The present study, ‘Mughal Costumes (16th - 18th Century) and Royal Costumes of Jodhpur – A Comparative Study’ was undertaken to study the costumes of the Mughals and the Rulers of erstwhile princely state of Jodhpur and to trace an influence of the Mughals on the Costumes of the Rulers of Jodhpur and vice-versa, if any. The study included an analysis of the costume of the Mughal Emperors and Rulers of Jodhpur with a brief reference to the costume of the people associated with the court. The costumes were studied in terms of the upper and lower garments, waistband, headgear, draped garment, footwear, jewellery and accessories. The study also included developing a catalogue of a representative sample of the Historic Costumes of men and women preserved in the Mehrangarh Fort Museum, Jodhpur.

**SELECTION OF TOPIC**

The inspiration to undertake the study was derived from the review of literature through which it became known that the Mughals had close socio-political alliances with the Rulers of the Rajputs Kingdoms. The Rajputs were not only trustworthy allies of the Mughals but were also related through social (matrimonial) alliances, the Mughal Emperors married Rajput Princesses. This brought the Mughals and the Rajputs together, thus resulting in the intermingling of their diverse cultures. And costumes, one the most visually dynamic expression of culture were greatly influenced by this association. This aroused the curiosity of the investigator to explore the fascinating aspect of the influences on costumes of each of the races. A preliminary survey was conducted to explore the sources for the documentation of costumes. Various museums, institutions were visited and more information on the subject was obtained through review of literature as well as discussions with curators of museums, historians and connoisseurs of art. The places visited were the


b. The Crafts Museum, Pragati Maidan.

c. The Lalit Kala Academy, Delhi.

d. The Department of History, Jamia Milia University.

e. The Department of Persian Language, Delhi University.
After these visits, it was realized that a substantial body of material was available from various sources which could be coalesced. In addition, it became known that the Western regions of India, specifically the Rajputs rulers of Rajasthan, had close associations with the Mughals. There were a number of erstwhile princely states in the region collectively referred to as the Rajputana. Each of these states has a unique cultural heritage evolved due to a physical, historical and cultural environment specific to these areas.

Therefore, on the bases of the information corroborated from these sources it was felt that a research on the proposed topic would be a worthwhile study and would bring forth some very interesting findings.

I. AREA SELECTION

A survey was conducted prior to the research to gather information regarding the availability of material for the study of Mughal costumes. The survey was carried out in Delhi during the month of May - July, 2001. It became known to the investigator that very few costumes dating to the Mughal period had survived. There were a number of illustrated manuscripts and miniature paintings of the Mughal period through which costumes could be studied. Most of the illustrated manuscripts and original Mughal miniature paintings were preserved in collections of various museums located outside India. There were a number of published works of the illustrated manuscripts and miniature paintings present in the libraries of museums and institutions in Delhi. In addition, due to the significance of the paintings, access to research scholars might have not been permitted and it was not be practically possible to access the miniatures outside India. Therefore, the costumes of the Mughal Emperors were studied from libraries of museums and other institutions located in Delhi.

The western region of India, specifically Rajasthan, was selected for the study as it had close political, social and cultural associations with the Mughals. A number of places were visited in Rajasthan to select the area of study.
The places visited and the outcome of each visit is as follows-

a. The Government Central Museum (Albert Hall), Jaipur.
b. The Maharaja Sawai Man Singh (II) Museum, Jaipur.
c. The City Palace Museum, Udaipur.
d. The Umaid Bhavan Palace Museum, Jodhpur.
e. The Mehrangarh Fort Museum, Jodhpur.
f. The Jai Narayan Vyas University, Jodhpur.
g. The Government Museum, Jodhpur.
h. The Mandore Garden Museum, Jodhpur.
i. The Government Museum, Alwar.
j. The Raza Library, Rampur, Uttar Pradesh.

