6.1 Summery

The chapter I of the thesis deals with the introduction to the topic and also includes statement of problem, objective, data methodology, limitation, scope and survey of literature. The chapter gave an idea about the historical analysis of costume and jewellery in Indian art. The importance of costume and jewellery in relation to human society is studied in this chapter. The concept of self beautification has taken into a special consideration in this chapter. Significant changes were taken place in matter of style, technique, and motifs. In addition, this chapter also highlights the basic objective of the study which aimed in to discover the various transitional phase of costume and jewellery. The various style, motifs and the aesthetic value became a major source of the study. The review of literature which is part of chapter one is divided into three parts, the first part deals with the literature related to the costume and jewellery of Indian art. The second part focused on the literature related to the costume and jewellery of Mughal period and the third section deals with a few studies which are relevant to the present study. The chapter then spells out the methodology adopted for conducting this research study.

The chapter II highlights on the evolution process of clothing traced in the early Indian art. The evidence clearly reveals that the unstitched garment like antariya and uttariya was the major garments in Indian art. This
garments does not need any stitching but considered as a graceful one. This garments had a religious influence upon the life of Indian peoples. For example, the story of Mahabharata and Ramayana provides various example of the importance of clothing. The religion has always laid great emphasis on the spiritual path to attain God. In Krishna Leela, when Lord Krishna stole the costumes of gopis or cowherds, it must be interpreted in spiritual light. The Indian miniaturists have depicts the pond as the symbol of earthly world of attachment. The gopis represent as human beings who want to reach out for God without hiding anything from him. Here the costumes are supposed to be the sins which the gopis are worn to hide or cover-up. The depictions of this indigenous garment were found in every phase of Indian art.

