck edge = 3.5 cms.
Number = Seven button holes.

c) Tie-string – At C on the right front inside
Length = 15.5 cms
Width = 0.5 cms
Finishing = Stitched with machining at all the edges.
Colour = fawn
Fabric = Made of lining material of double layer of fabric.
d) Braid- Attached at outer edge of collar.
Width= 4 mm.
Colour= cream white.

Fabric used - The fabric seems to be a European brocaded fabric because of the nature of the brocaded design. The design areas of the fabric are brocaded with zari. The background weave is a closely woven satin weave of silk.
Lining - The lining is of a heavy pale orange satin woven fabric.
Ties & buttons - A metal hook and eye at C
Kind (texture, drape, opaque or transparent) - The satin woven fabric has a heavy drape. Because of the heavy zardozi work the garment has a considerable weight.
Colour - The main fabric is of pinkish-peach colour. Besides the main fabric the garment is heavily ornamented with zardozi work. The zardozi is worked on an orangish-peach heavy satin woven fabric, which is then attached on to the main fabric.

Surface ornamentation - The fabric of the Achkan is a satin woven brocaded fabric probably European. The garment is ornamented with heavy zardozi work done on plain satin fabric in the form of borders at the front, at the hem of the sleeves, at the corners of the front at the hem and at the back. The embroidered pieces are attached with hemming. The zardozi work consists of the use of various thicknesses of stiff coiled wires, zig-zag kalabatun, sitara's, tikki, spring like soft badla and seed pearls used at the centre of floral motifs. The main motif is a kind of a vase from which extend curvilinear tendrils with leaves ending in full-blossoming flowers. The design is edged with a tasseled border of gota-kinari consisting of pearl like small – seeds. There is a stylized pan motif at the cap of the sleeves and a large medallion at the back near the base of the neck. At the corners of the hem near the side seams, there are stylized paisley motifs.
The zardozi work is done on a peach coloured satin fabric, which is attached as a border from the front neckline downwards to the hem, all along the hemline at front and back, on the slits, etc (The width of the border = 3.5 cms). On the placket openings at both the right and left front the border is attached at a distance of 5 cms from the right front and 4 cm from the edge of the left front (above the waist). The edge of the left front below the waist is not decorated with a border as this would be covered by the left front. At the left front the border is attached horizontally 1.5 cms below the last buttonhole and then straight downwards to the hem.

**Stitching** - The garment is stitched serially from 1 to 20. The garment is lined with a pale orange satin woven fabric. The fabric of the lining is stitched separately from the main fabric. The pattern pieces of the front and back of the main fabric are first stitched at the shoulder and side seams. The lining is stitched at the shoulder and side seams. The centre front edges of the right and left front are finished with a shape facing. The lining is then stitched to the inner edge of the facing of the right and left front, at the front and back hems and the slits at the sides. The sleeves are also stitched and finished in a similar manner. The neckline is lastly finished with a Chinese collar.

The right front is finished by turning the main fabric on the underside and forming a hem. A lining of a satin fabric of pale orange colour is then attached on the underside at the edge of the garment with machine sewing. At the hem the lining is folded about 2 cms from the hemline edge. The darts of the lining are stitched before joining to the main fabric with machine sewing. The placket edge and the projection of the right front are finished with a shaped facing of the main fabric (the width of the straight grain facing on the underside = 10 cms). The facing is first finished separately by lining with satin, stitching the outer edge with machining, turning the edge inside out. This facing is sandwiched between the main fabric and the lining and attached when the lining is joined at the front edge.
The left front placket edge is finished by attaching a straight grain facing with machine sewing. The width of facing is not visible but seems to be approximately 6.8 cms at the placket edge. The satin lining is then attached to the front edge with machining. At the hemline the satin is folded and attached along with hand sewing. The side seams are attached using lapped seams and stitching with hemming stitches. The armhole is also attached with lapped seam with hemming.

The neckline is lastly finished with a Chinese collar. The collar is made of a peach coloured satin fabric with is worked with zardozi embroidery. The collar is double. The under collar is also of the same fabric. The collar is hand stitched. The outer edge of collar is finished with a cream coloured braid (width = 4 mm), which is sandwiched between the two layers of the collar. The collar at the centre front edges is sewed with slipstitch. The upper is first attached to the neck and the under collar is attached with turning the seam allowance upwards and hemming to the neckline.

At the left front edge of collar, a double-layered flap is attached at 4 cms from the centre front. It is made of satin (Length of flap = 5.5. cms, Width = same as collar). The edge of flap falls beyond the left centre front by 1.5 cms. This flap is probably attached so that the skin underneath the fastening of the collar is not visible or the hooks and eyes attached at the centre front edges of the collar do not hurt the skin at the neck. The flap is attached by hand sewing.

**Fastenings**

There is a hook and eye fastening at A, B & C.

1. A hook at A at the left front and an eye at A at the right front.
2. An eye at B at the left front and as hook at B at the right front.
3. A hook at C at the right front and an eye attached to the end of a tie stitched at C at the left side seam. C is at a distance of 11.1 cms from the armpit.
10. *Jama*

Male/Female: Male  
Period/Date: 19\(^{th}\) Century  
Accession No: COS/133/76  
Region: Western India.

**Upper Garment**

**Measurements**

Length (highest pt of shoulder to hem) = 14 cms (55 1/4")  
Shoulders to waist = 40 cms (17")  
Across back (one shoulder tip to the other) = 31.5 cms (12")  
Shoulder = 9 cms (4") [from base of collar at shoulder seam to shoulder tip]  
1/2 Rd chest = 43 cms (17")  
1/2 Rd waist = 40.5 cms (16")  
Length of skirt = 99.5 cms.  
Girth measurement at hem = 1359.5 cms (535 1/2")

**Sleeve**

Length of Sleeve = 66 cms (26")  
Rd Armhole = 45 cms.  
Rd wrist = 11 cms (4 1/4")

**General description** - The *jama* has a fitted bodice. The bodice tapers slightly towards the waist. The bodice seems to be high waisted. A narrow width neckband is sewed on to the neck. The *jama* fastens at the left armpit. The second fastening is at the left waist and the third is midway between the armpit and the waist. The bodice has a curved armhole. The sleeve cap is shaped accordingly to fit the armhole. Two triangular gussets are attached, one at the sides and the other at the under arm seam. The sleeves are long and would gather into folds at the wrist. The skirt is gathered at the waist and has a large flare. The skirt is made of approximately eighty six kali’s.
Details of Construction

Silhouette / cut of the garment and sleeves:

Fit – The bodice is tight fitted until the waist. The sleeves taper towards the wrist. The skirt flares from the waist to the hem. It is made up of a number of kali’s stitched together (no. of kali’s = 86 kali’s). Out of these 86 kali’s there are two small triangular pieces attached to front panels. There are 84 kali’s, the widths of the kali’s at the lower end = 15 cms, at the upper end is = 3cms

Shape of neckline - the neckline has a V-shape after in jama is fastened.

Finishing (piping or bias facing) – A collar is attached at the neckline. The neckline is finished with a flat felled seam (width of seam = 0.6 mm). The flat felled seam is finished with hemming. Stitches are visible on the right side. The first sewing is done with running stitch. The seam allowance of the neckline and collar is turned towards the collar.

Kind of collar - Stand Collar (Single Layer of fabric)

Width = 28” (71 cms)
Length = 2.3 cms.

Finishing - The collar and the entire outline of the (front opening, hemlines and sleeve hem) garment is finished with a bias piping (width of piping = 1 mm). Beneath this piping, is attached another narrow, corded, bias piping (width of piping - 2mm). This provides firmness to all the edges. The underside of the piping is finished as a facing. The facing is finished with hemming. Stitches of the hemming are visible on the right side (the stitch distance = 2.5 mm, width of facing = 1.3 cms)

Colour of piping = yellow.

Shape of armhole - Round.

Finishing - Flat - Felled (Run & Fell Seam)

Width of Seam = 7 mm. (First sewing is with running stitch)

Finished with = Running stitch, Stitch Distance = 3.5 mm
Placket Opening - The *jama* is fastened under the left armpit with three tie-strings spaced equally until the waistline. The first tie string fastens below the middle of the front armhole on the left side.

Trimming - The *jama* is fastened with tie-strings
c) Three pairs of Tie strings.
Length= Average length (Ready Length) = 26 cms.
Width= 5 mm to 8 mm.
Finishing= the tie strings have been stitched with running stitch from the underside and then inverted. The edges are left unfinished.
Fabric = Fine muslin.
d) Braid (outer) - A beaded braid of *gota* (*gota moti*) is attached on the edge of *jama* beginning from the front opening of the skirt at the waist downwards, on the entire hem and upto the waist on the other side.
Width= 3 mm
Colour= Pinkish – red, lined with a fine strip of *gota*.

Fabric used:
Main - Fine muslin (light weight), compactly woven (plain woven).
Lining - Medium weight pop in (yellow colour)
Finishing - Piping. The weave is compact. The fabric is thicker than the main fabric but thinner than that used for the lining (of yellow colour).
Tie strings - They are of the same fabric as that of the garment. Two tie strings are made of a thick coarsely woven fabric.
Kind (texture, drape, opaque or transparent) - The muslin used for making the garment is lightweight, very fine and slightly transparent.
Colour- Pinkish – Red, Piping of yellow silk.

Surface ornamentation - The bodice, the sleeves are ornamented with strips of *gota*. The bands are attached vertically on the bodice and parallel to width of the sleeves. The *gota* band is composed of a crinkled band of *gota* (width = approximately 6 mm)
placed between two narrow strips of *gota* (width = 1cm), (total width of band = 2.7 cms). The bands are spaced 1.5 cms from each other at the sleeves and the bodice. The skirt is ornamented with a *gota* border from the waist at one side, throughout the hem until the waist on the other side (width of border = 17 cms).

**Stitching** - The garment is mostly hand stitched and some portions are finished with machining. The lining on the underside of the *gota* border is attached with machining and the double piping is sandwiched between the skirt and the lining. The thread used for stitching the seams is of red colour and fine cotton. The thread used for attaching the *gota* strips is very fine and of orange colour (cotton).

**Seam used** - Flat felled seam has been used at the side seam, shoulders and armholes. A flat-felled seam has also been used at the join of the collar and the neckline. The seam is turned towards the collar. The collar is of a single layer of fabric. At the side-seam the seam is turned towards the back. This is the same at the shoulder seam (width of side seam and shoulder seam = 0.5 cms). At the armhole the seam allowance of the bodice is turned towards the sleeve.

**Finishing of the Gota Border** - the *gota* border is attached from the waist downwards, through the entire hem and until the other side till the waist (the width of the *gota* border = 17 cms). The *gota* border along the front at the hemline is attached at a distance of about one inch from the edge. The *gota* border is finished with lining on the underside. The lining is attached as a border. The width of lining is 22 cms. It is attached using machine sewing.

