CHAPTER – I

INTRODUCTION

1.1 Background:

There is a story which begins with a game of dice between Pandavas and Kuravas, two major branches of Mahabharata and the humiliation of queen Drupadi. This episode is well-known as Drupadi’s vastraharayana in Mahabharata. Due to the divine cloths of Krishna, Drupadi was able to protect herself from the shameful incidents of Kuru dynasty. So it can be clearly understood that the function of cloths or vastra is not only to protect one’s body but also it is related to a person’s social status, prestige and dignity. Small piece of cloths became a part of human being from the moment of birth till to the end of the life.

Here the question arises how the concept of costume and jewellery came into existence or how the concept of beautification developed and overall how the human mind accustomed with the aesthetic of decorative art. So far as the matter of history, it is found that, the evolution of human life and the history of evolution of costume or vastra go parallel to each other. When highly sophisticated human mind lived his foot print in the surface of planet Mars, then also his basic needs remains same as it was there with cave people. Food, clothes and shelter are the primary necessary for the survival of human life. The first man must have used vegetable bark and animal skin as a substitute of cloths to protect him from natural calamities.
He must have associated with his primitive garment with some sorts of magical identification just like his paintings in the surface of cave walls. For example, the paintings of Altamira cave in Spain gives a picture of early life in those far off days. With the passage of time when human mind develops his needs, his surroundings also changed. The Man now converted to a communal food storing, surplus using community from a nomadic, food seeking hunting society. As a matter of fact his cloths reflect social factor such as religious believes, magic, aesthetics and personal status.

Unlike the other creation of nature man cannot be satisfied only by his basic instinct, and perhaps for this reason, he is the best creation of nature. His intellectuality, his thought processing enables him to represent new ideas of his mind in a unique way. For example a bird can sing but the bird cannot find pleasure within the song. It is the human being who can appreciate the beauty of nature. The trees, birds, sky, mountains, flowers, can inspire the human mind and as a matter of fact the several motifs of nature were found in the art work of human being. This journey of creative instinct of Human mind begun from his dwelling, he started to decorate the walls of his home. The place of worship, the wearing apparel, the utensils for his food and drink all gave a vital idea about his deep thought according to his way of life (Enakshi:1969).

The concept of costume had come down to us from very past. The main purpose of clothing has to do with covering one’s body and costume with the choice of a particular form of garment for a particular use. Costume reflects social factor such as religious, beliefs, magic, aesthetic and
personal status. The feeling of self beautification and protection from the natural calamities were the main reason for the evolution of costumes. When the first man covered their bodies to protect themselves against the climates, they may have associate there primitive garments with the idea of some magical identification, in the same way that their belief in sympathetic magic encourages them to paint the walls of their caves with representation of successful hunting (Brouch: 1987). But with the passage of time there was a change which has occurred through the various phases of Indian art. For example, the *Bust of the Priest* (Plate 1.1) from Indus Valley depicts, a shawl with trefoil pattern drawn over the left shoulder and covering the right arm. This trefoil pattern was supposed to be the earlier representation of motifs in costume from Indus Valley. Later on, during the Mughal Period a large number of motifs were found which has a Persian and Indian origin. There is a strong foreign influence which has been noticed in Indian art particularly in the field of costume. It can be mentioned here that the India was invaded several times by the Greeks, Sakas, Scythians, Kushans, Huns, Lodis, and Mughal. As a result these multi cultural and ethnical influences had played a great part to develop the Indian costume. Due to trade and commerce with various countries, there was a cultural amalgamation which had taken place from early time. For example, Indus Valley had a close link with Mesopotamia and other foreign countries, and as a result, the influences of foreign origin were found from the sculpture of Indus Valley. *Dancing Girl* (Plate 1.2) is supposed to be the Proto Dravidian origin. Similarly, the evidence found from Mauryan period also reflects this fact. The two distinct source of
inspiration like indigenous and West Asian has noticed in Mauryan art. The influence of Perso Hellenistic art can be traced back to the time of Chandragupta Maurya. Due to the fall of Achaemenid Empire, there is an influx of unemployed craftsman in Mauryan court, and as a result a dramatic change was noticed in both techniques and styles of Mauryan art. Here the spotlight can turn to the *Yakshi* figure found from Didarganj, now in Patna Museum (Plate 1.3). This sculpture gave a clear view regarding the influence of Hellenistic art. In later period also the foreign influence continued in the works of *Kushan* and *Gupta* reign. The northern part of *Kushan* Empire that is the *Gandhara* reign was built by the craftsmen from Eastern Rome, who were employed by the patrons of Buddhism. *Gandhara Buddha* (Plate 1.4) depicts the influence of Greco Roman style which is noticed through the representation of drapery of the sculpture. Besides this the major contribution of *Kushan* art was the development of cut and sewn garment. These sewn garments had gain a status in *Gupta* period and associate with royal symbol. (Plate 1.5) the figure of *Shalabhanjika*, provides the idea about the indigenous garments like *antariya*, *uttariya*, *kayaband* which was used in various purpose. 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 *macchavalaka*, the palm leaf style etc. are prominent. The *kamarband* was tied in various knots such as drum Knot, water serpent knot etc (Alkazi: 1983).