The natural tendencies of human mind towards the artwork were also analyzed in this chapter. This chapter provides a vital idea about the concept of the decoration of the human body in Fine arts. The role of human emotion and their representation in colour is also examined in this chapter. The emphasis was given on the importance of magic and believes upon the drapering. Like the Hinduism, the Jainism also believed that the body is a gift of God to protect soul. That is the reason the cleanness of body and decorating the body with cloth and ornaments play a great role in Indian art. The changing trend of costume along with the wearing style was studied in this chapter. The way of draping in various styles became a prime characteristic of these unstitched indigenous garments. The evidence found from Indus Valley gave an idea about the clothing style of that period. A Bust of Bearded Priest shows a shawl
draped over the left shoulder and the right arm. This chapter gave an idea about the changing scenario of costume in various period of Indian art in terms of wearing style, foreign influence and aesthetic appeal. There was the representation of costume in realistic manner, found from the various large size sculpture of 2nd century B.C. The references can be drawn from the Yaksha figure from Parkham, now in Mathura Museum and Yakshini figure from Besangarh, in the Indian Museum and the graceful magnificent Yakshi figure from Didarganj now in Patna Museums. These figures have remarkable significance for the stylistic representation of costume and jewellery. For example, Parkham figure, the dhoti like lower garments wound round just below the waist. The lower garments are decorated with pataka, which is a narrow band of embroidered cloth. It is use full for decoration as well as to cover the gap between two legs. The wearing style of dhoti gave a vital idea about the kachcha style, where the ends of the cloth is passed through the legs and tucked in at the back. On the upper part of the body there is a representation of an ornamental scarf, which is displayed like a garland on the chest. Another example of female costume during the Mauryan period found from sculpture of Didarganj, near Patna. This figure is one of the best examples of ancient Indian art and treated as a landmark of in the field of female costume. The stylistic depiction of Didarganj Yakshi has become the idol of Indian feminine beauty for its sensuous representation. It was a highly polished female figure of flywhisk in chunar sand stone. She wraps the cloths round the waist lower down the navel, and skillfully creates the two frontal ends to produce folds. The delightful folding of the drapery, specially the uses of
*pataka*, for example, one half of the *pataka* is allowed to hang straight, and other half seems to lifted up and tucked in again to from a knee length loop. Although the indigenous garments like *antariya, uttariya, kayaband* was used in various purposes. The evidence found from the Sanchi and Bharuta stupa gave an idea about the various changing styles of wearing the *antariya*. For example, elephant trunk or *hattisondaka* style, fish tail or *maccha valaka*, the palm leaf style etc are prominent. The *kamarband* was tied in various knots such as drum Knot, water serpent knot etc. The development of sewn garment was the other feature of this chapter. The evidence found from the various sculptural of Kushan period provides a vital idea use of sewn garment. This period was considered as one of the most important period regarding the development of costume. Kushana ruled across Northern and Central India from 130 BC to AD185. Before them the Gandhara, Taxshila, and Kabul Valley was ruled by Bactrian Greeks and Sakas ruled Mathura, Malwa and Kathiawar Peninsula. The costumes of foreigners were accepted in royal court with slight modification. Kushan rulers were depicted in long padded coat, loose fitting trousers and riding boots. Gupta rulers also wore stitched garments. The stitched garment had gain a royal status during this period. The Gupta rulers have been shown in calf length tunics and loose trousers. A part from stitched garment the indigenous costume like *antariya, uttariya*, and *kamarband* were found in the paintings of Ajanta cave. The heavy materials were transferred by the lighter and transparent textures along with the depiction of colourful flora and fauna.
The chapter III of this thesis is concentrated on the development of jewellery in Indian art. The emphasis was given in the adornment of human body. The role of ornamentation and its importance in Fine arts has taken a special consideration. The evidence of jewellery was found from the various periods of Indian art and the aesthetic aspects of the jewellery were studied carefully. The emphasis was given on motif, and foreign influence. The study was specially focused on the trends of jewellery in Indian art from the period of Indus Valley to Gupta period. In every phase of Indian art there was a depiction of jewellery. The journey of jewellery starts from Indus Valley to Mauryan, Sungas, Satavahana, Kushana, and Gupta. After studying all the evidence, it was found that, jewellery carries a significant meaning in every phase of Indian art. Various types of ornament were found. The depiction of jewellery was found from head to anklet. Their necks are adorned with a profusion of chokers, chains, pearl strands. This chapter gave a vital idea about the jewellery found from various period of Indian art. For example, a large number of beaded ornaments were found from Indus Civilization. Besides this a huge number of jewellery like earrings, rings, bracelets and anklets in gold and silver were common for the people of Indus Valley. Most of the feminine figure from Mauryan period depicts the use of strings of bead necklaces and striking hip girdle comprising strands of beads held together with oval shaped plaque and decorative clasps. Rounded armlets designed with geometric pattern are found from Mauryan period. The female figures of Sunga period are famous for their heavy headdress, decorated necklace, bangles and girdle. They like to make luxuries hair
into buns of various kinds. They used ornamental pins, jewelled nets and bands studded with pearls and other gems.

The jewellery of the Kushan period is represented from the sculpture of Gandhara reign. Bodhisattvas were found in adorned with elaborate jewellery. He is depicted with turban or headdress decorated with pearls, including earrings, matching arm bands and collar necklace. The jewellery found at Taxila is Greco Roman or influenced by Scythian or Persian source. The uses of gold, silver, and *tamra* were continued during this period along with other *ratna* and jewels.

With the rise of Gupta dynasty there was a huge boom in the field of Indian art and craft. Chandragupta I was the founder of Gupta dynasty. During the Gupta period jeweler’s art attained a status of artistic endeavor and elegance. The jewels and beads were used aesthetically in various ornaments. The ornaments for men and women were prepared with a new delicacy of beaten work, filigree work and twisted wire which was skillfully combined with jewels, particularly pearls.

Chapter IV is focused on the costume of six Mughal. The comparative study was conducted among the reign of six Mughal from Babur to Aurangzeb. A brief study was conducted about the development of art and culture especially in the field of costume and attire. The emphasis was given in the development of textile industry during the period of six Mughal. The study was focused in the development of motifs, colours and design, during these periods. According to the taste of every emperor the design of the costume had changed. The reference of costume was found
from the Mughal court like nimcha, jama, yaktahi jama, charqab, postin, shawl, pataka and turban. There was a strong Persian influence upon the court costume of Mughal. As the Mughal belonged from Persia, they had developed a deep artistic sense towards the art, cultural and literature of Persia. As a result an amalgamation of Persian and indigenous elements was noticed not only in the field of costume but also in every sphere of art and culture. The major feature of this chapter is the highly developed style of costume which has occurred during this period according to the personal taste and choice of the emperor. For example, Babur was belonged from Turkestan. Most of the garment like chafan (a long coat), and the postin in (a sheepskin coat) were comfortable for the nomadic life style for the colder Northern regions but totally uncomfortable for the Indian summers. To suit the Indian climate he had developed his own costumes styles, which were found from Baburama. The reference of nimcha, something like a short tunic, a jama, a garment with a lining, and a yaktahi jama, one without a lining, char- gab, a gold embroidered garment, a girdle or belt were found. The similar things were noticed in during the period of Humayun and Akbar.