There is a row of machining at the underside of the double piping. The double layer of piping at the edge of the bodice is attached with machine sewing. The piping is finished as a border on the underside as already mentioned.

**Attachment** - A band with the straight grain perpendicular to the bodice is attached on the underside at the waist seam (join of the bodice and the skirt). This provides support (reinforcement) to the waist seam. The skirt is gathered at the waistline. The
straight band is double and is attached with slipstitch (width of Band = 1.3 cms). The skirt of the *jama* is composed of eighty six *kali’s*. The *kali’s* of the skirt are joined with plain seam (width of seam = 0.5 cms, the edges of the plain seam are left unfinished). The *kali’s* seem to have the straight grain in the centre.

A triangular piece is attached on the underside of the side seams on each side with flat-felled seam (width of seam = 0.5 cms). The triangular piece seam allowance is flattened and turned towards the bodice front and back. The flat - felled seams are first stitched with a running stitch. The second row of stitch is either with running stitch or with hemming (Running stitch length range from 2 mm to 4 mm, Hemming stitch distance = 3 m to 5 mm). A gusset is inserted at the under arm seam of the sleeve also with a flat-felled seam. The seam allowance of a under arm seam is turned towards the gusset.

**Order of stitching** - The garment is stitched serially from 1 to 20. The garment is first stitched at the side seams. After stitching the side seam, a triangular piece is stitched on the underside to the back and front. This is followed by stitching the shoulder. Then section – II of the right front is joined to section – I of the right front. The sleeve is attached at the underarm seam. Along with this the gusset is sewn to the sleeve front and back respectively. Then the sleeve along with the gusset is stitched to the armhole. The centre of the gusset falls in the centre of the triangular piece followed by part of the gusset being attached to the front and part being attached to the back armhole of the bodice. The cap curve of the sleeve is attached to the bodice. The collar is attached to the neckline and the neckline is finished. Similarly, the skirt is finished separately and then attached to the bodice. The edges of the whole garment are finished with a double piping including the collar and the hem of the sleeves.

Regarding the border lining on the underside of the garment, the right side and the lining have been attached with one row of machine. The lining is then turned on the underside and the other edge is also machine stitched. The machining is visible on the right side.
The gota border is attached neatly at the corners by folding one side of the fabric to make a triangular piece on the underside. This makes a diagonal on the corner and the fold of fabric at the diagonal is stitched using running stitch.

**Fastenings** - Right over left, fastened under the left armpit with tie-strings.

1. A, at the tip of collar edge at the right side to A at the tip of gusset of the left sleeve at the left outside.
2. B at right side of overlap 8.5 cms from A to B at side Seam on the left side at a distance of 10 cms from the left armpit, outside.
3. C at the right side at the waistline of the right overlap to C at the intersection of the side seam and the waistline at the left side outside.
4. D at tip the collar edge of the left overlap to D at the tip of the Gusset of the right sleeve, on the underside.
5. E at the edge of the left overlap at a distance of 11 cms from D to E at the tip of the gusset at the right sleeve on the underside.
6. F, 7 cms below the waistline on the edge of the skirt on the left side to the intersection point after side seam and waistline on the right side on the underside.
APPENDIX - V

ANALYSIS OF COSTUMES AND TEXTILES FROM A BYAV BAHI (1719 – 1764 A.D) OF THE REIGN OF MAHARAJA AJIT SINGH (1707-24 A.D)

Byav Bahi’s - These contain accounts of royal marriages celebrated from Vikram Samvat 1765 to 1976 (1718 – 1919 A.D). They are nine in all. They are very important, for they preserve accounts of the social customs of the period. Bahi No.1 of Vikram Samvat 1776 – 1821 (1719 – 1764 A.D) describes all the day-to-day ceremonies of the marriage of Princess Suraj Kunwar Bai daughter of Ajit Singh to Sawai Jai Singh of Amber (Jaipur).

The bahi gives information of the departments existing under Ajit Singh administration and the personages attached to them. The name of the department of new clothes is the Nava Kapada – ka – Kothar and the store for jewellery is Juhar-Khana. The Bahi gives detailed accounts of various ceremonies, one of them being the padalo (dress of the bride received from the father-in-law’s side).

The bahi also preserves exhaustive accounts on the dowry and gifts given with weights, measures and prices of articles. These details, provide information of the custom of dowry and on the cost and nature of costumes and ornaments. For e.g. out of 24 suits, the superb suit was worth Rs.267-1495. The suit consisted of a skirt (Rs.91), a sari (Rs.90), a bodice (Rs.17-12) and a dupatta (Rs.69-2). The dress of the bridegroom consisted of turban of yellow colour (Rs.120), lion-cloth (Rs.75), khimkhab (cloth for coats, rs.325/-), balbandi (rs.40, for wrapping over the turban), illachya (rs.70) and gospech (rs.8, wrapper over shoulder). In bedding equipments, there were gadelo, osiso (Pillow), takiyo and sirkh (cover sheet) (G.N. Sharma, 1985, p.98). The ornaments offered at the occasion were chiefly of jewellery, gold and silver. Some of them were tikidiya, kadabund, vinti, nakhliya, nogri, gujri, veno kaban, chob, dugdugi, etc. with different prices ranging from Rs.50 to Rs.3000/-.
Appendices

The Byav Bahi No: 1 of the royal marriage of Baiji Shri Suraj Kunwar Baisa daughter of Maharaja Ajit Singh (1707-24 A.D) of Jodhpur to Sawai Jai Singh of Amber (Jaipur) of Vikram Samvat 1776 – 1821 (1719 – 1764 A.D) preserved at the Pustak Prakash Library at Mehrangarh Fort Museum, Jodhpur was analyzed for its content. The following is a translation from Marwari of relevant parts of the bahi containing a description of garments and un-stitched material used by the royalty.

Below mentioned is the description of female articles in the parla (padalo - dress of the bride received from the father-in-law’s side) of Shri Baiji.

1. A set with 24 pieces.
   - One than with daryai decoration, and lining of kasumal colour of Rs. 48/-
   - A sari of kasumal with zari badlai asavari (a kind of fabric made from yarns white and light blue colour and was a transparent fabric)
   - A kanchali of zari, badlai (of badla work) with a border of gold of Rs. 13/- and 8 aanas.
   - A dupatta kesariya, badlai (of badla work) asavari of 52 rupees and 8 aanas.

2. A set consisting of.
   - A ghaghra of tas (a special kind of velvet fabric ornamented with zardozi) with red buti’s. A lining of kasumal colour, daryai (a kind of silken fabric) of 62 rupees and eight aanas.
   - A sari of zari of red strips and kasumal colour, asavari of 94 rupees.
   - A dupatta of zari, badlai (of badla work) of 94 rupees and 8 aanas.
   - A kanchali of zari with a border of gold of 35 rupees.

3. A set of consisting of
   - A ghaghra madra with a white border of gold border on all sides of daryai fabric on the inside. (Byav bahi, Pg. 43)
   - A sari of zari with gold work of badla of 78 rupees and 12 aanas.
   - A fabric badlai (of badla work) of Rs. 29/-

4. A set of consisting of
Appendices

– A ghaghra of khimkhap of red strips of cloth, of light green (pista) colour with zari of rupees 66/-.  
– A fabric of kurti of red colour of Rs. 3/-  
– A zari of badlai (badla work) of Rs. 78/- and 12 aanas. (Byav bahi, Pg. 43)

5. A set of consisting of:  
– A Banarsi ghaghra of red colour with a double border of gold & red on all sides.  
– A sari of red zari of Rs. 76/- & 12 aanas.  
– A kanchali of red colour jalidar with badla work.

6. A set of consisting of  
– A ghaghra of two fabrics with a border of gold on all sides of daryai fabric of Rs. 84 of Kasumal colour  
– A sari of badla work of Rs. 87/- & 12 aanas.  
– A dupatta of zari of Rs 29/-  
– A kanchali of zari of red colour with zari work of Rs. 7/- & 12 aanas.

7. A set consisting of  
– 6 sari’s of kasumal colour with a golden border  
– 6 ghaghra of khimkhap  
– 6 kanchali’s, 3 – badlai, 3 - fotas  
(Byav bahi Pg. 44)

List of Fabrics / Garments of Females

A set consisting of  
35 pomcha (fabric for odhani),  
– 10 Banarasi,  
– 10 chatai (pg 71)  
– 15 Gujrati.  

– A sari of Atlas of Rs. 125/-  
– A ghaghra of Rs. 60/-  
– A sari of green colour, tas, with a string of pearls on the forehead of Rs. 50/-  
– A ghaghra of red colour of tas fabric with a broad gota border of Rs. 50/-
Appendices

- A sari of red tas with a string of pearls on all sides of Rs. 50/- (Byav bahi, Pg. 72)
- A lehanga of white chikan of Rs. 15/-
- A lehanga of half a mohar worth of solid gold ghungroos to be attached at the border of a ghaghra of Rs. 15/- (Byav bahi, Pg. 73).
- A dupatta of kesariya bhant of asavari fabric of Rs. 15/-
- A lehanga of silken chikan of Rs. 20/-
- A fabric of illachya of Rs. 2/-
- A sari of green tas of Rs. 20/-
- A than of khim Khap of red colour of Rs. 20/- (Byav bahi, Pg. 74)

A set consisting of
- A odhani of chikan of Rs. 25/-
- A lehanga of chikan of Rs. 15/-
- A fabric silken of Rs. 1/- (Pg. 74)

A set consisting of
- An odhani of musradi chikan of Rs. 20/-
- A lehanga of white chikan of Rs. 15/-
- A fabric silken Rs. 1

A set consisting of
- a sari of rajshahi mauliya with a broad gota border of Rs. 25/-
- A khimkhap of half of gaz from Nimrud of Rs. 10/-
- A piece of illaycha of Rs. 1/- (Pg. 74 Byav bahi)

A set consisting of
- A sari kesariya with gota on all sides Rs. 12/-
- A himru fabric white butidar Rs. 10/-
- A fabric of tas red Rs. 2/- (pg. 75 Byav bahi)
- A sari of green colour with a border of gold from Purabi Salru (pg 76)

A set consisting of
- 15 sari kasumal malmal ri with a double gold border on all sides
- 15 pieces of atlas, 10- green and 5 of kasumal colour
A set consisting of 51 pieces of kanchali’s (pg – 100 Byav bahi)

- One of kesariya colour stitched from Shahgarh
- Four of malmul
- 8 kesariya colour of malmal.
- Four of gold printed in Dhaka, mulmul fabric, from Siyahagarh, pag sela.
- Four of pista colour mulmul from Dhaka.
- dupatta from Burhanpur
- One dupatta chanderi of pink colour inside of red colour inside printed work.
- One dupatta from Burhanpur
- One dupatta of kasumal colour Banarasi with buti’s in the main field.
- One kesariya from Siyahagarh one from Sela.
- For kasumal from Siyahagarh one from Sela.
- Four from Agra/Shahgarh and from Sela.