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 Hindu motifs were in corporate in Mughal style. Mughal were belong 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 architecture, philosophy, classical dance, music, cuisines etc. Babur was belong from Turkestan. Most of the garment like chafan (a long coat), and the postin (a sheepskin coat) were comfortable for the nomadic life style of the Northern regions due to the climatic condition, but it was totally uncomfortable for the Indian summers. A large number of costume designs were found from Baburnama which includes nimcha, something like a short tunic, a jama, a garment with a lining, and a yaktahi jama, one without a lining, har-gab, a gold embroidered garment and a girdle or belt (Kumar: 2006).

In Persia there was a tradition of royal karkhanas. As Mughal belong from Persia, they bring the tradition of karkhanas to India. They established karkhanas in Agra, Ahmadabad and Gujarat, and a large number of embroiderers, goldsmiths, silk or brocade manufacturers, painters, tailors, muslin and turban makers were worked together to fulfill the needs of the royal family.

The Mughal emperors were very conscious regarding the uses of their dress materials. For example, the Emperor Humayun developed a waist coat known as ulbagcha, which was open in front, hanging down the waist, and worn over the coat or qaba. He maintained a separate section in his palace for royal garments which was known as jamakhana or toshakhana. There was a strong Persian influence which was noticed in the dressing
style of Mughal period. Akbar used to wear Persian costume but later on, he adopted the style of Rajput costume. For example, he tied a sarpech which was studded with diamond and pearls (Mittal: 2011).

The Muslim rulers loved both the glamour of garments and the glitter of gold, not an inch of bare skin was available except on the face and the hands for ornamental exhibition. The dresses of kings and nobles were a copy of Persian and Turkish fashions. Babur used to drape himself with clothes of different colour combinations. Babur and his son Humayun did not get the opportunity to think of any sartorial reform. The costume of Sultanate period continued in their reign (Biswa: 1985).

Humayun’s son Akbar made a cultural synthesis between Hindu and Muslims. He pursued a policy of universal tolerance by holding religious discourses. He made uniformity in appearance which was able to develop a sense of belonging and a feeling of harmony. He introduced a dress which was very close to Rajputs. Earlier the Muslim jama had a frontal slit and was tied at the left side. But Akbar ordered the jama to be made with round skirt without any slit and to be tied on the right side. Towards the end of sixteenth century the jama was made of a diaphanous cloth, as a result it became so transparent which make visible the trousers beneath. This type of garment is specially used in summer season. The Rajasthani men from the upper and middle classes wore the kind of garment which was prevalent in Mughal court. Jahangir possessed a fine aesthetic sense. He loved beautiful garments. He used to wear a colored turban with a gold fringe on the top and a few feather tucked in it. Pearl string would go round the turban horizontally. The waistband seems in floral pattern. Jahangir
loved rich silk and brocade. The dress of Shah Jahan`s reign was not very different from that of Jahangir. The turban of the emperor had now a jeweled aigrette along with a row of other jewels hanging from the sides, besides the Jahangiri string of pearls. Aurangzeb was a pious Muslim and had the zeal of a puritan. He banned the wearing of silk at court. He loved to continue to dress like his royal ancestors. His turban was lavishly jeweled, his *jama* was elaborately patterned and his ornaments consisted of pearl bracelets, armlets, precious necklaces, jeweled pendants and several rings. But one interesting changes were noticed during the reign of Aurangzeb was that, he revived the fashion of beard longer than the width of four fingers (Biswas: 1985).

