CHAPTER-IV

STUDY OF THE COSTUME OF SIX MUGHAL: COMPARATIVE STUDY

4.1 Introduction:

The history of costume and jewellery reached its zenith during the Mughal period. Significant changes were noticed in the matter of style, technique, and motifs. Due to the cultural amalgamation between Hindus and Muslims, a large number of indigenous motifs were incorporated in Mughal style. Mughal were from Persia, and ruled over India for about three centuries. As a result, Mughal dynasty was known for their cultural development not only in costume and jewellery, but also in every sphere of life, like architecture, philosophy, classical dance, music, cuisines etc.

Right from the very beginning the Mughal took a keen interest in the arts and craft prevalent in India. The amalgamation of the two diverse crafts, style and culture led to a new version of art. Clothing carries a cultural and social meaning and people have always decorated their bodies with makeup or cosmetic, perfume, and other ornamentation. It is important to know and understand the message which is transmitted through the representation of costume and jewellery.

The word Mughal means Mongol and refers to the Turkish Mongolian heritage. Among the civilized inhabitants of Iran, the word Mughal is always highly very projective. The dynasty was established by Babur, who considered himself more of a Turk. He was descended on his father’s side
from *Timur* and on his mother’s sides from *Chingiz* khan. Babar gave more importance to his paternal ancestry which linked him with the great Turkish conqueror, *Timur*. He had developed a quality of a scholar and a poet. He was very sensitive of the finer aspect of life. For example, his love for gardens, *Bagh-iaram or Ram Bagh* on the banks of the Jumuna was one of the famous gardens laid out by him at Agra. Babur maintained a close link to Persia. It was his passion to be in close association with Turkish and Persian intellectuals. Babur ascended the throne of Farghana at the age of eleven. He had a dream to rule over Samarkand for which he fought battles. In 1504 he conquered Kabul. He invaded India five times. On his fifth invasion he defeated Ibrahim Lodhi. The first battle of Panipat brought an end of the Sultanate rule in India and established the rule of Mughal Empire of India. The Mongolian prince Zahir ud Din Muhammad (Babur) captured the hole of the Punjab by 1525 A.D and then he decided to march towards Delhi (Tripathi: 1969). It is clear from the historical analysis that Persia becomes a centre of art and culture and the Mughal looked up to Persia as a source of their culture. The interweaving of Persian and Indian culture became the major feature of Mughal Empire. After the death of Babur, Humayun became the emperor at the age of twenty two. The death of Babur had an Indian flavor which sounds like the semi legendary account of the ancient king. The story was like that Humayun had a mysterious disease, beyond the powers of medicine. Babur came to know that a great sacrifice to God was called for. He offered his own life for the sake of his son’s life. From this moment onwards the prince grew stronger and his father the great Emperor Babur
became weaker and soon he died (Welch: 1963). The great poet emperor who was the founder of Mughal dynasty in India had a deep love for nature. He had a passion for garden, bird and flower. After his death a tomb was made in Kabul far away from India, of course in the midst of a heavenly garden. After the death of Babur, Humayun became the emperor of India at the age of twenty three. But he lacked his father discipline and confidence to rule. Humayun lost the Empire to Sher Shah, an Afghan who had been one of Babur’s officers rose against him. The throne, Babur left for his son Humayun was by no means secure and he was driven into exile by Sher Shah Sur. He took shelter at the court of Shah Tahmasp of Persia (Asher:2003). Later on with the help of the king of Persia, Humayun reascended the throne at Delhi and Agra by 1555 after defeating Sikander Suri. Humayun returned to India accompanied by the painters trained in Safavid court style, Mir Sayyid Ali and Khwaji abd al Samad. It is a long journey from Safavid court of Persia to Mughal court in India. Later on, the fusion of Persian and Indian style of painting gave birth to a new style which is well-known as Mughal miniature painting. It is cleared that, the Mughal miniature painting evoked in a very unpredictable way. Now question arise why the term unpredictable was used? Because it was an unusual circumstance when the two ill fated emperor meet together that is Shah Tahmasp Safavi, the king of Persia and Humayun, the defeated emperor of Mughal dynasty. Shah Tahmasp too had lost battles to the ottoman Turks. He was upset, his interest had changed. During these periods of crises Humayan took shelter to Savivad court as he was defeated by Sher Shah Sur. But he appreciated the magnificent
achievements of Shah’s artist and invited at least one of them to join him and this is the situation which lead indirectly to the foundation of the Mughal school of painting (Welch: 1963). The Persian painters Mir Sayyid Ali and Abd al Samad arrived from Persia in 1549. In 1556 Humayun fell from the staircase of his library in Delhi and died. After his death, a magnificent tomb was made in Delhi by his wife Haji Begum, which is popularly known as Humayun Tomb. This tomb is important from the point of view of history of architecture, as it marks the beginning of fusion of Indo Islamic architecture. Akbar was born in Umerkot, Sind on 23rd November 1542 when Humayun and his first fifteen year old wife Hamida Bano were escaping towards Iran. Akbar ascended the throne in 1556. Akbar’s court was cosmopolitan. Afghans, Arabs, Europeans and representatives of all religion and caste were welcomed in his court to make their fortunes. For example, Raja Todar Mal, a member of the business caste had shown his skill to reorganize the revenue system which has lasted for many years. Another good example was Tansen of Gwalior, who introduced the singing of Brindaban to the Akbar court, which was heard along with the melodies of Persia. Akbar gave special emphasis on Persian language. It was noticed that he was the first among the Muslim ruler of Hindustan who declared the Persian language as an official language of administrative system. Now the question arises, how the Mughal have captured the diverse Indian culture? Here the role of language cannot be denied. Due to the one official language of administration, it became mandatory for everyone to spoke and read Persia if they want to be a part of Mughal system. Through this medium of
Persian the Mughal were able to bring the diverse Indian culture and religious into the imperial fold (Seyller: 2002). Persian language reached into the glory during the period of Akbar. The two magnificent works were done, one is *Ain-i-Akbari* and another is *Akbarnama* by Abul Fazl. Akbar had a desire for knowledge and due to this he maintained an extensive library. Like his grandfather Babur, it was his passion to be in close association with writers, painters, musicians and translators. His court has nine gems and famous personalities from different parts of life. Music maestro *Tansen* and the intelligent statesman *Birbal* was among them. Akbar had a great treasure of manuscript. He did not prefer the formal, decorative style of Persia well suited for his realm. Akber`s harem had a fusion of Turkish, Persian and Rajput cultures. It is recorded that Akbar had more than 300 wives. The amalgamation and fusion of these cultures together gave birth of a new style. This is visible in Mughal architecture, costume and jewellery. Jodha Bai the Rajput princes was his favorite wife. Her relatives were appointed in various administrative posts. This amalgamation of Mughal and Rajput helped to create a powerful and united kingdom. Akbar`s rule also stands out due to the liberal policies towards the non Muslims, which was reflected through his religious innovations, the land revenue system, the *karkhanas*, his patronage of art and architecture, painting and craft (Mittal:2011).