The secular state of mind of Akbar was noticed when he created a new vocabulary for clothing by changing the names of garments in common usage of 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, the burqa and hijib (over garment covering the body and face) were named chhitragupta, Sanskrit for means, 'that which hides the face,' the shawl became the paramnaram,
which means extremely soft. Jahangir’s taste for flora and fauna is depicted through the motifs found from various costume. Here the reference can be drawn of a riding coat, from the court of Jahangir, which is embroidered with the repeating pattern of tiger and other animals, birds, insects setting in the rocky landscape. Paintings from *Hamzanama*, *Tutinama*, and *Akabarnama* depicts the *jama*, full sleeved and short in length, falling slightly above the knees and with four pointed ends, popularly known as *chakdar jama*. Usually *jama* was worn with loose trousers and turban in a particular style during the Akbar’s reign. The *jama* becomes longer during Jahangir’s reign, reaching almost up to the knees with a straight, circular hem. During Shah Jahan’s reign the *jama* reached below the knees, with the elegant, long and floral patterned *pataka*. By the 18th century the time of the later Mughal and provincial court the *jama* reached up to the anklets.

After studying this chapter, the development of textile industry also came into light. The *karkhanas* were set up in Lahore, Agra, Fatehpur, Ahmadabad and Gujarat. These *kharkanas* were set up to fulfill the need of the royalties and nobilities. All sort of expert like embroiders tailors, goldsmith, painter, turban makers were worked together. During the Mughal period Dacca become the centre for the production of fine muslin. Besides this the Mughal were famous for the development of *zordhosi* work, the embroidery done on velvet and satin and other material laying the gold threads over the material. It became the symbol of royalty, and display of wealth. The hand stitching garments were also available during this period. The fabric was further decorated with block printing and hand
printing, and ornamented with the technique of stamping with silver or gold leaf. The woven fabric was also used for making decorative accessories. These fabrics were usually soft and flexible used for kamarband or pataka.

The common feature of this pataka is the two free hanging ends with patterns concentrated at each end. The depiction of flowering plants in naturalistic arrangement appeared during the reign of ShahJahan and the reign Aurangzeb.

The chapter V highlights on the changing trends of jewelleries during the period of six Mughal. The study was focused on the development of jewellery industry in India during the reign of six Mughal. This chapter also highlights the fact related to Persian origin of the jewellery. The emphasis was given to study the importance of jewellery during the period of six Mughal. This journey of jewellery continued in Mughal period also. It has become a symbol of depicting the wealth and personal status. A large number of jewellery piece were found from the reign of six Mughal. Through the analysis of the evidence it was proved that the importance of jewellery was there in court life as well as among the Mughal women. The jewels of the Mughal women also reflected their status. The Mughal princes had six to eight sets of jewels. The goldsmiths were continuously busy with making of ornaments in the fort, the best and the most costly of their production were for the king’s person the queens and princes. The princes usually wore necklace of jewels like scarves on both shoulders, added to three strings of pearls on each side. They had three to five rows of pearls hanging from their neck. Upon the middle of the head was a cluster of pearls which hung down as far as the centre of the forehead.
with valuable ornaments of costly stone formed into the shape of the sun or moon or some star or at times imitating different flowers on the right side they had a little round ornament in which a small ruby was inserted between two pearls.

Women had a natural love for jewellery in all ages. The purpose of using jewellery is not to attract the attention of others but it becomes a statement of status also. In India also both Hindus and Muslims have given a religious significance to the uses of jewellery. The Mughal had a taste for fine things in life and their intellectual caliber and cultural outlook was expressed in the most refined taste. The Mughal provided the setting for a brilliant court and a vigorous cultural life. This dynasty produced the finest and most elegant life style. The Mughal dynasty had huge treasure of wealth and showcases a lavish lifestyle through the representation of costume and jewellery.