The first visit was made to Jaipur in October 2001. There was a rich collection of costumes and textiles preserved in the Maharaja Sawai Man Singh (II) Museum, Jaipur. In addition, research had been done on the costumes and textiles and the work had been published. Therefore, the material provided a rich body of reference for the study. The second visit was conducted in May 2002, which included visits to Jaipur, Udaipur and Jodhpur in the order. In the City Palace Museum, Udaipur, specimens of costumes or textiles were not preserved primarily because the erstwhile state of Mewar was engaged in incessant warfare with the Mughals that led to a deprivation in the preservation of the cultural heritage. However, there was a collection of portraits of the rulers of Udaipur in their traditional costumes and a costume study had been published based on these portraits.

In Jodhpur there was a rich collection of costumes dating from the 18th century onwards preserved in the Mehrangarh Fort and Museum, Jodhpur and prior research work had not been done on the costumes. Besides costumes, there was a rich collection of miniature paintings of the Marwar School depicting costumes and archival state records of the erstwhile Princely state, etc. Hence, it was concluded that a substantial body of material was available in consonance with the objectives of the study and a research based in Jodhpur would bring forth useful and relevant findings.
The **third and the last visit** before the commencement of the research work was conducted in September 2002 and this included visits to the Rampur (Uttar Pradesh) and Alwar (Rajasthan). At the Government Museum, Alwar, very few specimens of costumes were preserved, hence the material was not considered substantial for research. The museum at Rampur did not have specimens of costumes, though there were scant miniature paintings dating to the Mughal period.

Subsequently after analyzing the nature of data available from various sources, it was concluded that a research tracing the influence, if any, of the Mughals on Traditional Court Costumes of Jodhpur and the changes that took place thereafter, would be a worthwhile study.

II. SAMPLE SELECTION

a. Sampling Technique

For the purpose of the study, the purposive sampling technique was adopted for collecting information. The purposive sampling technique was also adopted for conducting interviews and for selecting the samples of miniature paintings of the Mughal School, Miniature Paintings of Marwar and Historic Costumes preserved at the Mehrangarh Fort Museum, Jodhpur. The Mughal miniature paintings and the miniature paintings of the Marwar School were divided into various categories, i.e., those depicting personal life, domestic life, historical episodes, hunting scenes, battle scenes and feasts, etc. Moreover, it was observed that there was a repetition in the costumes depicted in each of the categories of the Mughal Miniature paintings. Therefore, the miniatures were selected to incorporate various types of costumes.

To study the costumes preserved at the Mehrangarh Fort Museum the costumes were selected to incorporate style variations. A few costumes were repetitive in terms of the style, cut and surface ornamentation. Therefore, on subjectively analyzing the costumes, the specimens that had one or more distinctive features were selected.
b. Sample Size

It comprised of the following

(i) Study of Mughal Costumes through Miniature Paintings

- **Miniature Paintings of the Mughal Emperors in India** - Ten paintings each were selected for the analysis of the costumes of the Mughal emperors namely Babur, Humayun, Akbar, Jehangir, Shahjahan and Aurangzeb. This number would be sufficient to encompass various styles of costumes.

(ii) Study of Indian costumes prior to Mughals through pre-Mughal Miniature paintings of North Western India – Seven paintings were selected to analyze the costumes prevalent in the North Western regions of India prior to Mughal influence.

(iii) Study of costumes of the Rulers of Jodhpur through miniature paintings

- **Pre – Mughal miniature paintings of Marwar** – Five paintings were selected to study the costumes of Marwar prior to Mughal Influence.

- **Miniature Paintings of the Rulers of Jodhpur** - Five to eight paintings each were selected for the analysis of the costumes of the Rulers of Jodhpur: Maharaja Udai Singh, Maharaja Sur Singh, Maharaja Gaj Singh, Maharaja Jaswant Singh and Maharaja Ajit Singh. The sample size of the miniature paintings of certain rulers of Jodhpur was less than ten as limited numbers of miniature paintings were available for study.

(iv) Resource Persons - The interview was conducted with 32 people consisting of Directors of Museums-9, Historians-8, Scholars (Professors)-6, Renowned Authors-4, Folk Singers-2, Tailor associated with the Royal family-1 and One Member related to the Royal Family and Curator

(v) Historic Costumes preserved at the Mehrangarh Fort Museum - For the study of these costumes a representative sample of ten stitched and draped (male, female) garments were analyzed. They consisted of the following garments: - *Jama, Peshwaz, Angrakha, Achkan, Jodhpur Breeches, Choli, Kurti, Lehanga and Odhani.*
III. TOOLS FOR DATA COLLECTION

Data was collected using the observation technique and interview method. The observation technique was used to collect primary data. The interview schedule was the most appropriate technique considering the descriptive and qualitative nature of the responses.