Akbar`s period was also well-known for Mughal architectural style. He built his new capital city on the ridge at Sikri near Agra. Fatehpur Sikri is famous for *Buland Darwaza*, the southern entrance of Jamia Masjid. After the death of Akbar in 1605, his son Jahangir was crowned as an emperor
of Mughal India. Akbar died when prince Salim was thirty six. Jahangir`s personality comes to life in his memories (the Tuzuk-i-Jahangir). Jahangir had a deep love for flora and fauna and the wild life. A large number of miniature paintings reveal this fact. Besides an Emperor, Jahangir is well known for being a patron and connoisseur of art. His agents traveled continuously in search of all that was rare and curious. For example, European and Persian manuscripts and pictures, objects, birds, became a source of interest for his agent. He had married to Nurjahan in 1611. She was the most influential wife of Jahangir. She had managed all state affairs on behalf of Emperor Jahangir. She was a great queen and women of great qualities. It was found from the historical evidence that Jahangir had 300 hundred wives but he was particularly devoted to Nurjahan. A Kandahar immigrant of noble lineage, she was born on a caravan travelling from Tehran to India. She married a Turkish soldier and was widowed 1607. She eventually caught the emperor`s eye and they were married in 1611. She had a good aesthetic sense regarding the matter of textiles. It was also taught that she had introduced the delicate art of white embroidery the chikankari, which is associated with Lucknow (kumar: 2006). She had the ability to keep a cool head and remained calm and poised in the middle of the crisis. Perhaps due to this unique quality she can able to catch the heart of emperor. She was a guiding source for Jahangir. Nurjahan also had a capable administrator. Shahjahan ascended the throne in 1652, after Jahangir death. He was batter known as a patron of architecture than of painting. In Jahangir reign the emphasis was given in the production of lavish album of portraits, animal studies,
depicting the activities of prince, and calligraphic page. The Peacock Throne, The Taj Mahal, The Agra Fort and numerous other works of architecture testify his wealth as well as aesthetic sense. After the death of Shah Jahan his son Aurangzeb becomes the Emperor. He was an orthodox person having faith in Islam. Like his father he was a patron of architecture.

4.2 The Development of Mughal Textiles Industry:

Swami Vivakananda always said that, spiritual development can not possible in an empty stomach, it means that when a person is a happy condition or in a sound condition of life, he can experience the spirituality. Similarly when a state is economically sound, it can contribute magnificently in the field of art and culture. Due to the stable administrative system Mughal had paved a new way of life. The agricultural prosperity brings a new dimension in the field of craft. The craft naturally depended on agriculture for its raw material. The most popular craft was textiles which was totally agriculture based.

The textile manufacturing process during the Mughal period was innovative and followed certain steps. The first step was the cultivation and obtaining fibers from various sources. The next step comes a process which is turning the fiber into a yarn that is the yarn manufacturing, it comes the final finishing and dyeing or painting of the fabric which again was depended on equal number of variables. (Plate 4.1) depicts the 16th century weaver Zarir of Nishapur works at his pit loom, his assistant prepares a warp by exactly the same basic method as is used in shawl
manufacturing today.

It was noticed that, nothing about the fabric was constant. According to the time, the name, the price varied along with the method of construction kept changing. For example, *Silhati* was a type of cotton which was expensive during the Sultanate period but it was sold in very low price during the period of Akbar. Besides this, there were some other types of fabric like *bariki, abyari, abaft, baivami, burd* and *jazz* which had a foreign origin (Inwine: 1966).

Mughal period also witnessed considerable activities in shipping trade in the empire due to both government and private effort. The Mughal had fine large ships that trade all over India. So it can be understood that due to the trade with foreign countries there might have a relation with the fabric which had a foreign origin and later became the part of Mughal dynasty. As Mughal had a linkage with Persia, they had a system of royal *karkhanas* which the Mughal incorporated in India also. All types of items, for example embroiders, goldsmiths, or brocade manufactures, painters, tailors, muslin and turban makers etc worked there. The articles produced in the *karkhanas* mostly used by the royal families, nobles and visiting dignitaries. Under the patronage of the Mughal rulers the craft person worked in the *kharkhanas*. Here the reference can be drawn from Jahangirnama or *Tuzuk-i-jahangire* which reflects the various types of textile. It contains 400 discussions of textiles. The Mughal miniature painting also gave a vital description about the textile of 17th century (Crill: 2006). The two third of Jahangir textile mentioned in his diary was *khilats*, the ceremonial awarding of a robe of honor, which became a part of
elaborate court ritual. The *khilats* were made in imperial *karkhanas* exclusively for emperor. Thus no formal trade in them, rather they used as a gift from emperor. Now it can be noted here that there were several qualities of the *khilats* to show status. For example, a fine robe of honor, a royal robe of honor, or a royal gold brocaded robe of honor.

A vital idea of the splendor of life at the Mughal court was found from the description of Sir Thomas Reo who visited the India in 1615 and 1618. During his visit to Mughal court he witnessed an event, in which *Jahangir Presides over the Weighing of His Son Khurram* (Plate 4.2) against bags of gold which will then be distributed to the poor. A numerous representation of textiles, beautifully patterned silks lie in trays, together with jewels and gem set daggers, all gifts from the prince to his father on that occasion. Abul Fazl in *Ain-i-Akbari* mentions about the imperial workshop in Lahore, Agra, Fatehpur, Ahmadabad and Gujarat. He gave a brief description of *tus* shawls made out of animal wool. It was available on various colours like black, white and red. These kinds of shawls are famous for their lightness and warmth and softness (kumar: 2006). According to Amir Khusrau, there was large variety of cloth produced by the workers at Mahadeva Nagari in Deccan and at Deogir. *Jamdani* is used to represent as *malmals*, which is particularly used for making *jamas* (Mittal: 2011). Since *jamdani* was a Farsi word, some historian opined that it might have migrated from Iran, because of the use of graphs and designs to weave the fabric. A number of workers were brought from Iran and settle in India during the Mughal period to popularize the techniques of textile manufacturing (Irwine:1966). So it is quite sure that the Mughal
period paved a new horizon in the field of *jamdani* fabric. Dacca became the prime centre for the production of fine muslin during the Mughal period. The finest quality muslin was produced in Sonargaon. The cost of one piece is rupees four thousand during those days. These fabrics were used for *saris, dupattas, rumals* etc. It was widely used for preparing *jamas, angarakhas, kurtas* etc. It was normally ten yards by one yard. During the period of 17\textsuperscript{th} century red, yellow, orange, green various colours were used. The different shapes, and designs used for making *jamdani* fabric. For example, *chanda booty*, which was round in shape decorated with flowers and leaves. Another *booti* was known as *fardi booty*, it is the small size *booti* to cover the distance between the bigger booties, *panna hazara*, this consisted with thousands of small dots to filling the fabric, *paan booti*, in this the flower and leaves were arranged in the form of beetle leaf, *boota tordar* is the big sized floral patterns, *booti zhardar*, in this full bloom flowers were made, *asharfi booti*, this *booti* was round in shape, *chameli booti*, in this the space was filled with the *chameli* flower. Besides the *jamdani*, *zordosi* is one legacy which the Mughal have left behind. Embroidery done on *velvet*, satin or any other material is popularly known as *zardosi*. It became a symbol of wealth and elegancy. The designs were created according to the royal taste. There was a reflection of wealth in garments. Although it was expensive but it was ideal of beauty and glamour (Gupta: 1996).