List of Fabrics / Garments of Males

A Siro Pao (a set of head to toe dresses) presented to Raja Jai Singh of Amber mentioned in the beginning of the bahi consisting of five things is as follows:

- One bago of tas.
- A pag lappadar (with a broad border of gota/gold).
- A potia lappadar
- A bala bandi of karchobi
- A suthan of parcha.
- Jewels included a kilangi (Pg. No. 39 – Byav bahi)
- There is also mention of 14 sarpechs of emeralds being presented for the groom (p. 43)

- 2 fabrics kurta (than)
- 4 fabrics for kurta
- 2 fabrics for kurta of red colour (pg. 44 – Byav bahi)
- 1 kurta of badla work.
Jewellery and clothing given by Raja Jai Singh (pg 67)

- 2 jewelled sarpech
- 1 katari
- 1 punchiya (worn on the hand) studded
- Raja Jai Singhji’s Kunwar (son) gave
- A studded punchiya

Jewellery and clothes given in the dowry of Baiji from the juharkhana

- One sarpech studded with large pieces of jewels
- One white piece with muquaish work
- One tas of green colour
- 1 potia of kasumal colour
- 1 khimkhap of kiramchi colour with buti’s from Gujarat
- One balabandi
- 1 Illachya fabric of zari
- 1 gospech
- 1 pag muqayyashi
- 2 fabrics of tas of silver
- 4 khimkhap of kiramchi colour
- 4 potia, 4 gospech kasumal badlai of zari
- 4 balabandi, 4 illachya
- 400 Siropao mardana (men) and zari ri pag
- 400 pieces of women’s cloth of zari, tas, kesariya, kasumal sari and kanchali

(pg 67)

- A than of tas (farkasai) fabric purchased from Jaipur of Rs. 232/- (Byav bahi Pg. 70)
- A pag of tas (a special kind of velvet fabric with zardozi) with buti’s of Rs. 80/-
- A potia of tas farkasai with buti’s on the pala from Ratlam of Rs. 100/-
- A gospech of kasumal colour from Kota of Rs. 25/-
- A bala bandi of tas with buti’s on the palla of Rs. 25/-
Appendices

- A *bala bandi* of *tas* with buti’s on the palla of Rs. 25/-
- A *pag* of *tas* purchased from Ratlam of Rs. 100/-
- A *than* of *tas* fabric purchased from Jaipur of Rs. 92/-
- A *potia* of *tas* fabric *farkasai* purchased from Jaipur of Rs. 33/- & 12 aanas.
- A gospech of *kasumal* purchased from Kota
- A piece consisting of.
- A *than* of *tas* fabric of red colour with a broad *gota* border from Jaipur of Rs. 62/-
- A *potia* of *tas* fabric with a *motira bhant* design of Rs. 25/-
- A *than* of broad *gota* border from Jaipur of Rs. 72/-
- A *balabandi* of *tas* with a *motira bhant* design of Rs. 30/-
- A *potia* Gujrati in which are red buti’s on the *palla* from Jaipur of Rs. 15/-
- A *gulbadan* fabric of half a gaz (yard) *jalidar*, with tassels purchased from Jaipur of Rs. 92/- & aanas. (half a rupee).
- A *potia* Gujrati purchased from Jaipur of Rs. 15/- (*Byav bahi* Pg. 70)
- 31 *pags* with a broad *gota* border *mothradar*
- 31 *khimkhap* fabric Gujrati.
- 36 *pags*,
- 18 *mauliya Rajshahi*
- 17 *Kesariya* (*Byav bahi* Pg. 71).
- A *dagali* of Rs. 4/- (*Byav bahi* Pg. 72).
- Clothes for servants / attendants
- 5 *pag* of *tas*
- 5 *potia* sela Bajwara ri
- 28 *pag* kori Bajwara ri
- 34 *pieces* of *jama* (*Byav bahi* Pg. 79)

Siropao 35 (Page 82– *Byav bahi*)

- A *pag* of *tas farkasai* pattidar
- Two *thans* of *tas farkasai* of gold
– A gospech of karchobi work with flowers of red colour with a tassel of badla work.
– 11 thans of gulbadan pattidar.
– A potia of tas fabric of gold

A set consisting of
– One pag of tas fabric with muquaish work, with buti’s of silver and a tassel of gold.
– Two thans of tas farkasai of gold.
– 11 thans of gulbadan.
– A potia of tas farkasai palla with tassels

A set consisting of
– A than of tas farkasai of gold, buti’s of silver and a tassel of gold.
– Two thans of tas farkasai of gold.
– A potia of tas farkasai palla with tassels.

A set consisting of
– A pag of tas of gold with muquaish work of silver buti’s and a tassel of gold.
– Two thans of tas of gold and buti’s of silver
– A gospech of tas and a tassel (jhellar) at the palla
– Half of the thans of gulbadan
– A potia of tas fabric with muquaish work with a border of silver, palla with muquaish work and a tassel at the palla

A set consisting of
– 6 pecha of tas fabric
– 12 thans of tas fabric of red colour strips (leekhdar), four with green stripes.
– 6 thans of khimkhap, 4 of kiramchi colour and 2 of sozni colour.
– 6 dupatta Banarasi of kasumal colour, bandhn
24. **Siropao** (a set of head to toe dresses)

25. **chira** red with stripes (*leekhdar*) twenty four, one blue colour.

25. **khimkhap** Jaipuria

25. **potia** – 20 of yellow colour, 4– of *kasumal* colour and one printed.

*(Pg. 93. – Byav bahi)*

**Four Sid-Vaga**

One of *tas* fabric of gold and border of gold.

- One **vago Mahmudi** of *kasumal* colour *butidar*
- One **potia** of *tas* fabric of gold with a broad gold border.
- One **than** of *kasumal* colour of *khimkhap* with pink colour *buti’s*.

Clothes given at the time of **vidai** of daughter

4 pieces consisting of.

- A **pag** of *tas* fabric.
- One **gospech farkasai**
- One **than** of *tas*.
- A **balabandi** of gold.

A set consisting of

- A **pag** of *tas* fabric **pattipur kasai** of *mothira bhant* design.
- One **than** of *kiramchi* colour of *khimkhap*.
- One **potia kiramchi** colour **Gujrati**

A set consisting of

- White **pag** of *karchobi* work.
- One **Mahmudi**
- One **potia**

A set consisting of

- One white **pag** with *karchobi* work.
- One **pag** and one **gospech**.
- One white **potia**.
Appendices

- One vago.
- One choli pech, one davancheh.
- Two than of kalda, one gold red and one of green colour jaidar with patti’s.

(Pg. 94 – Byav bahi)

Some of the items of clothing of the dowry are given below:

*Vaga*, 34– Men’s stitched clothes.
- Seven pieces consisting of
- One *pag* of *tas* fabric.
- One *gospech*.
- Two than of *tas* fabric of gold.
- Two *balabandi* of *tas*.
- One khim khap of Kiramchi colour buttidar with tassels (Pg. 94. Byav bahi)

A set consisting of
- Three pieces of karchobi work.
- A Mahmudi potia, a *gospech* of kasumal colour.

A set consisting of
- 2 vaga.
- 2 pags.
- 2 pieces of *tas* fabric of gold pattidar one khimkhap of kiramchi colour.
- 1 potia Gujrati of badla work of gold and palla with tassels of gold.

87 vaga, 29 siropao (a set of head to toe dresses).
- 12 vaga
- four vaga kasumal of gold pattidar
- four than Mahmudi white colour of karchobi work
- four potia, one Gujrati, one pink colour, one green colour, one Kiramchi.
- 75 Vaga.
- 25 chira of kasumal colour of gold pattidar.
- 25 than of Mahmudi of white colour of karchobi work.
- 25 white potia of karchobi work.
Appendices

- One pag kesariya with a border of gota.
- One bago kesariya with a border of gota of gold gheredar from Lavanipal.
- One dupatta from Burhanpur of kesariya colour.
- A kamarband of kesariya colour of a broad border in gold.
- A paijama decorated with stones (Pg. 102 – Byav bahi)

The following are the references of jewellery mentioned in the Byav Bahi -

- The jewelery of Baiji from the Joharkhana (workshop of jewellery) (pg. 46, 47)
- One Bor (worn on forehead) studded with jewels
- One necklace of diamonds with nine pearls
- 13 necklaces only of pearls
- One sheeshphool (worn on head) with 16 pieces, of the weight of 32 muhurs
- One jewel of chandra (of the shape of moon) studded with diamonds and rubies, from khanpur of 151 rupees with 24 pearls around the design, of the weight of 38 muhurs
- A pair of bazuband of nav-graha nag 2, each nag consisting of nine, large pieces of stones - a diamond, one emerald, 5 pearls, gomed (hamsonite), lasaeniyo (cats eye) ferozi (turquoise) and one ruby and 35 pearls around the design
- One nausar har of pearls of seven strings
- An aarsi (a ring worn on the thumb with mirror) of diamonds 8, nearby 13 pearls of Rs 180/-
- Six bichhua (bindiya, worn on toes) studded, 2 each of diamond, ruby and emerald
- 2 aanvat (worn on toes) studded with diamonds
- 2 pagpaan (worn on toes) with chains for the feet
- One studded chotiband (to tie braid of hair) with small stones of emeralds studded of Rs 319/- (pg 100)
- Seven bitiya (rings on toes), 2 of diamonds, 2 of emeralds and three of rubies
- One bari (nath, worn on nose) of pearls, small and large pearls with peacock and peahen design with hanging pearls
- A pair of bichhua studded with rubies and small emeralds
- One kanthi (kanthsari, worn on neck) of diamonds, emeralds interlaced with pearls of Rs 3885/- (pg 100)
- A pair of karanphool (worn on ear) studded with five strings of diamonds and interlaced with pearls
- A timaniya (worn on neck) studded with diamonds with (pannariya) large pieces of diamonds and interlaced with small pearls
- A pair of kankaniya (worn on hands) studded with diamonds
- One kantho (for neck) of pearls, emeralds and small gold mani’s dugdugi of diamonds of Rs 13000/-
- A timba (small pin for head) with a precious stone on one side studded with pearls
- A davani (common ring for fingers) of emeralds
- A pair of jhootana (earings) of pearls
- A tika (worn on forehead) of diamonds with unlaced pearls
- A pair of punchia (worn on hands) of diamonds
- Gold ornaments – one timaniya; one set of churia, gajra (with small pearls) kara, tora, aavra, jorh (4-5) worn on hands; a pair of pagpaan (worn on feet) (pg 100)

Jewellery given in the dowry of Suraj Kanwar Baija (pg 64, 65)