(i) Interview Schedule - The interview schedules were formulated covering the following aspects:

• Background and profile of the respondents.
• Knowledge of the history of traditional costumes of the Royal costumes of Jodhpur.
• Awareness of traditional Indian dress worn before the Mughal conquest.
• Costumes worn by men and women during the Mughal era, i.e., the upper and lower garments and also the headgear, footwear, jewellery and accessories with a special reference to the costumes worn during different seasons and festivals.
• Three aspects of costumes- what purpose did a costume fulfill, what sex did it belong to and how it was worn. This included a review of the structure of the costume and the features of the various parts of the costume, i.e., whether functional or decorative, etc.
• Influence of Mughals on Indian court styles and the resultant changes that took place in Court costumes specifically with reference to Jodhpur.

To collect information regarding the above-mentioned aspects three interview schedules were formulated with the followings: Curators and Directors of museums, Historians, Members related to the Royal family and a Tailor associated with the Royalty etc. (Refer to Appendix I, II & III). More information regarding the subject was collected through discussions with renowned authors related to the subject.

A pilot study was undertaken in Delhi in May-June 2003 and in Jodhpur in October 2003 to prejudge the feasibility of the tools for data collection. The tools were administered on a representative sample and necessary modifications were made in the structure of the interview schedules and specification sheets formulated for the purpose of data collection and final formats were prepared for the same.
(ii) **Observation Technique** – The Observation Technique was used to collect data of the:

- Costumes of the Mughal Emperors through the miniature paintings of the Mughal School
- Costumes of Marwar prior to the Mughals from Pre-Mughal miniature paintings of Marwar
- Costumes of the rulers of Jodhpur through Miniature Paintings of Marwar
- Indian Costumes of the pre-Mughal period through Miniature Paintings and
- Historic Costumes of the Mehrangarh Fort Museum, Jodhpur.

**IV. DATA COLLECTION**

**a. Collection of Primary Data**

**Observation Technique** – The Observation Technique was used to collect data on the followings:

(i) **Mughal Costumes** - A study was carried out in Delhi in May-August and October 2004. The costumes of the Mughals before the conquest of India (were studied from Early Mughal Paintings) and the costumes of each of the Mughal Emperors were studied from Mughal miniature paintings as very few costumes dating to the Mughal period have survived. **The Mughal miniature paintings were selected from the published works of the illustrated manuscripts of the Mughal period.** The Mughal miniature paintings are a live and vivid medium depicting the intrigues of the Mughal court life, details of wars and sieges, of artillery and cavalry, of social life and customs and costumes at court, of court etiquette, etc. **The paintings were selected based on their authenticity and significance of the costumes depicted.**

(ii) **Study of Indian costumes prior to Mughals through pre-Mughal Miniature paintings of North Western India** – As mentioned above, a study was carried out in Delhi in May-August and October 2004. The costumes prevalent in the North Western regions of India prior to the Mughals were studied from the Miniature paintings of North Western India of the Pre- Mughal period.
(iii) **Costumes of the Rulers of Jodhpur** - A field visit was conducted to Jodhpur and Bikaner in May-June 2005 to gather primary data regarding the type of Costumes and textiles worn prior to Mughal conquest, Royal Costumes during the Mughal period and the changes that took place thereafter. The costumes existing in Marwar prior to the Mughals and costumes of the rulers of Jodhpur associated with the Mughal emperors were studied from miniature paintings of Marwar. The costumes were studied from Marwar miniature paintings as very few costumes dating to the Mughal period had survived. **The paintings were selected based on their authenticity and significance of the costumes depicted.**

(iv) **Study of Costumes preserved in the Mehrangarh Fort Museum, Jodhpur** - To study the costumes preserved in the Mehrangarh Fort Museum, Jodhpur a field trip was carried out in Jodhpur in May-June and in the month of October 2003. Ten garments were studied. These include - *Jama, Peshwaz, Angarakha, Achkan, Jodhpur Breeches, Choli, Kurti, Ghaghra* and *Odhani*. The costumes were studied in depth for their construction techniques, fabrics, ornamentation, etc. Most of the costumes were supplemented with their photographs.