The eighteenth century witnessed the downfall of Mughal Empire as well as the rise of British power but the glamour of the Mughal attire continued in the Indian mind. The Hindu officers in the service of the Sultan of Bijapur were dressed exactly like Mughal courtiers. With the passage of time the partially pleated and open chaste *angarakha* had taken place by replacing the Mughal *jama*. The jewellery was the most important accessory used and was given a unique dimension by the Mughal rulers. They were fond of collecting and wearing precious stones. They wore extravagant jewellery on all occasion. Akbar was fond of jewellery and he was a master of a huge treasure consisting of various kinds of rubies, diamonds, pearls and other precious stones. This jewellery industry reached its zenith during the period of Shah Jahan. The kings, princes, nobility and the common people love to adorn themselves in various jewellery. Jahangir is known to have stuck a ruby in his turban. While the
men wore limited jewellery, the females wore a large number of jewelleries in every part of their body. Self adornment became natural phenomena for women since from ancient time. They used various methods for beautifying themselves. This is evident from various paintings like those of Ajanta. The Mughal women’s were not leg behind in the use of cosmetics to beautifying themselves. Jewellery being an important aspect of dressing, and was deeply patronized by the women of the Mughal harem. The Mughal rulers of India had a fondness for the art of jewellery and for that purpose they commissioned artists and jewelers from all over the country. Various technique of jewellery were invented during this period. The enamelled techniques of jewellery making also developed during this time. Besides the kundan technique, inlaid in gold also prevailed during the Mughal period. Mughal jewellery brings a new dimension in Indian art. Although Mughal jewellery had Persian origin but it has indigenous influence also. It has gone through various phases according to the taste of each emperor and occupied a place of inspiration for contemporary fashion world (Sharma and Varadarajan: 2008).

1.2 Statement of the problem

Mughal dynasty is one of the important periods of Indian art. It has captured the life of Indians in various ways. They played a vital role not only in the political arena but also in the field of art and culture. Mughal costume and jewellery is one of the major fields of study to understand the contribution of six great Mughal in the field of fashion and style. There is certain question which is necessary to solve for an indebt study of this topic.
What are the sociological and religious forces which have influenced the costume and jewellery of Mughal?

What are the foreign influence which played a vital role in Mughal costume and jewellery?

What are the motifs which were visualized in costume and jewellery in Mughal art?

What makes the Mughal art different from various points of costume and jewellery?

What are the changing trends of costume and Jewellery in Mughal art?

1.3 Objective of the study:

Cloths became a major source to identify a civilization. They represent the culture of the region. Attires have the power to reveal the aspect of a dynasty. An exotic wonderland of unimaginable treasure, the Mughal Empire was the mightiest dynasty of all time. The costume and attire during the Mughal period have played an importance role as they have influenced the Indian fashion scenario. The transition from the drape garment to semi stitched and stitched garment can be seen clearly during this period (Mittal: 2011).

There for the objective of the study are:

To study the historical background of the costume and jewellery in Indian art.

To study the value and importance of costume in Indian art.
To analysis the changing trends of costume and jewellery in Indian art.

To study the costume and jewellery of great six Mughal.

To analysis the foreign influences on the costume and jewellery.