Chapter VI concludes the study with suggestion and scope for further research.

6.2 Conclusion:

The evidence traced from the various chapter, it was clear that the costume in Indian art had travelled through a long journey after crossing a different time period.

After an in depth study of every chapter, it was clear that importance of costume and jewellery cannot be denied from the prospective of Indian Art. The major findings of every chapter are as follows.
India was invaded by the various foreign invaders like Greeks, Sakas, Kusanas, Huns Sultanate, Lodies and Mughal. The amalgamation between indigenous and foreign culture influenced the scenario of costume in Indian art.

It has a religious aspect also. From the evidence, it was clear that, on various ceremonial occasions, there was a particular type of religious costume. Besides this the description of costume was found from the epic of Mahabharata, as well as Ramayana.

The evidence of costume also found from Vedic period. The garment consists of three pieces, which include lower garments, upper garments, and outer garments. The extensive use of wool, linen, cotton, and animal skin were found from Vedic period.

The use of costume was found from the various time period of Indian art. India was invaded by various foreign people from time to time. But the amalgamation of various foreign cultures influences the Indian garment, which was reflected through the art of India. The unstitched drape garment was found from Indus Civilization.

The antariya, uttariya and kayabandh were used in various stylistic ways. For example, the length of the antariya reached down to the anklet of Didarganj Yakshi, where as the length of the antariya reached the knee length in the Shalabhanjika figure of Sanchi stupa.

The depiction of costume was found from the stone sculpture of Mauryan and Sunga period. The costume consists of antariya, uttariya, and
But the wearing style has changed which was reflected from the various stone sculptures. The women tied the *antariya* in variety of styles.

The major aspect of costume of early Indian art was the wearing style. The evidence of motifs was not found from the draping garments. But the various mode of draping creates a special linier quality. The *antariya*, *uttariya* and *kamarband* were tied in various stylistic ways.

The use of stitched garments was found from the representation of attendants, hunters and military personnel. The stitched garments consist of shirt like garment resembling of a tunic.

The extensive use of costume was found in Kushan period. This consists of coat or tunic, loose or fitting trousers, boots and pointed cap. The influences of Bactrian Greeks were prominent in Gandhara reign, whereas the influence of indigenous school of Bharhut and Sanchi was higher in Mathura period. The representation of indigenous garment like *sari*, *kamarband* and *dupatta* was found from the art of Mathura reign.

The depictions of motifs were not found in this drape garment. Except the trefoil pattern, found from the representation of shawl in the Indus Valley. But the style of wearing *antariya* and *uttariya* definitely creates a linier quality. The draping of the unstitched garment in various way become the source of attraction in early Indian art.

It was the Kushan period the depiction of stitched garment reached its glory. The stitched garment continued in Gupta period along with the
indigenous garment like *antariya, uttariya* and *kayabandh*. But the stitched garment had gained a royal status in this period.

The evidence found from Gupta period depicts that the stitched garment became a part of royal attire. *Samudragupta* were found in wearing a tunic, trousers and a cap.

It has played a non verbal medium of communication and also carries a significant medium to identify the culture of a nation as well as a community. It helps to understand fashion trend of a society.

The depiction of costume in stitched form was reached its height in Gupta period. It became a part of royal attire. The use of indigenous garments continued. The major findings of Gupta period was that the early depiction of heavy fold was transformed in a lighter way.

Along with the cloth there was the depiction of jewellery in Indian art. Without it the concept of self beautification became in complete. It became a symbol of wealth carries a significant meaning through various way. It conveys a massage of personal taste, wealth, religious belief, as well as social status.

The importance of art cannot deny in Indian art. The representation of various jewellery was found from Indian art. The depiction of jewellery makes the Indian art more appealing. The extensive use of ornament becomes the major characteristic of Indian art.

In every phase of Indian art there was a depiction of jewellery. The journey of jewellery starts from Indus Civilization to Mauryan, Sungas, Kushans,
and Gupta period.