Textiles held a great position amongst all the Mughal rulers. It became an essential part of gifts, souvenirs and rewards. Thus a special attention was taken to make the product batter and batter. It can be mentioned here that
Jahangir in his memories constantly refers to the sashes, robes and other textiles item as a gift during the various occasion.

The Mughal have encouraged the art and craft in their own way. Akbar had a deep interest of Kashmiri shawls, which are made of wool of an animal, and its natural colour are black, white and red. This kind of shawls is famous for its lightness. Akbar got an idea to dye this shawls. Abul Fazl gave a vital idea about the royal wardrobe. The garments are categorized according to the days, months, years, colour, price and weight.

Ruby coloured, golden orange, brass coloured, crimson, grass green, cotton flower coloured, sandalwood coloured, almond coloured, purple, grape coloured, mauved coloured, honey coloured, coloured like the ratnamanjari flower, coloured like the kasni flower, apple coloured, hey coloured etc. are used (Fazl:1977). Dyeing and printing was also prevalent in Mughal dynasty. The dying industry developed rapidly during this time. The popularity of dyeing the cloths was very familiar. Delhi was specialized for its dyeing of cotton fabrics.

Tie and dye was a popular art. Natural pigments were used to dye the colour. It can be noted that Gujarat and Golconda were famous for batter quality of dye. Beside this Agra, Ahmadabad, Lucknow and Dacca became famous for their dyes.

The stitching technique was prevalent during the period. It may be noted here that the trend of draped garment which were found in India before the Mughal dynasty come into its end with the Mughal. The draped garment were replaced by the semi stitched and stitched garments. The tailors
were named as *Darzi, Sozongar, Khayyat*. Here it can be mentioned that *A Miniature from the Jahangir Album*, (Plate 4.3) attributed to Bishan Das, where there is an interesting illustration of the variety of *jamas* which were used during the Mughal period.

The fabrics were decorated with the art of block printing. The cloth printing came to India in 13th century along with the Mughal. *Chintz*, a kind of low graded fabric was generally used for block printing. The block printing was further decorated with the technique of stamping with pure gold and silver. Attractive fine embroidery and *chikankari* work were made on the fabric. Here it can be mentioned that the development of *chikankari* work associated with the name of Nurjahan, the wife of Jahangir. It is thought that, she introduced the delicate art of white on white embroidery. With the coming of the Mughal, a new era seems to down in the history of India in the field of costume are concerned. The evidence found from the various painting reveals the dressing style of Mughal. Here the example can be taken of the Mughal *patakas*. These *patakas* were all long and narrow. The width of the fabric also varied slightly. The average width was about 19 and half inches. The length on the other hand varied greatly. Each of the fabric was double folded along the length so the width was reduced to half (Mittal: 2011). The belt of waist is associated with Central Asian wear, the evidence found from the later Mughal painting reveals this fact. From the time of great Akbar there are clear references of *pataka* as a part of royal dress. He has renamed girdle a “*Katzeb*”. The first part of the name coming from Sanskrit “*kati*”, which means waist and the second from the Persian “*Zeb*” means adorning. The whole word thus means, which
adorns the waist. The evidence found from the miniature painting clearly describes the fact that according to the taste of the emperor the designs of the sashes varied. For example, sashes worn during the period of Jahangir seem to have been patterned with motif in geometric arrangement, where the emphases were given in the motifs of flowering plant in naturalistic arrangement during the reign of Sahajahan. Some of the sashes were printed and embroidered. These were the representation of elegancy and worn by the dignitaries and royal ladies.

The Mughal dynasty gave an undeniable boost to the production of the textiles. Abul Fazl, the minister and biographer of Emperor Akbar, in his *Ain-i-Akbari* describe about the textile during the period of Akbar. His majesty had a deep interest to woolen garments. It was supposed to be the chosen wear of Sufis (Muslim mystics), from his indifference to everything that is worldly in preference to richer stuff. Textiles were arranged according to the date of entry, which was tacked on to the piece. Price, colour and weight were according to the nature of the day, astrologically auspicious or otherwise, on which they were received. Abul Fazl further records that imperial workshops had been set up in the cities of Lahore, Agra, Fatehpur Sikri and Ahmadabad. Persian masters were brought into teach improved techniques. The shawl industry which was promoted by Emperor Akbar may itself have been a foreign origin. The finest early Indian textiles were often plain, the garment pieces represented in Hindu and Buddhist sculpture and murals were depicted as plain or geometrical pattern. The major transformations of textile in fields of motifs were taken place during the region of Mughal.
The representation of motifs reached its zenith under the reign of Jahangir as well as Shah Jahan. His reign is particularly known for the gold and silver ground textiles with flowering plants. It continued to dominate the textile design throughout the 18th century. It appeared in the court costume, and a row of single flowering plants at the ends of shawl and court girdles were noticed during this period. It was proved that Mughal had provided a culture often alien to that of craftsmen, weavers, embroider, chintz painter who made them.

The Mughal had a deep linkage with Persia. A large number of satin, velvet, taffeta, floral silks and silks with gold or silver was produced in Persia. Costly rich patterned ‘Zarbaft’ silk was available in some 100 varieties.

The skill craftsman from Persia had joined the Mughal court to teach the native craftsman regarding new technique of manufacture. Ghaias-i-Naqshband is one of them who joined the atelier of Akbar. A large number of stitched garments like coat or qaba which had a Persian origin became a fashion statement in Mughal court.
4.3 Changing Trends of Costume During the Period of Six Mughal:

A new episode begun in the field of costume by the Mughal. The first two reign of Mughal dynasty, those of Babur and Humayun, there was a strong Persian influence.