1.4 Scope of the study:

The costume and jewellery was present in Indus Valley, it was there in Mauryan, Kushana, Gupta, Mughal as well as Rajput. In the evolution of Indian art the costume and jewellery had played a significant role. The design, style, size, colour etc varies from one culture to another. The study will highlight upon the stylistic and the aesthetic changes seen in the six Mughal dynasties.

1.5 Limitations:

The study is limited to the stylistic changes of costume and jewellery of Indian art.

The study is limited to six Mughal, that is, from Babur to Aurangzeb.

The study is limited to the motifs of costume and jewellery of six great Mughal.

1.6 Data and Methodology:

The Data is collected from primary and secondary source. Primary source includes the original work in the form of photograph and the secondary data source includes published and unpublished thesis, journals, books, periodicals, and internet.
Methodology: This study is focused on the stylistic changes of costume and jewellery, so a visit of various museums is conducted. Documentation will be held by the use of photography and videography. Different images are analyzed through the sketches and drawings.

1.7 Review of Literature:

Basing on the topic of the study a number of literary works are done to understand the theoretical as well as practical knowledge of costume and jewellery and its significance in Indian art. The review of literature is divided into three parts.

1.7.1 The Literature Related to Ancient Indian Art.

(Rosenberg: 1925) had an influential work on the history of costumes and dealt the subject purely from a historical prospective. The evidence is drawn mostly from the archeological remains such as paintings, sculptures, art and architecture etc. It presents the material so picturesquely that the reader can understand how the costume has undergone changes with the cultural advancements.

(Dar: 1969) had made an indebt study about the evolution and development of costume in India and Pakistan. The diverse sociological aspect and function extensively collected from the history of literature and folk care of these countries. The writer has made a serious effort to discover the evolution of the clothing of the Indian peoples under the impact of various culture and racial prejudices, which are known to have affected the thought and behavior of these people through the age. This
book has been written in a very lucid and fluent style. There is no dull page in the entire volume.

(Enakshi: 1969) This book provides the idea about the various designs, and motifs, which is found in the crafts of India. It has covered with 10,001 designs. The author has described the various aspect of the evolution of decorative design. It has covered the motifs found in textile, jewellery, and over the Mughal architecture.

(Ray: 1973) This book of Indian art provides an outstanding knowledge about the fundamental imaginative and aesthetic values of Indian art. Here the emphasis is given on the archeological and iconography of Indian art. The nature and character of Indian art and their relationship between idea and images is discussed in this book. The changing scenario of socio religious aspect, ideological aspect and aesthetic and technical aspect are discussed in this book.

(Saraswati: 1975) the author has tried to trace the history of Indian sculpture from the beginning to the medieval times. Special emphasis is laid on the origin and development of the basic strains as well as the fundamental characteristic of Indian plastic art in the historical perspective. It has been the endeavor of the author to interpret the changing of form through the ages as a logical orderly and organic evolution. A survey of Indian sculpture is conducted in this book. It is divided in seven chapters and deals with the story of the plastic art of the subcontinent as long as it remains vital and active. This book has good and valuable photographs.
(Nagar: 1981) has written about Gandhara sculpture in a catalogue which is published by the Museum of art and Archaeology of the university of Missouri Columbia. It describes all the Gandhara stone and stucco objects in Museum’s holding as of 1980. The description are divided into various sections. The reliefs depicting the Buddha’s life stories, his miracles and secular scenes, including single status of Buddha and Bodhisattva, architectural and decorative elements.

(Alkazi:1983) the author of this book takes us through the costume of ancient India roughly a period of 4th B.C. to 9th B.C. and covering the major period like Mauryan, Sunga, Satavahana, Kushana and Gupta. This book also provides the idea about the evolution of costume. The author also covers the headgears, hairstyles and jewellery. All the information is based on the archeological evidence that include various sculptures and the cave paintings especially the once at Ajanta. The description of the costume has provided in a very academic way and can be very boring to read unless it was used as reference information. But this book is still interesting due to its excellent illustration of sculpture along with all details of the costume.