- 20 kariya (worn on feet) of emeralds
- One nath of peacock and peahen design
- One necklace of five strings of singhara design
- tikiya (small pieces put on the forehead) of plain gold
- One set of bazuband studded with diamonds
- 8 pannariya (white pieces of diamonds) of ancestors
- One bor of Kalabattu
- One pair of kakan (hand ornament) studded with diamonds, rubies and pearls
- 22 dabbis studded on top with yellow stones
- 11 kundaliya (earings) of small pearls
- 1 mundri (ring) with a glass mirror
– 7 bitiya (anghutiya)
– 2 bitiya (anghutiya) of parrot design of gold and diamond
– One pair of aanvat with emeralds
– One pair of jehar (worn on foot) with rubies from Gujarat
– nakliya (worn on nails) of 2 of emeralds and 2 of rubies
– 2 tika studded, one with diamonds, rubies and pearls and the other with emerald, rubies and pearls
– One pair of nakliya (worn on nails) with chains of gold
– A string of chira (small stones, beads of precious stones or gold)
– One chandra har choker (pg 66)
– One pair of bazuband
– One pair of javliya
– One pair of hathphool (worn on hand)
– One pair of daviya
– 5 bitiya (rings) meenakari
– mundri with glass mirror of emerald
– One pair of nagoria
– One pair of sankaliya
– One pair of chains of emerald
– 2 rimjhol (anklet) with ghungroos
– One pair of aanvat, six bichhua, one pair of jehar

**Jewels of gold for the badharaniya (head dasi)**

– Four pairs of oaktari salia
– Four cheerh
– One pair of bazuband
– One pair of gujaria
– 4 timaniya
– 20 bitiya (worn on thumb)
– jewels of silver
– 20 pairs of oaktari
– 20 pairs of johda
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- 20 pairs of kankaniya
- 20 pairs of bazuband
- 20 chipa

Jewellery given on the day of marriage (pg 71)

- A seven stringed necklace of pearls, Rs 2598/-
- A kankaniya ra jora (pair, worn on hands) of diamond, rubies and emeralds, Rs 940/-
- A pair of chara of diamonds
- A jhumka (hanging earings) of Rs 1250/-
- One timaniya studded with diamonds, Rs 690/-
- One tika studded with diamonds and pearls, Rs 2100/-
- One pair of totiya (round) earring with davani (a chain to hold earring) of Rs 991/-
- One aar (necklace) studded with rubies and diamonds
- Two nakliya (worn on fingers) of gold with design of diamonds and pearls
- One pair of hathphool (jewel chain of hands)
- One bari (nath) of peacock design
- One rimjhol (anklet, payal) which makes noise on walking studded with large pieces of emeralds in silver
- One chandra har of five strings
- One pair of patariya (earring) with chains for jhumka
- One pair of pagpaan (chains) for the feet
- One pair of bazuband
- One pair of jhootana (earings) with pannariya (white pieces of diamonds) studded with pearls
- One pair of karhla (worn on feet)
- One barlo (neck ornament) with small stones studded in it
- One chottiban (to tie the braid of hair) studded
- One studded bazuband

lxv
Seven *bitiya* (ring on thumb/ fingers) studded, 2 with emeralds, 1 with Lasaenio (cat’s eye), 1 panchnagi (5 stones), 1 with rubies and 1 chaunagi (4 stones)

One pair of *bichhua* studded with small stones of emeralds and beautiful pearls (pg 72)

One *chirh* (small, solid beads of gold), for *navli* (a jewel of hollow round shape, originally a leather pouch) with *mani* (small beads) on edges

**Maharaja Jagat Singhji brought the following ornaments** (Pg81)

One *juhar ri rakma* (precious jewels)

- One jenehu of gold
- One pair of studded *kara*
- One *choker* of pearls
- One *bitiya* (ring) of diamonds and pearls and rubies

The analysis of the text of the above mentioned text of the *Byava bahi* of Baiji Shri Suraj Kunwar Baisa in (V.S. 1776, A.D. 1719) with Maharaja Sawai Jai Singh of Amber (Jaipur) mentions the following:-

- The names of men’s articles of clothing mentioned include the *vago, bago, pag, potia, gospech, balabandi, pomcha, dagali, suthan, kurta, pecha, chira cholipech, davanpech, rajashahi mauliya* etc.

- The names of men’s garments include: *vago, bago, dagali, suthan, kurta, kamarband* etc.

- The names of men’s turban cloth include: *pag, potia, pecha, chira, cholipech, davanpech, rajashahi mauliya* etc. The terms gospech and balabandi according to the review of literature refers to the articles used for the decoration of turbans which were made out of golden or silver threads and were studded with precious stones of various colours (G.N.Sharma, 1968). However, the word goshpech and sarpech is also mentioned in the list of cotton and woollen stuffs of the Ain-i-Akbari of Abul Fazl indicating that these fabrics may have been used to make turban cloths.

- The *pag* s were made of fabrics such as *pag lappadar* (with a broad border of gota/gold); *potia lappadar, Mahmudi potia, gulbadan ro than, bala bandi of
Appendices

karchobi; potia of kasumal; khimkhap of kiramchi colour with buti’s; pag muqayyashi; pag of tas; potia of tas farkasai; bala bandi of tas; pags with a broad gota border mothra; mauliya rajshahi; kesariya.

- The pags were imported from places such as Jaipur, Ratlam, Gujarat, Shahgarh, from Sela etc. Some the pags found in the records are known by the places of import, such as pag Dikhini (Dakshini) and pag Purabi. Shahgarh was a place near Satara, the earlier capital of the state of Maharashtra. The place Purabi refers to some part of the modern state of Uttar Pradesh.

- The bago (a coat resembling the angrakha) and vaga was made of the following - bago of tas, vaga- one of tas, vago Mahmudi of kasumal colour butidar, vaga kasumal of gold pattidar, bago kesariya with a border of gota of gold gheredar.

- A number of fabrics were commonly used for men’s clothing are mentioned, such as:-- than for kurta of badla work, one white piece with muquaish work, one tas of green colour, khimkhap of kiramchi colour with buti’s from Gujarat, illachya fabric of zari, tas of silver, a than of broad gota border from Jaipur, gulbadan fabric of half a gaz (yard) jalidar, with tassels purchased from Jaipur; khimkhap fabric Gujarati.

- The names of women’s garments include the sari, kurti, kanchali, ghaghra, lehanga, pomcha, dupatta, odhani etc. The garments were made of the following fabrics:-

- The sari was made of fabrics such as zari badlai asavari; zari of red strips and kasumal colour, asavari; sari of atlas; sari of green colour of tas; sari of red tas; sari of rajshahi mauliya; sari kesariya with gota, sari kasumal malmal ri etc.

- The kanchali was made of khimkhap, fotas, zari badlai, of zari with a border of gold, of red colour jalidar with badla work, of kesariya colour stitched from Shahgarh, of malmul, of kesariya colour of malmal and kurti of red colour.

- The lehanga and ghaghra were made of ghaghra of tas with red buti’s, ghaghra madra, ghaghra of khimkhap, Banarsi ghaghra, ghaghra of two fabrics with a border of gold on all sides of daryai fabric, lehanga of white chikan, lehanga of half a mohar worth of solid gold ghungroos attached at the border of a lehanga, lehanga of silken chikan, lehanga of chikan, lehanga of white chikan.
• The *dupatta* was made of *kesariya; badlai* (of *badla* work) *asavari; dupatta of zari; badlai; pomcha* (fabric for *odhani*) - 10– Banarasi, 10– *chatai*, 15– Gujrati; *dupatta of kesariya bhant* of *asavari; odhani of chikan; odhani of musradi chikan,*; *dupatta chanderi* of pink colour; *kasumal colour Banarasi* with *buti’s* in the main field.

• The predominant colours mentioned are: *kasumal* (red), *kesariya, kiramchi, sozni* among other colours such as pink (*gulabi*), light green (*pista*) etc.

• The garments and turban cloths were made from a variety of fabrics common to male and female garments such as - *tas, atlas, daryai, badlai* (of *badla* work), *khimkhap, Banarasi, muqayyashi, asavari, gulbadan, atlas, white chikan, illachya, himru, chanderi, Mahmudi, mulmul, misru, chira* etc. Fabrics with gold and silver embroidery work such as *badla* and *karchobi* work and tie-dye (bandhun). The different types of designs used on fabrics included *motira bhant* design, varied coloured stripes (*leekhdar*), borders worked in gold (*lappadar*), *kesariya bhant*, etc.

In addition, as can be observed, there are a number of fabrics that are common to the list given by Abul Fazl and the fabrics mentioned in the *Byav bahi*. These include silk brocade fabrics such as – *khimkhap, tas, dara-i-baf* is mentioned as *daryai, chira* and *dupatta*. The names *chira* and *dupatta* are mentioned in the list by Abul Fazl as brocaded fabrics used for the turban cloths. Similarly, these fabrics, *chira* and *dupatta* are also mentioned in the list of clothing items for men indicating a similar use. The silk brocaded fabric *fotas* is mentioned in the list of Abul Fazl as used for loin-bands (*patkas*), but in the *Byav Bahi* the fabric by the name of *fotas* is used for making the *kanchali*. Hence, these fabrics (*fotas and fortas*) could be different or it indicates a different application of the same fabric. Among the centres for the manufacture of silk and brocade fabrics. Further, fabrics with gold and silver embroidery work such as *zardozi, badla and karchobi* work and tie-dye (bandhun) are also observed in both the lists. Gujarat is one of the important places mentioned in both the lists. Among the cotton fabrics, the commonly observed names are – *malma, asawari, bafta, Mahmudi, dupatta, chhint* etc. Thus, it can be said that these fabrics may have been used by the Royalty of Jodhpur due to the influence of Mughals and these fabrics may
have been in vogue during the Mughal period, initially popularized by the Mughals and later adopted by the Rajput courts.

The names of ornaments commonly worn by the Mughals and the royalty of Jodhpur include the following –

- **Women’s Ornaments** – Head ornaments – *sisphul*; Nose ornaments - *laung, nath, phuli*; Ear ornaments - *bali, karanphool, pipal-patti*; Arm ornaments - *bazuband, gajrah*; Fingers – *anguthi*; Feet - *anvat, bichhwah, jehar*.

- **Men’s Ornaments** - Head ornaments - *bali, kalghi, sarpech, turra*; Arm ornaments - *bazuband, kara*; Fingers – *anguthi*.