**Table 4.1**

Changing Trends of Costume During the Period of Six Mughal

<table>
<thead>
<tr>
<th>Emperor</th>
<th>region</th>
<th>Personal taste</th>
<th>Major contribution in the Field of costume and attire</th>
</tr>
</thead>
<tbody>
<tr>
<td>Babur</td>
<td>1526-1530</td>
<td>Gardening and water bodies</td>
<td><em>Nimcha</em> (Something like A short tunic)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td><em>Chargab</em> (A gold embroidered garment)</td>
</tr>
<tr>
<td>Humayun</td>
<td>1530-1540</td>
<td>Astrology</td>
<td><em>Farji</em> (Worn over <em>jama</em>)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td><em>Ulbagcha</em> (A waist coat, open in front worn over coat or <em>qaba</em>)</td>
</tr>
<tr>
<td>Akbar</td>
<td>1556-1605</td>
<td>Decorative motif</td>
<td><em>Chakdar Jama, Pataka, Shawl</em></td>
</tr>
<tr>
<td>Jahangir</td>
<td>1605-1627</td>
<td>Animal and Floral motifs</td>
<td><em>Nadiri</em> (A kind of a coat)</td>
</tr>
<tr>
<td>Shahjahan</td>
<td>1627-1658</td>
<td>Architecture and embroidery</td>
<td>&quot;<em>Angarakha</em> (The Indian coat)</td>
</tr>
<tr>
<td>Aurangzeb</td>
<td>1658-1707</td>
<td>Calligraphy</td>
<td>Full sleeved and thigh length <em>jama.</em></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Banned of silk garment in court little display of jewellery.</td>
</tr>
</tbody>
</table>
The Mughal had maintained a strong linkage with their homeland in every aspect of life. Having been brought up in the cooler climate of Turkestan, Babur found Hindustan a country of few charms. Most of the garment suitable for the cooler climate is quite unpleasant in the summers of India. For example, *chafan* (a long coat) and the *postin* (a sheepskin coat) were ideal for the nomadic life style. Babur mentioned the name of the garment which had a Turkish or Mongol origin. Such as, *nimcha*, something like a short tunic, a *jama*, a garment with lining and *yaktahi jama*, one without a lining, a *postin* or coat lined with sheep skin, a *chafan* or long coat and a *tahband*, a girdle or belt. He also speaks about various kinds of caps which include *galpaq, qaraqziburk, duwulghaburk* and so on (Goswami: 1992). (Plate 4.4) depicts the *Sultan Said Khan Pays Homage to Babur near Farghana*. The costumes are notable in their drape and style.

Humayun introduced distinctly Persian element into the clothing. Humayun took up the daily ritual of choosing the colour of his royal robes in accordance with movements of the planet. This practice was similar to the Indian custom of choosing colours according to the season, like yellow in spring, burgundies and olives during the monsoons etc. Humayun maintained a separate section in his place for royal garment known as the *jamakhana or toshakhana* (kumar: 2006). (Plate 4. 5) depicts the Mughal Emperor Humayun majestically seated on a golden throne, wears a layered ensemble comprising a striped *nima*, a three quarter sleeved tunic and a short sleeved *chogha*.

Akbar’s long reign was largely a peaceful one. The leisure life styles of his court help to develop an atmosphere of creativity. The various innovative
clothing styles were introduced. According to Abul Fazl, the emperor took a personal interest in the fashioning of court clothing. He introduced the *chakdar jama* to his court. This unlined cross-over tunic, with slits around the skirt of an asymmetrical hemline, had been fashionable in India since medieval times. Akbar restyled this garment and developed it into a formal gown by removing the slits, rounding the hemline of increasing the fullness of the skirt. The Hindu *chakdar jama* fastened on the left hand side of the body, the emperor ordered that *jamas* worn by Muslim courtiers should fasten on the right. Akbar also created a new vocabulary for clothing by romanticizing the names of garments in common usage in India. The *jama* for example, was renamed as *sarbgati*, meaning that which covers the entire body, the *izar* (drawers) were renamed the *yar-pirahan*, companion of the coat and the *burqa* and *hijib* (over garment covering the body and face) were named *chitragupta*, Sanskrit for means ‘that which hides the face’ and the shawl became the *parn naram* which means extremely soft (kumar:2006). The Mughal had left a deep impact not only in the political arena of the country but also on the life style of the people. Akbar set a new fashion in wearing shawls. Where as in former times, people folded them up in four folds and wore them for a very long time. But his majesty connected to wear them double, which looks very well. Akbar set the fashion of the *doshala*, two shoulder mantles stitched back to back so that the wrong side of the fabric is hidden. (Plate 4.6) depicts, Emperor Akbar in is later periods. Attendant at bottom right wears a double sided shoulder mantle.

Prince Salim, who took the name Jahangir inherited the throne in 1605.
He too was interested in visual arts and he compiled an album of European prints set in superb Mughal floral borders. Jahangir loved Kashmir and linked it to an earthly paradise. His passion for the Kashmir flora was reflected in the delicate representation of herbs and flowers which were woven, printed and embroidering on the textiles. *Prince Salim as a Young Man* (Plate 4.7) gives a brief description about the royal costume of Mughal court. This portrait shows the typical style of white *jama* worn at the Mughal court. It is tight fitting around the chest and tied at the side with fine tasseled lappets. The striped *pajama* is clearly visible through the fine muslin skirt and was probably woven. Both the long *pataka* and the short scarf dropped over the Prince’s shoulder are richly patterned, his upturned *jutis* (shoe) are embroidered in Mughal tradition. (Kumar: 2006)

Jahangir had a deep love to design cloth for himself. He designed a new kind of coat which is known as ‘*Nadiri*. The ‘*Nadiri* coat was usually worn over the *quba*. Its length is bellow the thigh and he ordered not to wore it without his permission (Mittal: 2011). In a painting in *Padashnama* titled as *Jahangir receives Prince Khurram on His Return from Mewar Campaign* (Plate 4.8) depicts prince Khurram as seeking blessing from Emperor Jahangir. His *jama* seems similar to that *jama* worn by Emperor Jahangir. Prince Khurram wears a decorated *pataka* along with a turban, which is rolled and styled in with two coloured fabrics. Another painting titled *Jahangir Receives Prince Khurram on His Return from the Deccan* (Plate 4.9) from *Padashnama* provides a vital idea about the court costume of Jahangir reign. There is a representation of various types of *jamas*.
patakas, turbans, and shawls. Here in this painting Emperor Jahangir is depicted as a transparent white coloured jama. The emphasis was given on the use of pataka or waistband. The Emperor Jahangir has worn double pataka one is long and other is little short. Stripped jama is noticed along with the floral printed jamas. The depiction of colorful turban was noticed along with the extensive use of jewellery.