Ornaments were made of gold, silver, ivory, copper and bronze, shell, carnelian, steatite, agate, jasper, turquoise amethyst, terracotta, bone etc. Various excavation sites provide the extensive use of jewellery in Indus Valley. The jewellery was made of precious and semi precious stones. Bracelets, wristlets, girdles and anklets were found from this period. Men probably wore an embroidered \textit{sash}, \textit{pataka}, at the waist, forehead ornaments, long necklace, girdles and anklets.

The motifs and designs of ornament were drawn either from nature or sectarian symbols. Various motifs were found like the petals of a full blown lotus, animal motifs, such as the snout of a crocodile, the head of the lion and the coil of a serpent adorn the ornaments of the Satavahana period.

The jewellery found from the Textile had a Greco Roman influence. But the Mathura school continued with the indigenous jewellery with various motifs inspired by nature and animal. The use of precious stones with splendid shades on the glittering surface of the gold became the characteristic feature of Gupta jewellery.

This journey of attire continued in Mughal period. They had brought new changes in Indian art. The Mughal were from Persia and inspired by the various aspect of Persian life. The unstitched garments of earlier period were replaced by the stitched garments of Mughal.

According to the taste of every emperor the design of the costume had changed. The references of costume were found from the Mughal court
like nimcha, jama, yaktahi jama, charqab, postin, shawl, pataka and turban.

Babur and Humayun were represents in wearing chogas, coats, and caps. It appears that this costume were in fashion during Akbar’s period. The costume of Emperor Babur and Humayun were influenced by the Turkish and Mongol style.

Akbar had refashioned the court costume of his reign. He had renamed the costume in Sanskrit name. He also introduced a jama in his court. Which was fastened by the Hindus in the left armpit with tie cords and Muslim fastened the tie cords towards the right armpit.

The karkhans were set up to fulfill the royal need. The trainers were invited from Persia to train the Indian craft man. The shawl industry also reached its zenith during the period of Akbar.

The Emperor Jahangir had also introduced a waist coat named Nadiri. The representation of floral motifs was also found from this period. Nurjahan had introduced the embroidery art of chikankari.

During the reign of Shahjahan reign the jama reached below the knees, with elegant long and floral patterned pataka were noticed. The Emperor Aurangzeb was not as inclined towards art as his ancestors.

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 had also introduced the various motifs which were modified to Indian taste. The artistic tradition of the Mughal style remained as a vital force in the textile craft of India.

The jewellery produced in Mughal karkhans had a unique combination of various elements like gems, enamel, pigments and precious metals. The motifs were primarily of flowers plants, and animal’s forms.

They have introduced the art of enameling, as well as kundan. The inlaid technique was also popular during this period. The art of enameling reached the glory during the period of Shahjahan. The presentation of jewels was the custom of Mughal court.

Mughal women were fond of jewellery. The jewellery were own not only for the purpose of attracting the attention of others but also became the distinctive marks of status, rank and dignity.

The women wore a large number of jewellery in each and every part of the body, for example head, forehead, ears, neck, arms, waist and legs etc were decorated with jewelled ornaments.

6.3 Scope for further research:

After an in depth study it was clear that the costume and jewellery played a great role in Indian art. The study was concreted on the costume and jewellery prevailed during the period of six Mughal only. Within the limited period of time it was not possible to go through the all aspect of the six great Mughal. So there is an intense scope for further research is possible. An individual study can be conducted on the reign of each
There is a strong representation of motifs in Mughal art. A comparative study can be conducted on the representation of motifs in textile as well as the motifs found in Mughal architecture.

The Mughal had setup karkhanas in India. So, a research can be further take up on the establishment of Mughal karkhanas as well as on their production. A study can be conducted on Mughal shawl. Besides this there is huge scope to conduct a study on the Mughal miniature paintings.

The costume and jewellery becomes the centre of attraction for present generation. So a study can conduct on the influence of Mughal costume and jewellery in the contemporary fashion scenario. Besides this there is a huge scope to conduct an in depth study on the representation of costume and jewellery in Indian art. Various phases of Indian art can be taken separately. An interesting study can be conducted on the each piece of ornament like the bangles, earrings, girdle, anklets etc. and their importance to visualize the sensuality in Indian art.