Thus, it can be said that the above mentioned list of ornaments indicates that the jewellery like the dress of the rulers seems to be an integration of the indigenous and the style of the Mughals. Further, it was known through interviews that the Rajputs generally wore jewellery composed of large, solid pieces of gold and the technique of gold inlaid with precious stones was developed by the Mughals.
APPENDIX–VI
LIST OF PLATES WITH TEXTUAL CONTEXT

Below mentioned is the list of some of the plates along with the textual context

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<td>Plate 1:</td>
<td>Khusrau Shah paying homage to Babur at Dushi near Kabul ca. 1595-1605, Plate 5 (Randhawa, 1983).</td>
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<td></td>
<td>Khusrau Shah was a noble of Mahmud Mirza who ruled the country from Amu to Hindukush Mountains. Babur is seated under a tree and the person kneeling in front of him is Khusrau Shah. In the foreground are his retainers including one holding a hawk.</td>
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<td>Plate 2:</td>
<td>Babur supervising the construction of a reservoir on the spring of Khwaja Sih Yaran near Kabul ca. 1595-1605, Artist- Prem, Plate 7 (Randhawa, 1983).</td>
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<td>Plate 3:</td>
<td>Babur enjoying a feast given by the Mirzas at Herat ca. 1595-1605, Plate 11 (Randhawa, 1983).</td>
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<td></td>
<td>In 1507, Babur paid a visit to Herat. Here he married Masuma-Sultan Begam. The Mirzas entertained Babur at a feast. This is a painting showing a feast in a garden, under the shade of a Chenar. Babur is making a futile attempt to carve a goose, while Badi-u’z-zaman Mirza is looking on and is about to intervene. At the end of the party, Babur was given an enamelled waist dagger and a charqab, a garment of gold brocade.</td>
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<td>Plate 4:</td>
<td>Babur hunting rhinoceros near Bigram (Peshawar) ca. 1595-1605, Plate 17 (Randhawa, 1983).</td>
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<td></td>
<td>The painting describes a hunting scene dated 10th December, 1526 near Bigram (Peshawar). Babur is shown seated on horseback surrounded by his bodyguards with hunters mounted on horses and mahouts on elephants.</td>
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<td>Plate 5:</td>
<td>Babur crossing a river seated on a raft ca. 1595-1605, Plate 15 (Randhawa, 1983).</td>
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<td></td>
<td>The painting shows Babur crossing a river seated on a raft for the first time. It pleased Babur much, and the raft came into common use thereafter. The naked swimmers are shown pushing the raft. On the raft, Babur is seated calmly surrounded by his bodyguards.</td>
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Plate 6: Babur in Char-Bagh at Andijan ca. 1595-1605, Plate 3 (Randhawa, 1983).

The painting shows Babur mounted on a horse followed by his retainers going to Akhsi. In the background is the fort of Andijan. The artist has depicted Babur in a sorrowful mood. In the foreground are soldiers armed with muskets, and a courtier on horseback praying with his hands raised.

Plate 7: Babur meeting Khanzada Begam, Mehr Banu Begam & other ladies ca. 1595-1605, Artist Mansur, Plate 2 (Randhawa, 1983).

The woman seated in front of Babur is his sister Khanzada Begam attended by maid-servants. Seated close to Babur is his companion Kukultash.

Plate 8: Babur’s visit to the mausoleum of Sultan Husain Mirza at Herat to see the Begams ca. 1595-1605, Plate 56 (Randhawa, 1983).

All the Begams, i.e. my paternal aunts and my other paternal aunt Begams, were gathered together; at the time I went to see them, in Sultan Husain Mirza’s College at his mausoleum.

Plate 9: Food served to Babur in the tent of Khadija Begam at Heart ca. 1595-1605, Plate 57 (Randhawa, 1983).

After sitting there for some time during the recitation of the Quran, we went to the south College where Khadija Begam’s tents had been set up and where food was placed before us.

Costumes of Emperor Humayun

Plate 1a: Humayun and his brothers in a Landscape Attributed to Dust Muhammed, From the Berlin Album, Mughal, ca. 1550, Fig 10, p 22 (Beach, 1987).

Plate 1b: Women of the royalty of Humayun in a Landscape, Attributed to Dust Muhammed, From the Berlin Album, Mughal, ca. 1550, Fig 10, p 22 (Beach, 1987).

Plate 1c: Three children and women behind trees in a Landscape, Attributed to Dust Muhammed, From the Berlin Album, Mughal, ca. 1550, Fig 10, p 22 (Beach, 1987).

The Emperor Humayun, his brother Hindal, surrounded by other brothers, nobles and the women and children of the harem, sit on a mountain landscape. The painting is in the characteristic style of Safavid Iranian art (Beach, 1987).

The scene is of a reception hosted on a rocky hillside that sees the participation of men as well as women and children. Humayun’s brother Hindal holds up a boy’s portrait to him. The small boy in the portrait is regarded as Humayun’s son and heir-apparent Akbar. The armed men surrounding the scene (who wear Tājs adorned with ostrich plumes) might be understood as members of Humayun’s closest circle, patrolling the grounds. A group of junior attendants is seen behind him, one of whom holds a flower in his hand (Parodi and Wannell, 2011).
Plate 2: Humayun with two Hajjis by Bhagavata ca. 1556-1560, Fig. 12, p. 25 (Beach, 1987).
This painting is by an artist strongly influenced by Mulla Dust. Inscriptions name the personalities depicted. At the right two hajjis (men who have returned from the Muslim pilgrimage to Mecca) are seen reciting the fateha (the first chapter of the Quran) before Humayun. The Emperor is attended by Lashkar Khan and the youthful Mirza Shahm Beg (both at the lower left), as well as Khushhal Beg. Mirza Shahm Beg and Khushhal Beg were among the corps of young nobles who served Humayun (Beach, 1987).

Plate 3: Timur Enthroned with Babur and Humayun ca. 1625, p. 13, Page from Minto Album, Victoria and Albert Museum, I.M. 8-1925 (Godden, 1980).
The painting shows Timur in the centre holding the crown with Babur and Humayun on the left and right side respectively. Three other courtiers are shown standing in the front.

Plate 4: A cockerel perching on Humayun’s shoulder, Miniature (detail) from the British library, Akbarnama ca. 1603-4, or.12988, f 125b, p.85 (Godden, 1980).
Humayun had a pet white cockerel whose duty it was to wake him with its crowing for the time of dawn-prayer and if it perched on his shoulder he knew the day was lucky, no matter if it seemed to be the contrary.

Plate 5: Humayun resting on a Hawking Expedition, Miniature from India office Library Akbarnama, ca. 1600-05, Johnson Album 64, No. 37, p. 73 (Godden, 1980).
During the Mughal period games and amusements were a vital part of social life. Shooting of birds was a common hobby and source of enjoyment for the rich and poor. Hawking too was common and trained hawks would “strike the wild fowl in mid air” and bring the prey down (Chopra, 1955).

Plate 6: Mirza Askari with his sword slung round his neck surrendering to Humayun at Kandahar in 1545, Miniature from the British Library Akbarnama ca. 1603-4, or. 12988, f. 106a, p. 97 (Godden, 1980).
The painting shows a court scene with Humayun seated on the throne. The painting shows the surrender of Humayun’s brother Askari born to Babur’s second wife ‘Gulrukh’, or ‘Rose Faced’ on his defeat of Kandahar.

Plate 7: Abu’l Maali by Dust Muhammed, Mughal ca. 1555-1556, Fig 11, p. 24 (Beach, 1987).
This is a miniature portrait of Abu’l Maali, a handsome, but arrogant, young courtier who was Humayun’s closest companions.
Plate 8: Princes of the House of Timur, Ascribed to Abd-as- Samad, Mughal ca. 1545-50, 42 ¾ x 42 ½ in., Trustees of the British Museum, Fig 84 (Welch, 1985).  

The work was painted on canvas, and has been cut and reworked through the centuries: the portraits of Emperor Akbar, Jahangir and Prince Khurram were obviously added later, probably around 1607.

Costumes of Emperor Akbar

Plate 1,1a: Ambassadors from Badakshan and from Deccan pay tribute to the Emperor ca. 1600, Inscribed Miskina, Sarwan and Madhu, Plate 69, 70, 8, pp. 154, 156 and 41 (Sen, 1984).  

The paintings pertain to an ambassadorial mission that took place in AD 1577. Seated in durbar at the Diwan-i-Am at Fatehpur, Akbar receives tribute from the ambassadors of Shahrukh of Badakshan, as well as from Adil Shah of Bijapur.

Immediately below the royal pavilion, leading dignitaries stand on a gorgeously carpeted dais. The dark skinned courtier identified as Rajput by the earrings worn, and is likely to be Raja Bhagwandas of Amber. Behind him, leading on a cane as he is characteristically portrayed in other studies, is Man Singh. The stout Hindu may be Raja Todar Mal, mentioned by name in the margin. Each of these figures stands still and poised, each emanating a distinct character. Abdu’r Rahman Beg performs the sijda or prostration before the Emperor.


There are three illustrated manuscripts of the Akbarnama – one at Victoria and Albert London. The second is at the Chester Beatty, Dublin and British Library, London. The third is at the Gulistan Library, Tehran (Gulistan). The paintings mainly depicts the costumes at court and the manner of decorating the interiors i.e. specifically of the court. The Emperor is seated on a throne in his court flanked by noblemen, courtiers and attendants.

Plate 3: Akbar’s triumphant entry into Surat ca. 1600, Inscribed Farrukh Beg, Plates 63, 6, pp. 142, 29 (Sen, 1984).

The conquest of Gujarat marks an important epoch in Akbar’s history. The painting shows the Emperor surveying the fort followed by his cavalcade. He is shown attired in a tunic of gold brocade, mounted on a dark horse with an ornate sayaban over him. A musician and bodyguards dance their way along the road, to be followed by musket men, camels and a few magnificent horses.
Plate 4: News of Salim’s birth brought to Akbar at Agra ca. 1600, Artist Kesu Kalan and Chitra, Plate 58, p. 132 (Sen, 1984).

The painting shows the court celebrating on receiving the news of the birth of the prince, with music and entertainment. Musicians play the customary nauqara and surna and the hourglass drum or the Awaj and the lute probably a Rubab. A dancer with unsheathed swords is performing a vigorous dance. Ladies are shown dancing with janjiras or chittika’s and others are playing the tambourines, the sanj (cymbal) and the flute.

Plate 5: Raja Surjan Hada submits the keys of Ranthambhor fort ca. 1600, Inscribed Mukund and Shankar, Plate 55, p. 126 (Sen, 1984).

The paintings show the surrender of Ranthambhor Fort by Raja Surjan Hada. The painting depicts the court custom of salutation referred to as sijda, when the Raja prostrated himself before the Emperor. It also brings into focus the cordial reception of Rajput rulers at the Mughal Court.

Plate 6: Royal musicians perform at a marriage ca. 1600, Inscribed Lal, Banwali Khurd and Sanwala, Plate 16, 17, 18, pp. 62, 64-5 (Sen, 1984).

Akbar is seated as a boyish young figure in the royal pavilion. Immediately before him, Mahem Anaga the foster-mother to the Emperor presides over the festivities of the marriage of her elder son Baqi Muhammed Khan. On the facing page of this double composition, musicians perform the drums (nauqara) and the trumpets (surna). Ladies wearing the typical Turkish costume whirl with janjiras in their hands.

Plate 7: Akbar at court receives the child Abdu’r Rahim ca. 1600, Inscribed Anant, Plate 15, p. 60 (Sen, 1984).

Plate 8: Prince Akbar hunting a Nilgae, From the Fitzwilliam Album, Mughal ca. 1555, Fig. 8, p 19. (Beach, 1987)

A young Prince on horseback wounds a female antelope, behind a falconer kneels besides a river and in the distance a fortress can be seen.