During the Shahjahan reign a new height of glory were achieved. The Indian coat or angharakha became popular. He was known for the excessive use of pearls, and jewels. There was more luxury and elegance in his dressing attire. (Plate 4.10) depicts Emperor Shahjahan in a typical ShahJahani turban along with a jama and paijama. The emperor was portrayed in a full sleeved kurta jama like garment, popularly known as the chakdar jama, with slits at the sides ending in four pointed ends instead of a straight hemline with fastening to the right or left, a paijama and a kamarband. The sashes were decorated with rich floral ornamentation on it. The trousers were usually striped. The Weighing of Shah Jahan on His Forty Second Lunar Birthday (Plate 4.11) provides an idea about the ceremonial costume of the court. This illustration describes the (new year) celebration at Fatehpur Sikri in 1629, it actually shows the weighing ceremony at Agra celebrating the emperor’s birthday on Sunday, 23 October 1632. Besides the turban, decorated patakas, and transparent jama, the emphasis was given on striped paijamas. Another painting from Padashnاما, Shahjahan Receives the Persian Ambassador, Muhammad Ali Beg (Plate 4.12) provides an idea about the court life of Emperor Shahjahan. A large number of floral printed jama was noticed in this
painting. The Persian ambassador was presented with a gold brocade robe of honor, a jewel studded crown, a bejeweled turban ornament and a valuable jewel studded dagger.

*The Delivery of Presents for Prince Dara Shikoh’s Wedding* (Plate 4.13) depicts the preparation for the wedding of Prince Dara Shikoh with his cousin Nadira Banu Begam. The elaborate gifts were sent to the home of bride’s mother, which include two lacks of rupees, one lacks in cash and one lacks in goods, half of which were precious gems and the other half fine textiles were taken from the royal treasury. The court costume during the reign of Emperor ShahJahan can be identified from the Pages of *Padashnama*.

*A Closer View of the Weighing of ShahJahan on His Forty Second Lunar Birthdays* (Plate 4.14) depicts the elaborate court costume. Here the courtesan was seen in well decorated *pataka*, stripped *paisamas*, and a colorful turban. (Beach and Koch: 1997)

During the reign of Aurangzeb, simplicity of costume is noticed. He foreboded the use of silk in court. (Plate 4.15) depicts Emperor Aurangzeb in his old age at the *Jharokha*, offering his prayer. He wears a white outfit with a simple gold border. *The Darbar of the Emperor Aurangzeb* (Plate 4.16) shows the emperor in the early part of his reign surrounded by family members and courtiers, including his third son Sultan A`zam and his grandson Shayistah Khan who was the nephew of Aurangzeb grandmother Nurjahan. The richness of costumes was depicted through this painting. This illustration also depicts the long full sleeved *jama* which
was popular during the reign of Aurangzeb. The emperor had worn full sleeved green coloured *jama* along with a floral printed half sleeves *farji* type coat.

Another painting titled *Emperor Aurangzeb with a Courtier* (Plate 4.17) depicts both the emperor and the nobleman in white *jamas* embroidered or printed with subtle *butis*. *Patkas* are more densely patterned with floral motifs.

**4.4 Various Types of Costume during the Period of Six Mughal:**

The amalgamation of Persian and Indigenous element became a major characteristic of court costume of Mughal dynasty. Cloths represent the culture of the region. Attires have the power to reveal the incredible aspect of a dynasty. Here is the example of the some of the garment which was used during the early phase of Mughal dynasty.

**4.4.1 Shawl:**

The Mughal had their own way of encouraging the art and craft industry. Akbar had a deep love towards the Kashmiri shawls and he took keen interest to develop this industry. He promoted the "*tus*" shawl, was well known for the lightness, warmth and softness. Usually in Kashmir, shawls were made in natural colour but Akbar had developed the technique of dyeing this shawl in various colours. To get the bright colour silk fabric had to be partially bleached before dying. He had grant attention towards the development of various craft (Mittal:2011).

In 1544 Shah Thamap I, king of Iran, issued an edict regarding the
supplies of shawl provided to the exiled Emperor Humayun. It suggests that the trading of shawl from India to Iran was prevailed in those days. The Kashmiri shawl gained a royal status and became a symbol of luxurious textile.

The shawl industry gets sufficient importance, which is reflected in public policy. The first army was sent by Emperor Akbar to Kashmir. The commandants make a treaty with the Kashmiris. As a result the Kashmir would enjoy a tributary status to the Mughal empire, which was to benefit from certain important product including shawl (Irwine: 1973). Abul Fazl mentioned in Ain-i-Akbari regarding the shawl that “His majesty encourages in every possible way, the manufacture of shawl in Kashmir”. The emperor was intrigued by what Abul Fazl calls “tuş” shawls which are made of the wool of an animal. Akbar set various stories by these shawls. He gave a new name for them: ‘param-naram’ roughly translatable as ‘supremely soft’. He also made some changes regarding the dyeing (Fazl: 1977). The natural colour means the original colours of wool, which include black, white and red. Sometimes the colour is pure white. Pasham shows a range of mid browns. Now the question arise what is the difference between ‘pasham’ and ‘tuş’. Is it identities the same meaning in the history of shawl industry during the Mughal dynasty? Bernier used this term ‘touz’ for the material of shawls and says it comes ‘from the breast of a species of wild goat’ from Tibet. Tus (Toosh) is from the chiru or Tibetan antelope and pasham is from some of the domesticated breeds of goat of Inner Asia (Crill: 2006). The presentation of the khilat, ‘robe of honor’ by a ruler to his courtiers and others as a mark of favor was an ancient practice.
dating back at 14\textsuperscript{th} century from the time of Tughlaq dynasty. It was the Akbar who had introduced shawl as a regular part of the presentation. For example, the shawl which was occasionally presented to the official was embroidered in gold. (Plate 4.18) depicts the Kashmiri shawl was a part of ceremonial presentation made by ambassadors to ruler.

\textit{Ain-i-Akbari} describes a chapter on shawl goods. His majesty introduces one important innovation into the weaving of all varieties. He ordered to waver in longer length. A large number of miniature paintings describe the depiction of wearing shawl. An illustrated page from \textit{Akbarnama} (Plate 4.19) provides a group of courtiers waits anxiously for news of the emperor who is ill. The unpatterned coloured shoulder mantels worn by several of them might well be \textit{pashmina} from Kashmir.

The memories of Jahangir, have gave a vital idea about the presentation of robe of honor. There were at least 20 references to the presentation of shawl, as a personal mark of honor from the emperor to the favored courtiers, or sometimes to \textit{fakirs} or other holy men for their spiritual excellence. Some of the time, the shawl was presented as a token of forgiveness to a noble who had been guilty of many offences against him. Most of the shoulder-mantles shown in the miniature paintings from the time of Akbar and his successor was in plain colour, whether single or double sided. Sometimes they have simple horizontal lines along the ends. Several Mughal painting also depicts the uses of shawl to women. It was a unisex garment used by both men and women. Another paintings provide the vital idea about the uses of shawl was the \textit{Portrait of Muhammad Raza Kashmiri} (Plate 4.20) painted by one of Jahangir`s most
talented court artists Bichitr. A finely draped shawl is depicted in this portrait.