**B. Collection of Secondary Data**

(i) **Mughal Costumes** - Data regarding the historical background of costumes worn during the Mughal period, origin and history of the Mughals, Mughal Miniature painting, Costumes and textiles during the Mughal period, Mughal art and culture, etc. was collected from various published works on translations of the biographies and chronicles of the Mughal Emperors, travellers’ accounts, literary evidences by visiting various libraries, institutions and organizations such as museums and galleries in Delhi.

Data was collected from the following institutions and organizations -


b. The Crafts Museum, Pragati Maidan.

c. The National Institute of Fashion Technology.

d. The Lalit Kala Academy, Delhi.

e. The Indira Gandhi National Centre of Arts, Delhi.

f. The Maharaja Sawai Man Singh (II) Museum, Jaipur.
(ii) **Costumes of the Rulers of Jodhpur** - Data regarding the historical background of costumes during the medieval period of Marwar, Marwar culture and art were collected from various published works and unpublished works, literary evidences and archives (bahi’s) in Jodhpur and Rajasthan State Archives, Bikaner.

Data was collected from the following Institutions and Organizations

a. The Umaid Bhavan Palace Museum, Jodhpur.

b. The Mehrangarh Fort Museum, Jodhpur.

c. The Jai Narayan Vyas University, Jodhpur.

d. The Government Museum, Jodhpur.

e. The Mandore Garden Museum, Jodhpur.

f. The Rajasthani Shodh Sansthan, Jodhpur.

g. The Rajasthan Oriental Research Institute, Jodhpur.

h. The Rajasthan State Archives, Bikaner.

i. The Jodhpur State Archives-Mehrangarh Pustak Prakashan and Research Centre, Mehrangarh Fort, Jodhpur.

V. ANALYSIS OF DATA

The data collected from various sources was analyzed for its content, tabulated, discussed and summarized as per the objectives of the study. It was formulated into a comprehensive report, substantiated with photographs, garment patterns and sketches of costumes for an in-depth insight into the subject. A brief outlay of the analysis is as follows:

(i) **Study of Costumes of the Mughal Emperors and Costumes of the Rulers of Jodhpur through Mughal Miniature Paintings and Miniature Paintings of Marwar**

- Detailed work sheets were prepared for the analysis of the costumes. The costumes were categorized into male and female garments. Each costume was categorized into the inner wear, outer wear, over garment, draped garment, lower garment, headgear, footwear, jewellery and accessories.
Materials and Methods

• The observations as per the above mentioned format were written and recorded. The observations of the costumes of each of the emperor/ruler were summarized. The description of the costumes was supplemented with pencil drawings.
• The costumes of the royalty (men and women) were analyzed in detail and a brief mention was made to the costumes of people associated with the court, i.e., the noblemen, courtiers, musicians, dancers, guards and attendants, etc.

(ii) Study of:
• Miniature Paintings of the Mughals before conquest of India
• Indian costumes prior to Mughals through pre-Mughal Miniature paintings of North Western India and
• Pre – Mughal miniature paintings of Marwar

The costumes were categorized into male and female garments. Each costume was categorized into outer wear, draped garment, lower garment, headgear, footwear, jewellery and accessories. The observations as per the above mentioned format were written and summarized. The description of the costumes was supplemented with pencil drawings.

(iii) Historic Costumes preserved in the Mehrangarh Museum, Jodhpur

• The garments of men and women were categorized into upper, lower and draped garments. Detailed work sheets were prepared for the upper, lower and draped garments. After classifying, the garments were observed for their silhouettes, cuts, methods of construction and finishing etc.
• The garments selected were studied in depth for the construction, stitching, fabric and surface ornamentation etc. The observations as per above criteria were written and patterns were prepared manually on paper on 1/10th scale.
• The patterns of the garments were subsequently digitized using the Tuka Cad software for pattern making to prepare a catalogue of the same.