The painting shows Akbar seated alone under a tree in a clearing. Behind him lie the wild asses with the bullet wounds oozing out blood. The Emperor is surrounded by huntsmen and attendants who are looking at Akbar.

Plate 10: Akbar receives trophies of war from Asaf Khan ca. 1600, Inscribed Nanha, Miskin and Bhagwan, Plate 35, p 94 (Sen, 1984).

Plate 11: Akbar orders the punishment of his foster brother ca. 1600, Inscribed Miskin and Shankar, Plate 25, p 76 (Sen, 1984).
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Plate 12: Celebrated dancers from Mandu perform before Akbar ca. 1600, Inscribed Kesu Kalan and Dharam Das, Plate 19, p 63 (Sen, 1984).

Baz Bahadur, the governor of Malwa was defeated in a battle with the Mughals. In the paintings which illustrate this campaign, the prize booty to be claimed was these courtesans who brought indigenous modes of music and dance to the Mughal court.

Plate 13: Rejoicing on the birth of Prince Salim at Fatehpur ca. 1600, Inscribed Kesu Kalan and Ramdas, Plate 56, p. 128 (Sen, 1984).

Plate 13a: Rejoicing on the birth of Prince Salim at Fatehpur ca. 1600, Chester Beatty Akbarnama (Sen, 1984).

The paintings give a glimpse into the inner chambers of the zenana quarters. The birth chamber is confined to the presence of women. In the central courtyard, musicians play upon the naqqaras and sura to announce the joyous event. Beyond the outer walls of the palace of Fatehpur Sikri, alms are being distributed to the poor and needy, by a royal retainer who delves into a leather purse.

Plate 14: Circumcision Ceremony for Akbar's sons, Attributed to Dharam Das, Mughal ca. 1605. From the Chester Beatty Akbarnama (Leach, 1986).

Costumes of Emperor Jahangir


The Emperor Jahangir stands posed against a pale green background holding a sword and rosary. He wears a purple turban with a string of jewels across it and several strands of pearls, rubies and emeralds. At his waist is a dagger and several Archer’s rings. A short tie-dyed patka hangs over a more elaborate gold - flowered one (Leach, 1995).

Plate 2: Jahangir holding the Orb ca. 1635 by Bichitr, a page from the Minto Album, Chester Beatty Library, Dublin, Ireland, Fig. 43 & 42, pp. 43 and 42 (Okada, 1992).

The painter Bichitr showed Jahangir on the right hand page, haloed and holdings the Orb of power. The left hand miniature depicts an elderly, haloed sheikh offering the monarch a globe topped by a crown carrying the following inscription: “The key of victory over the two worlds is entrusted to your hands”. The sheikh who invests the emperor with imperial power is believed to be Moin ud Din Chishti, the mullah from Ajmer who was the patron Saint of the Mughals (Okada, 1992).

Plate 3: Jahangir Embracing Shah Abbas I by Abu’l Hasan ca. 1618, a page from the Saint Petersburg Album Freer Gallery of art, Smithsonian Institute, Washington, D.C., Fig. 54, p. 54 (Okada, 1992).

The miniature entitled Jahangir’s Dream, shows the emperor embracing the Shah of Persia, and transforms an encounter imagined in a dream into a supernatural event. The two emperors stand on a globe. It re-employs elements of traditional imperial iconography such
as the lion and the lamb lying side by side. It shows the Great Mughal giving his Persian rival a protective embrace (Okada, 1992).

**Plate 4:** Jahangir suppressing Prince Khurram’s (Shahjahan’s) rebellion ca. 1623 by Abu’l Hasan, A page from the Kevorkian Album, Freer Gallery of Art Smithsonian Institute, Washington, D.C., Fig. 55, p. 57 (Okada, 1992).

In 1623, Prince Khurram rebelled against his father and unsuccessfully attempted to capture Agra. As lord of the earth, Jahangir lifts the orb of sovereignty topped with the royal seal and crown. The Grand Mughal bears weapons and wears a helmet rather than a turban, emphasizing the monarch’s warlike attitude and the meaning of Abul Hasan’s masterpiece (Okada, 1992).

**Plate 5:** Emperor Jahangir weighs Prince Khurram ca. 1610-1615 by Manohar, British Museum London, Fig. 171, p. 147 (Okada, 1992).

This event took place in 1607 when Prince Khurram, the future Shahjahan was sixteen years old as stated by Jahangir in his memoirs. It was Akbar’s custom to have himself weighed twice a year, on the solar and lunar New Year, and to have the princes weighed on the solar New Year against gold, silver, and other customary metals and the gold to be distributed to the poor and the needy (Thackston, 1999).

**Plate 6:** Jahangir receives Prince Khurram on his return from the Deccan ca. 1640, Mandu, Diwan-I’ Amm, 10 October 1617, Painted by Ramdas and Murar, Fig. 8 & 9, pp. 36, 37 (Ebba Koch, 1997).

After the defeat of the Hindu Rana of Mewar, Prince Khurram was placed in charge of the military expedition against various Muslim Kingdoms, in the Deccan. It was because of his victories there that Jahangir awarded him the title of Shahjahan (King of the World) in 1617. On this occasion, the emperor was presented various offerings such as asharfs, mohurs, prized animals and precious gems and jewels by the Princes and Deccan nobles among other courtiers and nobles (Ebba Koch, 1997).

**Plate 7:** Jahangir receives Prince Khurram on his return from the Mewar Campaign, ca. 1635 Ajmer, Diwan-I’ Amm, 20th February 1615, Folio 43 B, Painted by Balchand, Plate 5, p. 29 (Ebba Koch, 1997).

The Painting shows the Prince’s triumphant return to the court following the Rana of Mewar’s defeat. The passage in the Padshahnama mentions that the Emperor presented the Prince with an imperial gold spun tunic with a gold embroidered collar on which were placed flowers of gems, a jewelled dagger, a jewelled sword, etc. p.28. (Ebba Koch, 1997)

**Plate 8:** Portrait of Prince Daniyal by Manohar ca. 1600, The Metropolitan Museum of Art, a page from the Kevorkian Album, Fig. 166, p. 144 (Okada, 1992).
Plate 9: Portrait of Inayat Khan ca. 1610 ascribed to Daulat, Metropolitan Museum of Art, a page from the Kevorkian Album, p. 104 (Thackston, 1999). 140-141

Plate 10: Portrait of Abd er – Rahim Khan Khanan, commander-in-chief of the Mughal forces as well as poet, scholar ad discerning patron ca. 1626, Signed Hashim, a page from the Kevorkian Album, Fig. 180, p. 150 (Okada, 1992). 142-143

Plate 11: A scribe holding a scroll (Thackston, 1999). 142-143

Plate 12: Jahangir Embracing Nurjahan ca. 1620 ascribed to Govardhan, Los Angeles County Museum of Art, Fig. 221, p. 192 (Okada, 1992). 142-143

This miniature depicts Jahangir inside the harem with three women, two of them are royal attendants and Jahangir seems to be embracing Nurjahan (Okada, 1992).

Plate 13: Jahangir playing Holi, ca. 1615-1625 ascribed to Govardhan, a page from the Minto Album, Chester Beatty Library, Dublin Fig. 226, pp. 191, 194 & 195 (Okada, 1992). 142-143

The miniature gives a vivid impression of the harem, which is not otherwise freely depicted, though the emperor spent a great deal of his time there. It is an indicator of courtly life as well as luxuriance. The emperor is dressed in transparent silk or muslin and the woman is most probably Nurjahan. The women are celebrating Holi by playing musical instruments smearing each other with red powder. Two in the centre fill large squirt guns (pichkari’s) with coloured water from a jar. Some are musicians who hold up tambourines; other bear squirt guns or wine cups (Leach, 1995).

Plate 14: The Birth of a Prince ca. 1610-1615 ascribed to Bishan Das, a page from the Jahangirnama, Museum of Fine Arts Boston (Okada, 1992). 142-143

The miniature depicts the women of the harem consisting of ladies in waiting, servants, musicians and the Rajput princess Maryam az-Zamani (Rajkumari Hira Kunwari) daughter of Raja Bharmal of Amber, mother of the future Emperor Salim or Jahangir, flanked by Hamida Banu Begum, Akbar’s mother. This is a valuable record, unique in the history of Indian painting, of the existence of women confined to the zenana (Okada, 1992).

Costumes of Emperor Shahjahan

Plate 1: Shahjahan with his rifle, Payag ca. 1630-45, Nasir al-Din Shah Album, Plate No. 3.32, p. 416, Vol I (Leach, 1995). 145-146

Shahjahan stands on a dark-coloured globe holding a rifle with a spray of jewels fastened to it. Both the rifle and the sword slung at the emperor’s waist are elaborately inlaid with gold and other substances in much the same manner. The emperor wears a gold vest with cloud patterns on it over a brown jama with gold embroidery. Around his neck is a large sapphire as well as several heavy necklaces of pearls, rubies, and emeralds. An armllet, bracelet, and turban ornaments are of the same jewels.
Plate 2: Shahjahan and Dara ca.1650, Nasir al-Din Shah Album, Fig. 3.33 p. 420, Vol I (Leach, 1995).
Shahjahan in the late middle age and his bearded son Dara stand facing each other on a terrestrial globe as the emperor offers a ruby.

Plate 3: Shahjahan on a terrace holding a pendant set with his portrait ca. 1627-28 by Chitraman, The Metropolitan Museum of Art, Plate 24, p. 53 (Kossack, 1997).
Shahjahan’s love of intimate sumptuous objects is doubly manifest in this extra ordinary portrait, probably made as an imperial gift. Emphasis has been laid on tactile as well as visual qualities. There are subtle contrasts between the flowered gauze of the emperor’s tunic, his heavy gold sash, and his spinel studded strings of pearls. The emperor holds a miniature portrait of himself.

Plate 4: Akbar hands his Imperial Crown to Shahjahan ca. 1631, Signed Bichitr, a page from the Minto Album, Chester Beatty Library, Dublin, Fig. 32, p. 33 (Okada, 1992).
The miniature shows the emperor Akbar flanked by his heirs Jahangir and Shah Jahan. In this allegorical composition, artist depicts Akbar handing the Timurid crown (a symbol of power) directly to his grandson rather than to his historical successor. In this allegorical painting, the symbolic transfer of authority is generally expressed by the gift of an object that traditionally signified sovereignty, such as a globe or crown, or a precious gem, plume or sarpush (turban clasp).

Plate 5: Prince Khurram (Shah Jahan) ca. 1616 -1617, Signed Nadir Az – Zaman (Abu’l Hasan), a page from the Minto Album, Victoria and Albert Museum, Fig. 215, p. 179 (Okada, 1992).
In the years 1616-1617, Abu’l Hasan painted a superb portrait of Prince Khurram when the young man was twenty five. The artist depicts the prince holding an elaborate sarpush (turban ornament) in his left hand.