Another Portrait of Mughal General Mir Jumla (Plate 4.21) from 17th century provides a double faced, indigo and green coloured shawl. The indigo surface having in border and pallava designs. (Plate 4.22) depicts the fascinating shoulder mantle worn by a Petitioner at the Court of Aurangzeb, perhaps around 1700, is double sided, but unlike the shawl worn by Mir Jumla. It is decorated on both sides with contrast colour pallavs and borders, again in different colour. This suggests the possibility that pairs of shawls might be woven, the same design in different colour combinations and then stitched back to back.

There is some evidence of Mughal shawls found from the collection of Bharat kala Bhavan, Varanasi. These shawls became the major source of study to understand the patterns, colour combination and weaving technique of Kashmiri shawl which has began its journey during the period of Mughal dynasty. The earliest example of this group is a plain cream colored shawl with narrow woven borders and a pallava. The shawl has narrow floral borders on all sides. Both the pallava have a single row of poppy flower plant motif. The plant constitutes a four-petal flower which is commonly known as single poppy two buds and leaves. The petals are in red and saffron, leaves are in green colour. The each pallava consists of twenty one motifs, guarded by a narrow floral border (Plate 4.23).

Another shawl depicts a large flower at the top slightly turned towards the left. Decorative flower plant leaves are also highly stylized. Red colour is
used for the flowers but saffron yellow, deep green, black, pink and white
are used for the plant motif (Plate 4.24).

4.4.2 Sashes:

The uses of belt at the waist in associated with Central Asian fashions.
From the time of Akbar a clear references of pataka or sashes has been
noticed. It became a part of royal dress. The earlier portrait of Akbar
period depicts Mir Musawwir hold in his hand the long and humble petition
in Persia. He wears at his waist a simple pataka (Plate 4.25). The root is
loose but graphically rendered, the loop that is suspended from it is again
very clearly articulated. The characteristic of pataka has changed in the
middle of Akbar period. It has become more ornamental (Beach and Koch:
There were various type of pataka prevailed in the Akbar court. It reaches
down to the knees. The patterning appears to be more complex, the
emphasis was given in the geometric designs and zigzag design. Another
pataka is noticed, wore by the Emperor Akbar in the episode of the
Punishment Melted out to Adham Khan from the imperial copy of
Akbarnama (Plate 4.26). This painting depicts the Emperor Akbar in
indigenous garment. He emerged from the inner chambers, hearing the
commotion caused by the rebel’s act of aggression. Here he wears not
only the jama but also a Hindu-style of dhoti covering his lower limbs, the
torso is bare except for a wrap, but under the wrap one can see a pataka
tied at the waist ends hanging in front. The pataka worn along with dhoti is
very common in the early sculptures and pre-Mughal paintings.
There are two other developments as far as the *pataka* is concerned. One is the gold brocaded *pataka*, the emperors himself is seen wearing a much shorter, additional *pataka*, to support the back not for adding to the adornment around his waist. These types of short *pataka* seem to belong to emperor alone. And the second one is plain white material, just a little shorter in length than the principal *pataka*. The double *pataka*, a plain white one in addition to the ornamental gold brocaded appears with remarkable consistency till the reign of Jahangir. One of the painting by Manohar which depicts the two versions, where the old Emperor Akbar is seen seated under a canopy in conversation with Mirza Aziz Koka, the emperors wears his own style of *pataka*, a very short thick one in addition to the longer decorative one (Plate 4.27). The painting from the period of Jahangir and Shahjahan provides a vital idea about the Mughal *pataka*. At the Jahangir court two different styles can be seen. The silk *pataka* brocaded with gold, threads, worn too little below the knees, full and modestly broad, with a pattern of generally vertically placed floral scrolls.

Abul Hasan paintings *Jahangir Embracing Shah Abbas of Persia* (Plate 4.28) depicts the two monarchs standing on the globe, Jahangir wears the long gold brocaded *pataka* in conjunction with a short one, much like the one worn by the old Akbar depicted in the paintings of Manohar. The paintings depicted in the *Padashahnama* provides various range of patterns on the *pataka*, like the gold grounds with scrolling vines, floral sprigs placed within fine lattice work, single flowers rising in the vertical rows, broad colorful stripes in alternating colors. There are *patakas* tied under bejeweled belts, hold firmly in place with ornamental leather belts,
fastened with knots, passed through folds. The major characteristic of the *pataka* during the reign was divided in flowering plants in the end panels worn shorter, the ends hanging in front but ending well above the knees (Goswamy:2008).

The common features of all the *patakas* are the two free hanging ends with pattern concentrated at each end. In a brief survey of miniatures of the Mughal period, one can notice that, the *sashes* worn during the period of Jahangir seem to have been patterned with motifs in geometric arrangements. Those patterned with growing flowering plants in naturalistic arrangement seem to appear during the reign of Aurungzeb (Plate 4.29).

4.4.3 *Jama*:

In Persian, the word *jama* means a garment, robe, or coat. *Jama* regards as a garment of which the breast part fits rather tightly around the body, the waist seam tends to be slightly high, the length comes at least down to the knee and the skirt is flared. With the coming of Mughal a new era began in the field of Indian textile and costume. The reign of Babur is not especially rich in this respect. *Prince in Persian Costume Reading Album Leaf* (Plate 4.30) depicts the Emperor Babur in Persian costume. The general richness of textiles was found from the period of Humayun, which can be noticed from the memories of Gulbadan Begum. *Humayun in a Tent* (Plate 4.31) depicts the Emperor Humayun was sitting in a tent along with his courtiers. This painting gave an idea about the stylization during the reign of Emperor Humayun (Fig 4.1).
It is also clear that the *jama* is essentially an outer garment for formal wear. Mughal and Rajput paintings show it as tied at the side, just below the armpit either at the right or at the left. The *chakdar jama* is the one with hanging, pointed ends of the kind that one sees in many a Mughal painting. The *chakdar jama* is a creation of the Akbar period, due to the adoption by Akbar and his court it gains popularity in the early sixteenth and seventeenth Century. Hindu *chakdarjama* fastened on the left hand side of the body (Fig 4.2) and the *jama* worn by the Muslim courtier fastened it on the right (Fig 4.3).

A conical *jama* was found from the reign of Emperor Akbar (Fig 4.4 and Plates 4.32). The costume had three verities of *jama*. The first type was that type of garment which reached below the knee, the other had pointed ends. Sometimes these points become very sharp and elongated, reaching almost to the anklets. Other type was long enough to cover almost the whole of the trousers. The evidence of striped *jama* was found from the pages of *Padashnama*. The stripped *jama* were usually popular during the reign of Emperor Jahangir as well as with the plain formal cut *jama* (Fig 4.5 and Fig 4.6). Highly decorated *jama* was found from the reign of Shahjahan (Plate 4.7). (Goswamy: 1999).

**4.4.4 Paijama and Pataka :**

*Paijamas* are worn along with *jamas*. This *paijamas* are in flat colour. But a certain changes were noticed in the stylization of *paijamas*. For example, floral printed *paijamas* were noticed in the period of Emperor Jahangir as well as stripped *paijamas* were also noticed (Fig 4.8 and Fig
4.9. Heavily decorated *pajama* were found from the reign of Shahjahan. These types of *pajamas* were worn along with the transferring type of *jamas* (Fig 4.10).

*Pataka* were the waistband which was also used along with *jamas*. There was a large variation of *pataks* found from the period of six Mughal. For example, *pataka* during the period of Babur was in short length and with a simple design (Fig 4.11) in comparison to the waistband belong from the period of Humayun, (Fig 4.12). A geometric pattern was found in the *patakas* of Akbar (Fig 4.13). An extremely developed *pataka* was noticed in the period of Jahangir (Fig 4.14). A well decorated but simpler in design was noticed in the reign of Shahjahan (Fig 4.15). The floral pattern was prominent in the *patakas* of Emperor Aurangzeb (Fig 4.16).

4.4.5 Jackets (*Sadri, Farji and Nadira*):

It is clear that the word *sadri*, perhaps the most popular name under which a waist coat or jacket of the Islamic or Indo Islamic kind is known. It relates to the upper part of the human breast. *Sadri* means a sleeveless jacket worn over a shirt or *kurta* by both men and women. *Farji* is a kind of long over garment without sleeves or very short sleeves. Open in front and worn like a coat over a *jama* or *angarakha* seen occasionally in Mughal paintings. Sometimes it is seen with a fur collar (Fig 4.17). Emperor Jahangir introduced a coat, which was known as *Nadiri*. (Fig 4.18 Plates 4.33).
4.4.6 Turban:

Sir Thomas Reo has described about the turban of Jahangir with plume of heron’s feathers in one side and the other side is decorated with ruby, and diamond. It is easy to identify the headgears of Babur and Humayun, the first two rulers of the Mughal dynasty of India. The former’s turban is little full like that of the Turks, with a projecting of kulah in the centre and the latter chagatai style taj with deep slits and a tall pointed centre.

Abraham Early has mentioned about the Humayun cup in his book “Emperors of Peacock Throne”. It was the description about the occasion when the king of Persia first meets with Humayun during his exile. It was the robe of honor sent to him by Shah, the king of Persia. But being a Sunni, Humayun omitted to wear the cap sent along with the dress, and jewellery. Shah Tahmasp of Persia had noted the omission and demanded “You must put on the Persian Cap”, and Humayun, in no position to object, amiably replied “A taj is an emblem of greatness, I will with pleasure to wear it”. The Shah then with his own hands place the cap on Humayun’s head (Early: 2007). Akbar’s had a flat turban (Fig 4.19). Jahangir had a little loose (Fig 4.20) and Shahjahan’s much tighter and sloping towards the back (Fig 4.21) with a cross band herding it together and so on. (Fig 4.22) depicts the turban of Emperor Aurangzeb.

4.5 Representation of Motifs:

Muslims respected the Holy Quran above everything else and Muslims artist of Turkey and Iran dedicated their whole life to the service of decorating the holy scripture of the Quran. In Islam, it is a sin for man to
make the picture or statue of a living creature. It was a common belief that on the Day of Judgment these artist would be challenged by the angel with the word, “You have made a figure, give it a life if you can” (Goswami:2011).

The animal motifs however took some time to enter into Islamic decorative scheme in India. A deep rooted popular belief was that the depiction of living life was prohibited in Islam. The early Turkish rulers of India generally respected this sentiment on Islamic decoration. The early period of India was therefore purely ornamented, confined to conventional arabesque, interlaced geometrical pattern, and calligraphic inscriptions sometimes with trees and flowers in which there was no living spirit. The motif was taken from various sources. Babur came from a part of Central Asia. Like the India, Central Asia did not have the variety of flora and fauna. So, he was very much fascinated by the amazing natural surroundings of India. The Baburnama describe about the white jasmine which he found larger and more strongly scanted than the yasman flower of Ferghana. He has described about the good looking plantain tree and how it produce banana, the mango fruits, the different varieties of palms and orange, jackfruit and many other. It is clear from that description that Babur had a deep love for nature and in the later period the representation of various floras was found from the architecture made during the reign of Babur. For example, Char-Bagh or four quartered plan with paved paths, with ornamental features like shrubs, and flowers, and sprays of rosy almond or silvery flowering plum trees were noticed. He was drawn to the natural world, his observations and descriptions of plant are far more
detailed and original than his comments on architecture (Goswami: 2011).

As like as the Mughal architecture, the depiction of flora and fauna was found from various textile during the region of Mughal emperor. The reference of Mughal fabric available from the various museums showcases the representation of flora, which was used intensively and became the prime source of inspiration for imperial artist. Here it can be mentioned that the word tulip was derived from ‘tulbend’ meaning a turban to which the shape of the flower was linked. Tulip was described as long narrow petals with tips as sharp as needles and these motifs were available in textiles, architecture and ceramic as well as within the miniature paintings and album.

The love for nature was continued in the region of Akbar as well as Jahangir. Akbar was not a mere romantic who sought only the picturesque in flora. Nature appealed to him for its grace and delicacy. According to Abul Fazl, Akbar looked upon fruits as one of the greatest gift of creator and paid so much attention to fruit growing, the horticulturists of Iran and Turan had settled in Agra. Besides this, a department was maintained with great attention for the animal. Akbar kept one hundred and one selected elephants for his personal use. He had a love for horses. For the dignity of the court, he ordered camel-fights. Among the birds hawks were the emperor’s favorite and used them for hunting purpose. The depiction of animal motif was found from a goat coat during the region of Akbar’s period as well as the reign of Jahangir, Mughal monarchy had taken deep roots in the soil of India. Under the Jahangir a special branch of miniature painting dealing with flora and fauna motifs had reached its zenith. The
animal and plant studies made by Jahangir’s artists constitute a unique chapter in the history of Indian art.

The evidence of animal motifs like tiger, birds winged insects are depicted in a *Riding Coat* from the court of Jahangir (Plate 4.33). Besides this fragment animal carpet was found from late 16 to early 17th century which gave an idea that animal were widely used (Plate 4.34).

One of beautiful flower study during the reign of Shahjahan was the blue lilies. The plant with its two open flowers and the closed bud is portrayed realistically in a conventional background just like the manner of red tulip of Mansur. These motifs were used extensively in various fabrics in Mughal dynasty. Besides the representation of motifs in various costumes like *angarakhas, ghagras, patkas, pajamas*, and the decorative items like rag, tent panel, carpet, a large number of floral motifs were found from the Mughal *patakas*.