Since Alms are beneficial for repelling bodily and psychic harm and for attracting spiritual and corporeal benefits, the majesty Arsh-Ashyani (Akbar) established the custom of weighing and had himself weighed twice a year, once after the end of the solar year and the other after the end of the lunar year. His Majesty Jahanbani (Shah Jahan) has his perfect self weighed twice, and in his generosity he has ordered that gold and silver be used each time.

In the centre of this wonderful room there hung, securely fastened by thick chains of gold, a pair of scales made of the same metal, their circular edges being set with many rich stones. The imperial Majesty came forth to attend this solemn function dressed in a white satin robe covered with most precious stones of many colour. He also wore round his neck very rich collars of most valuable jewels.
Plate 7: Shahjahan receives his three eldest sons and Asaf Khan during his accession ceremony. Folio 50B, Painted by Bichitr, ca. 1630, Folio 51A, Attributed to Ramdas, ca. 1640, Plates 10-11, pp. 39-40 (Ebba Koch, 1997).

The three princes and Asaf Khan paid homage to the emperor in the Jharoka hall of Public and Private Audience. During this assembly the emperor gave Asaf khan a robe of honour with a jewel studded collar, a bejeweled dagger with a valuable phul Katara (an Indian thrusting dagger) a jewel studded sword with a bejeweled scabbard.

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Plate 8: The wedding procession of Prince Dara-Shikoh, Folio’s 122B, Painted by Murar ca. 1635, Folio 123A, Painted by an Unknown Artist ca. 1640, Plates 64-65, pp. 64-65 (Ebba Koch, 1997).

To initiate the actual wedding ceremony, on 12 February 1633, the imperial princes, senior minister, and major nobles escorted Dara Shikoh from his residence in Agra to the palace. The emperor Shahjahan presented (the Prince) with a special robe of honour; a jewelled jamdhar, a jewelled sword with a valuable jewelled strop; a rosary of pearls that had precious rubies in it; two horses from the royal stable, one with a jewelled saddle and the other with a golden saddle with enamel work; an elephant from the royal elephant stables with silver trappings, a female elephant; the total value of which was four lacs of rupees.

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Plate 9: Shah Jahan and his sons on a globe, Balchand ca. 1627-29, Minto Album, Fig 3.20, Illustration on p. 404, Description on p. 393 (Leach, 1995).

Shah Jahan stands on a large globe with abstract masses of land and water in blue and gold. His four young children are posed on either side of him in a flowery meadow. Shah Jahan faces Dara on the right who hands him jewels, the baby Murad Baksh is behind the heir while Shuja and Aurangzeb stand on the left. The emperor is haloed and above him two angels emerge from a cloud holding a crown.

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Costumes of Emperor Aurangzeb

Plate 1: Portrait of Aurangzeb ca. 1770, Provincial Mughal, probably Faizabad, 23.5 x 14.9 cms, Fig. 50, p. 145, Part I (Leach, 1986).

Plate 2: Aurangzeb as a young Prince by Lal Chand, ca. 1640-45, Fig. 3.80, p. 470 (Leach, 1995).

Aurangzeb, as a young prince in his twenties, stands with a long Deccani sword before him. His jama is unornamented, but he wears a jewelled belt and several necklaces, including one with a large ruby. The Deccani sword held by Aurangzeb serves as a natural reference to his identity and accomplishments, since from the age of eighteen he was in the Deccan serving as viceroy.

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The awesomely dignified emperor holds a hawk, while seated on an elegantly unpretentious gold throne beneath a canopy adorned with birds of paradise. His third son, Muhammad Azam, who was born in 1653, stands facing him, looking very boyish and lively in contrast to the formality of the others.

Plate 4: Aurangzeb receives a tray of jewels from a young prince ca. 1668, with additions ca. 1760-70, Shuja al-Daula’s album (Leach, 1995).

Aurangzeb, seated on a square gold throne studded with gems and attended by a young chauri bearer, is presented with a tray of jewels by a youthful prince dressed in a jama. The thin, rather reticent prince of about fifteen is most likely to be Azam Shah (b 1653), but it might also be the slightly young Muhammad Akbar (b. 1656).

Plate 5: The arrival of Prince Aurangzeb at the court of Lahore ca. 1645, Murar, Folio 217B, Fig. 44. p. 107. Detail on p. 228, Fig. 470 (Ebba Koch, 1997).

While placed to correspond with text describing Prince Aurangzeb’s appointment as Viceroy of the Deccan in 1637, the scene actually depicts his return to court then located at Lahore on 9 January 1940.

Plate 6: Shahjahan honouring Prince Aurangzeb at his wedding ca. 1640, Folio 218B, Attributed to Bhola, Fig. 45, p. 109 (Ebba Koch, 1997).

The emperor Shahjahan honoured the Prince with a robe of honor with a gold spun charqab, two rosaries of precious pearls, a jeweled jamdar with a phul katara, a jewelled sword, etc among other gifts. Then, with his own hand, the emperor fastened on the Prince’s head a sehra of lustrous pearls among which were strung rubies and emeralds, and the prince expressed gratitude for these favors.

Plate 6a: Female musicians celebrate the wedding of Aurangzeb.

Plate 7: Equestrian portrait Mughal ca. 1660-70, Image 15 x 10 ¾ in. (382 x 273 mm), Fig. 28, p. 73 (Ehnbom, 1985).

Aurangzeb is shown on horseback with full imperial regalia. His halo represents both the sun and the moon. Two attendants carry peacock feather fans, while a third bears the imperial shade adorned with a crowned sun. Ahead of the emperor a retainer carries a quiver filled with arrows. A lance is carried by the emperor. Aurangzeb. The emperor is represented with full imperial trappings and insignias.
Plate 8: Aurangzeb at his prayers ca. 1660, Bibliotheque Nationale, Paris, Folio 8, No. Od. 51 (Gascoigne, 1971).


Plate 10: Prince Aurangzeb facing a maddened elephant named Sudhakar ca. 1635, Folio 134A, Fig. 29, pp. 74-75 (Ebba Koch, 1997).

Plate 11: The Emperor Aurangzeb, Mughal, ca. 1700, p. 98 (Guy and Swallow, 1990).

Costumes of Maharaja Udai Singh

Plate 1: Mota Raja Udai Singh of Jodhpur, Mughal, about 1580. 7.5 x 11.2 cm. Museum of Fine Arts, Boston. Barlett Fund and special contribution 14.666 Cat. No. 19 (Crill,1994).

Plate 2: A Rajput noble, here identified as Raja Udai Singh of Marwar, Mughal ca. 1600. Worcester Art Museum, No. 1957.7 (Crill,1994).
Plate 3: Detail from a page of the Akbarnama, with Raja Udai Singh of Marwar in Green jama. Mughal, ca. 1590, Victoria & Albert Museum, London, Folio 114, No. IS 2-1896, Fig. 7, (Crill,1994). 161-162

This painting from the Victoria and Albert Museum’s Akbarnama shows an event which took place at Akbar’s court in 1577 AD. When the ambassadors from the Persian court of Mirza Shahrukh in Badakhshan arrived to pay tribute to the Ruler. The passage in the Akbarnama does not list the nobles present on this occasion, but Udai Singh had been entrusted with a mission to guide aright (that is, discipline) the unruly Raja Madhukar of Orchha a month before the arrival of the ambassadors and would almost certainly have returned from this excursion by the time the ambassadors arrived. The green-robed noble has the girth and the Vaishnavite tilak that could identify him as the Mota Raja, and both this portrait and the Chester Beatty one (Plate 1) bear a marked resemblance to the portrait used later by Hendley (Plate 4).

Plate 4: Raja Udai Singh (Mota Raja) of Marwar, Mughal ca. 1650 by Payag after an original of ca. 1580, 16.6 x 10.5 cms, Chester Beatty Library, Dublin, Ms 7B. 34, Fig. 15, p. 34 (Crill, 1996). 163-164

The miniature from the original source is titled as - “Raja Udai Singh (Mota Raja) in a Gold, Flowered Jama” from the album of Shah Jahan. (c. 1640-50). Photo: The Trustees of the Chester Beatty Library, Dublin.

Udai Singh, like many other Mughal courtiers, had his portrait painted at court. This is a portrait of an unnamed Rajput noble in the Chester Beatty Library, Dublin. The subject’s significant features are that he is fat, he has a round face with a long moustache and square – cut side-whiskers, and he has a Vaishnavite tilak on his forehead’ (Crill,1994).

Plate 5: A Bust Portrait of Udai Singh of Marwar (Crill, 1994). 163-164

Costumes of Maharaja Sur Singh

Plate 1: Raja Suraj Singh Rathor, Late sixteenth century, Inscribed to Bishandas MMA 55.121.10.71, Fig. 28, The Rulers Album, Images of Mughal India, The Metropolitan Museum of Art (MMA) p. 137 (Welch, 1987). 170-171

Raja Suraj Singh stands before the ruler, his hands objectively crossed, paying homage and awaiting orders. As in most portraits painted for Akbar little space was lavished around the figure; when this one was remounted, it was set into a larger expanse of green. Another version of this portrait in the Berlin Album is inscribed in Jahangir’s firm hand with the artist’s name and the fact that Suraj Singh was the maternal uncle of Prince Khurram (Shahjahan) (Welch, 1987).
Plate 2: Raja Sur Singh of Jodhpur, Jodhpur or Bikaner after a Mughal original ca. 1660, 10.3 x 4.6 cm. (without borders), Mehrangarh Museum Trust, Jodhpur, No. 490, Fig. 16, (Crill, 1996). 170-171

Plate 3: Raja Sur Singh of Jodhpur (A.C.) (Courtesy: Baroda Museum), Marg: Vol XI, Marg, No. 2, Fig. 7 (Goetz, 1958). 170-171

Plate 4: The submission of Rana Amar Singh of Mewar to Prince Khurram ca. 1615 (Mewar state), Fig. 7, p. 33 (Ebba Koch, 1997). 170-171

The formal surrender of the Rana of Mewar in February 1615 is shown taking place in Prince Khurram’s encampment. Maharaja Sur Singh Rathor is seen standing on the left of the picture behind Rana Amar Singh of Mewar.

Plate 5: Jahangir receives Prince Khurram on his return from the Deccan ca. 1617, Fig. 8, p. 36 (Ebba Koch, 1997). 172-173

Jahangir receives his victorious son, about to be given the title Shah Jahan in the palaces of the Malwa sultans at Mandu, which had been adopted for Jahangir’s stay there in 1617, during the Prince’s First Deccan campaign (p.166). At the bottom of the painting the foremost trays of tribute are being offered to the emperor.

Plate 6: Jahangir receives Prince Khurram ca. 1616, Fig. 37, p. 93 (Ebba Koch, 1997). 172-173

This painting is the first in a group of three darbar scenes inserted at this point in the narrative of Shah Jahan’s move to Daulatabad in 1635, illustrating ‘Flash backs’ that evoke his princely achievements and early triumph in the Deccan. The darbar scene, which has not yet been identified with certainty, was used here to illustrate the account of Prince Khurram’s departure from Ajmer for his first Deccan campaign in November 1616, when Jahangir awarded him the title of ‘Shah Jahan’.

Costumes of Maharaja Gaj Singh

Plate 1: Shah Jahan is receiving a turban ornament from his son Dara Shikoh, while Gaj Singh stands in a group to the right, From a Padshahnama manuscript, Fig. 24 (Beach, 1978). 176-177

The figures surrounding the ruler include Dara Shikoh who is presenting a sarpech, or turban ornament, Sultan Murad, and Raja Gaj Singh of Marwar (to the right, wearing a white turban). From 1636, Gaj Singh was at Jodhpur on leave from imperial service, returning to Agra, the following November and receiving a robe of honour in January 1638.

Plate 2: Maharaja Gaj Singh of Jodhpur with Raja Jai Singh of Amber, Mughal or Amber ca. 1630, Los Angeles County Museum of Art, Fig. 17, p. 38 (Crill, 1996). 176-177

In this miniature Gaj Singh is elevated to a starring role in a Mughal court portrait. He is no longer merely an attendant lord but shares a Princely seat, and a paan (beetle leaf), with a young noble who is identified in the inscription above his head as Maharaja Jai Singh I of Amber (r. 1625 – 67) (Crill, 1996).
Plate 3: Standing portrait of Maharaja Gaj Singh Jodhpur ca. 1725-40, 53 x 75 cm, Mehrangarh Museum Trust, Jodhpur, Fig. 20, p. 42 (Crill, 1996).

This painting according to R. Crill has been modeled on a fine standing portrait of Gaj Singh in the price of Wales Museum, Mumbai (also misidentified as Jaswant Singh) which draws heavily on Mughal prototypes, although probably done by a Jodhpur artist.

Plate 4: Maharaja Gaj Singh, Jodhpur ca. 1670, National Museum, New Delhi. Fig. 19, p. 19 (Crill, 1996).

This is a bust portrait of the ruler leaning on his sword. The details of Gaj Singh’s exquisite jama, the pearl necklace, pendant earrings and turban all echo the Mughal version, but in a more stylized fashion. The lines of face have taken on a sculptural quality, as have the curves of the ear, the curls of hair and even the striped folds of the turban. While the Mughal influence is obviously strong, this is a Rajasthani drawing, and thus mark a watershed between the purely Mughal representations of the rajas and the beginning of a genuine Jodhpuri Idiom (Crill, 1996).

Plate 5: The departure of Prince Shah-Shuja for Kabul ca. 1638, Fig. 32, p. 83 (Ebba Koch, 1997).

Gaj Singh is a major figure in Padshahnama illustrations and in his appearance here at the centre-left of the scene, he is shown to have aged considerably, and he died two months after this durbar p. 190 (Ebba Koch, 1997)

Costumes of Maharaja Jaswant Singh

Plate 1: Maharaja Jaswant of Jodhpur and his nobles in durbar, Jodhpur ca. 1640, Formerly in the collection of Dr. Moti Chandra, Mumbai p.44 (Crill, 1996).

A durbar (court) scene formerly in the collection of Dr. Moti Chandra is one of the finest examples of the Mughal influenced Jodhpur style. Dating from about 1640, the durbar scene shows a youthful Jaswant, soon after his accession flanked by rows of nobles, an obvious parallel with the Mughal portrait of Gaj Singh that is known to have been in a Rajput collection (Plate 2, p.g. 171-172). The sensitively drawn faces of Jaswant Singh and the nobles are the most accurate portraits from life yet seen in Jodhpur painting (Crill, 1996).

Plate 2: Painting in the upper side, Maharaja Jaswant Singh and nobles in durbar, Jodhpur ca. 1640-2. British Museum, Fig. 23 (Crill, 1996). Painting in the lower half, Maharaja Jaswant Singh and nobles in durbar, Jodhpur, ca. 1644-5, Victoria and Albert Museum, Fig. 24, p. 45 (Crill, 1996).

Painting in the lower half. Maharaja Jaswant Singh and nobles in darbar Jodhpur, c. 1644-5. Fig. 24. Brush drawing. Victoria and Albert Museum, p. 45 London (Crill, 1996)
These paintings are some of the finest examples of the Mughal influenced Jodhpur style. Both the drawings seem to show the same people, however the British Museum drawing (upper half), adds a petitioner to the foreground and an extra nobleman to the extreme left. Mughal characteristics have been clearly assimilated into these drawings, such as the subtle shading of the faces and clothes. Details such as the hands and the folds of the garments are more technically perfect than in previous Jodhpur paintings or drawings. These sketches were made by Mughal trained artists working at the Jodhpur court, pgs 45-46 (Crill, 1996).

Plate 3: Jaswant Singh of Jodhpur, Rajasthan Jodhpur ca. 1660-65, 23.3 x 12.8 cm. x 16.3 cm. Fig. 88, p. 223 (Leach, 1986).

This portrait of the portly Jaswant Singh of Jodhpur (b. 1627, r. 1638-71) holding a straight sword seems to have been done around 1660-65, when the raja was between thirty five and forty years old. Whether Jaswant Singh commissioned Mughal trained artists to work in his native state has not yet been adequately established, but he was certainly well aware of the imperial painting tradition, as his portraits by major artists such as Bichitr prove. The several paintings of Jaswant Singh in a mixed Mughal and Rajasthani style demonstrate that this raja wished to develop his own atelier based on imperial prototypes.

Clearly, despite his need to be wary in his dealings with the Mughals, Jaswant absorbed much from observation of court customs. Since neither he, nor his father was allowed by the ruler to spend much time in their home state, they understandably acquired alien habits (for e.g., in miniature paintings both Jaswant and his father wear typical Mughal rather than more elaborate Marwari turbans).

Plate 4: Maharaja Jaswant Singh listening to musicians in a garden, Jodhpur, ca. 1667-70, 26.5 cm. x 17.3 cm., National Gallery of Victoria, Melbourne, Fig. 26 (Crill, 1996).

This splendid picture from Jaswant Singh’s middle years parallels the darbar scenes of his youth. This is a colourful painting done in about 1667 which shows the Maharaja listening to female musicians in a garden. Here, the middle aged Jaswant sits surrounded by ladies in an exuberantly depicted garden which draws on Rajput rather than Mughal forebears for its idealized setting (Crill, 1996).


The painting’s general character, the careful and neat draftsmanship, the colour scheme, the fine ornaments, the costumes of the other figures, the architecture, the huqqa, belong to the best Mughal tradition. The bagos of the two princes are closed in the Hindu fashion under the left shoulder, the turban of Jaswant Singh already reveals the Deccan style has taken over from the war service in the south while those of the younger prince and the singing girl, still follow the Jahangir fashion (like the ear rings), the fanning maid-servant and the lute player wear Hindu dress. The picture can be dated to 1640 A.D when Jaswant Singh had still been in his early thirties (Goetz, 1958).
Appendices


This painting is closely based on Mughal examples but was painted after Jaswant Singh’s death, in the early 18th century, by a Jodhpur artist (R. Crill, 1996, p. 48). The raja is portrayed standing, his hands resting on a sword, he wears a broad tunic, from under which tight trousers come out; his waist is girded by a double sash (patka) in which a dagger (khanjar) is inserted; the sheath of his sword and his shield appear through the garment; his fingers, neck and ears are adorned with precious jewels. The small turban belongs to the period he lived in and is characteristic of Shah Jahan’s court. On the whole the composition derives from Mughal miniatures (Cimino, 1985).

Plate 7: Maharaja Jaswant Singh in middle age, Jodhpur ca. 1680–90, Goenka Collection, Fig. 28 (Crill, 1996).

This painting exemplifies the progression away from Mughal prototypes. Painted after Jaswant Singh’s Death.

Plate 8: Maharaja Jaswant Singh on horseback, Jodhpur or Deccan, ca. 1680, Kanoria Collection, Patna (Crill, 1996).

In this painting (painted after the death of the raja), Jaswant Singh is mounted on an elegant horse, attended by a dark skinned servant. The costume, in particular the turban of the servant, recalls similar garments in Deccani paintings of the 17th century and it may well be that the servant could have been taken into Jaswant’s service during his service in the Deccan. This occurrence of an apparently Deccani Servant in the portrait of Jaswant Singh from the late 17th century is the first time such a figure occurs in Jodhpur painting (Crill, 1996).

Costumes of Maharaja Ajit Singh

Plate 1: Maharaja Ajit Singh, Jodhpur ca. 1720, Ashmolean Museum, Oxford, No. 1990. 1283 Fig. 29, p. 56 (Crill, 1996).

This portrait was done during Ajit Singh’s lifetime shows him standing in the manner of a Mughal portrait, just as Gaj Singh and Jaswant Singh had also been represented.

Plate 2: Maharaja Ajit Singh with Maharaja Jai Singh of Amber, Jodhpur ca. 1719-20, Kanoria Collection, Patna, Fig. 32, p. 60 (Crill, 1996).

Ajit Singh married his daughter Surya Kumari to Maharaja Jai Singh II of Amber in 1719. It is very likely that this is the event commemorated in this double portrait of the two rulers.

Plate 3: Maharaja Ajit Singh with his sons dated V.S. 1778 / A.D. 1721, Jodhpur artist working at Ajmer, Harvard University Art, Museums, 1995. 131, Fig. 34, p. 62 (Crill, 1996).

A fine group portrait of Ajit Singh with his sons and attendant nobles shows the Maharaja seated on a grand throne, rather than on a floor spread. Ajit Singh’s sons are identified by name as Abhai Singh, Bakhat Singh, Anand Singh, Kesar (Kishore Singh) and Raj Singh.
Plate 4: Maharaja Ajit Singh, Durgadas and Bhatti Govindas, Jodhpur early 19th century, by Simbhu or Gangabaksh Jaipurwala, probably after an original of ca. 1720-25, Mehrangarh Museum Trust, Jodhpur, No. 4322, Fig. 36, p. 64 (Crill, 1996).

Ajit Singh is flanked by an attendant holding a Morchhal and Durgadas kneeling before him.

Plate 5: Maharaja Ajit Singh in procession at the Gangaur festival, Jodhpur, dated VS 1779/AD 1722, Bharat Kala Bhavan, Banaras, No. 3136, Fig. 30, p. 58 (Crill, 1996).

This painting dated VS 1779/AD 1722 shows Ajit Singh riding in procession, mounted on an elephant, with retainers and ladies surrounding him on all sides. The occasion seems to be the festival of Gangaur, devoted to the marriage of Shiva and Parvati (Gauri) as the ladies are carrying aloft images of the deities (dressed exactly as contemporary courtiers), a practice that can be still seen in Rajasthan today (Crill, 1996).

Plate 6: Maharaja Ajit Singh hunting tiger, Jodhpur, dated VS 1775/AD 1718, 44.8 x 33 cm, Sangram Singh Nawalgarh, Fig. 31, p. 59 (Crill, 1996).