In 1665 during the reign of Aurangzeb, an imperial order banned the making of the birds, animals and figures which had been made for children on festival days. According to orthodox Muslim tradition, the making of such things usurps the pre-rogativ of God. It seems likely that this was the time when he also shut down the painting ateliers and turned against music and poetry. Later he also forbade the use of gold cloth. A particularly rich dagger, with a fine watered steel blade and a hilt of grape fade set with rubies, emeralds and diamonds can be seen in painted form at the reign of Aurangzeb. Besides this a rug was found from his reign with the repetition of floral motifs.
The love of nature was a grand imperial heritage among the Mughal. The unusual picturesque and the gracefulness of nature, whether in flora and fauna, invariably aroused the admiration and emotions of the rulers. Which inspire them to discover a sense of joy in art. The amalgamation of Persians and indigenous motifs were noticed. Here the reference can be drawn from the motifs found at Fatehpur Sikri. The various representations of motifs like, chakra, padma, purnakalasha, swastika were noticed (Goswami: 2011).

4.6 Representation of Design:

All the motifs found from the various painting and fabric of Mughal dynasty reveals that, a well developed designing and wearing technique was there in Mughal dynasty. Among the various motifs, it is the flora which finds an extraordinary place in the decoration of textile in Mughal period. This fabric was further used for the purpose of making various costumes like angarakhas, patkas, pajamas, dhotis, pagris, bedcovers, carpets etc. The designs were transferred to fabric by using various methods. For example, weaving and printing. The wearing process reached its zenith during the Mughal period. All the fabrics found from this period revels that every piece of fabric was woven with a great attention and for particular items. For example, shawls had a decorated ends with floral strips. The treatment of the design was very naturalistic and simple. For example, like one flower, two buds and the couple of leaves formed the whole pattern.

The other technique of transforming design into fabric was printing. The printed fabric was highly appreciated by the European travelers due to
their colour scheme. In that time, Indian printer used to blend dyes with a mordant dyes which resulted in fugitive glow colour. Most of this design had a relation with the western adoption of the Chinese decoration. The Indian craftsman also put their ideas into the design, which was deeply influenced by Persian art. As a result the design was even more fanciful, which obviously increase the demand for Indian fabric in the European market (Mittal: 2011). Here are some of the designs found from the various textile items of Mughal dynasty.

1. *Buti* designs of *pataka*, Mughal. (Fig 4.24)
2. *Pataka buti*, Mughal. (Fig 4.25)
3. *Pataka buti*, Mughal. (Fig 4.26)
4. *Gulab phul buti* of *angarakha*, Mughal (Fig 4.27)
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6. *Buti* of *angarakha*, Mughal. (Fig 4.29)
7. *Buti* of *jama*, Mughal. (Fig 4.30)
8. *Buti* of *jama*, Mughal. (Fig 4.31)
9. *Buti* of *Pataka*, Mughal. (Fig 4.32)
10. *Pataka buti*, Mughal. (Fig 4.33)

**4.7 Representation of Colour:**

Abul Fazl’s, *Ain-i-Akbari* describe the uses of colour in the imperial court. White and black are treated as an origin of all colour. They are looked upon as extremes and as the component part of the other colours. In
cloths, Akbar encouraged the *chokidar kurta* with six pointed lapel ends below the gown like cloak in various colour like yellow, orange near purple. This might have adopted from Rajasthan. During the reign of Jahangir it was the pastel shade which used more. For example, the *churidar pajama* was seen in soft green silk. The *sashes* was a kind of a garment with gold cloth and pastel shade flower. Shahjahan`s period is known for the use of rich and colorful costumes. He was an expert of brocades and jewellery and had established various workshops near Chandi Chowk in Delhi, when he built the Red Fort in Shahjehanabad.

The costumes stored in the imperial wardrobe are arranged according to the days, month and years, and also their entries according to their colour, price and weight. They put the lighter stuff higher in rank and if some pieces have same weight, they arrange them according to the colour. Here the order of colour is given below: *tus, safidalcha, ruby-colour, golden, orange, brass coloured, crimson, grass green, cotton flower coloured, etc* are being used by the imperial court. The imperial wardrobes are flooded with the above mentioned colour as mentioned by Abul Fazl (Fazl: 1977).

Printing, painting and dyeing was traditionally done with natural vegetable dyes from the earth, plant and minerals. The rich burgundy, gold, mustard and indigo tones of the Indian colour palette was flooded with the new range of colour of Persian preference like pistachio green and its variants derived from pomegranate and the deep and vibrant yellow tones are rendered by the exorbitantly priced saffron (Kumar:2006).
4.8 Conclusion

In conclusion it can be said that Mughal had brought a new horizon in the field of costume and textile in India. This dynasty not only played a vital role for the development of costume but also dance music, painting, architecture etc. They maintained a close link with Persia. The amalgamation between Indian and Persian element brought a magnificent change in the development of textiles industry in India. The Emperor Babur was belonging from the land of cooler climate. The garment which was pleasant in the cooler climate was totally unpleasant in Indian climate. The major development of costume had noticed with the reign of Emperor Akbar. He introduced the *chakdarjama* in his court. He restyled this garment by removing the slits, rounding the hemline of by increasing the fullness of the skirt.

Akbar relatively loved simple attire. He also introduced a new trend of wearing shawl. *Doshala*, two shoulder mantles stitched back to back so that the wrong side of the fabric is hidden become popular during his reign. The Emperor Jahangir also had a deep love to design his cloth. He had introduced a coat which has known as *Nadiri*. The length of this coat is below the thigh. The *Indian coat or angarakha* become the further development in the field of costume during the reign of Shahjahan. The trousers were usually striped. The reign of Aurangzeb was known for the simplicity of costume. He had banned the use of silk garments in his court life.

They have set up various *karkhanas* in various places of India like Agra,
Lahore and Fatehpur Sikri. According to the taste of the emperor the designs of the costume varied. The traditions of unstitched Indian garment were replaced by the stitched garment of Central Asian origin by the seventh century. *James, choghas* and *angarakhas* remained the height of fashions along with accessories like turban, *pataka, juti* etc. They have contributed tremendously in the development of textile industry in India. The *zamdani* fabric is closely associated with Mughal, besides this the *chakirka* work, *zordosi* work, glittering brocades were highly in fashion in Mughal court till 1668. The shawl industry was developed during the period of Mughal. The *pashmina* shawl became one of the symbols of Mughal aristocracy. They have maintained an export relationship of foreign countries. The Mughal have encouraged the art of craft in their own way. Textiles became a passion for the Mughal emperor. The *sashes* or (waistband) robes and other textile item were used for gift purposes during the period of Akbar. The representations of motifs with geometric arrangement were found from the *sashes* during the reign of Jahangir. The motifs with flowering plant in naturalistic arrangement were found during the reign of Sahajahan. The amalgamation of Persian and indigenous element was noticed in the representation of various motifs and designs. The Mughal led to the innovation of newer motifs which was modified to Indian taste. The artistic tradition of the Mughal style remained as a vital force in the textile craft of India.
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