(Srivastava:1983) had tried to depict a complete and comprehensive socio cultural picture of Indian life between the second century B.C. and the first century A.D. as revealed in Sanchi bas relief. Men and women, princes and commoners, hunters and hermit, soldiers and servant, arms and armor, dress and ornaments, coiffures and cosmetics. This book is like a film screening war in progress, advancing and fleeing armies, fortification, dwellings and shrines, royal processions, kings in court and
people enjoying picnic, drinking, joyriding, and participating in water sports, dance and music. Srivastava deals with the various aspects of the life and culture as gleaned from the Sanchi panels. His critical studies are solid contributions, and graphically illustrated.

(Gordon: 1983) all the articles were exhibited at the time of coronation durbar which was held on 1910 was assembled here in this book in a very systematic way. The complete article were catalogued under different headings, such as arms and armor, farnans and letters, calligraphy, pictures and portraits and also include many more objects of artistic, historical and general interest.

(Mukhopadhyay: 1984) has discussed about the rich sculptural tradition of India through this book. Stylistically classical Indian Gupta sculptures admitted a common denominator till the end of the sixth and the beginning of the seventh century A.D. The Ganga –Yamuna Valley, the hub of Indian history and culture since the early times, played an important part in the medieval phase. From the point of view of cultural history, especially in the field of art, middle of the eight century may be considered as the beginning of the medieval phase of Indian sculpture. The origin and evolution of the medieval Indian sculpture of the Ganga Yamuna Valley has been studied in this book. The present study is the first ever full length discussion on the stylistic analysis of the medieval sculpture of Ganga Yamuna Valley reign. Wide and extensive survey has been made from a faintly large number of sculptures available from the region. The study was brought out the importance of the region as a center of significant art activity in the
medieval phase when some interesting and purposeful art forms were carved by the creative artist of the age.

(Biswas: 1985) It has gone through the development of costume in India. This book was helpful for researchers as well as the general people to have a clear idea about the history of costume in India. It provides indebt knowledge about the importance of attire in Indian art.

(Schlingioff: 1988) This book provides a brief idea about the Indian paintings. The first part deals with the interpretation of Ajanta paintings. This painting deals with the life of Buddha and his earlier incarnation. The specific themes were selected to demonstrate the importance of the paintings for research

(Rao: 1994) This book concerns mainly with the detailed description of monuments and sculptures. It touches the cultural and aesthetic aspect of Sanchi sculptures. The floral creepers, dresses, ornamentation of human and animal figures and jewellery as depicted in the base reliefs are all unique and attractive.

(Hedge: 2002) had an in-depth information regarding the stone sculpture and terracotta of the Sunga period. This book ravels the details of the material culture of 2nd and 1st century B.C. The chapter has different heading like architecture, costume and textiles, personal garments coiffure and headgear etc. Attempts are also made in this study to understand the social context of these materials like the class, gender and regional difference as well as the cultural functions. The description in this book is visually supported by the relevant line drawing and photographs
(Bhandari: 2004) has able to give a brief description about the traditional attire and adornment. Costume and ornamentation in India is not exclusively a reflection of the wearer’s personality and preference but also gives an idea about the place of origin, social position, material status and occupation, even the moods of changing seasons as well as other socio-psychological aspect of daily life. Each of the six sections takes up a separate aspect of costume describing rare and complex textile techniques. The section on garment analyses the measurements and patterns of commonly worn garments. It will be particularly useful to the students and researchers reflecting on the cultural, social and technical aspect of textiles, attire and ornamentations.

(Verma and Bakshi: 2005) This book provides a comprehensive explanation of the Indian Valley Civilization and the development of the socio economic and cultural aspects of the Aryans. The history of the Vedic period depicts several significant aspects including the political philosophy and the concept of democratic norms. The volume has been weaved into nineteen comprehensive chapters on Indian civilization and ancient epics. The effectiveness of *Ramayana, Chaitanya*, and the *Vaishanava* poets of Bengal and their contribution were taken into special consideration.

(Sharma: 2007) This book Harappan art deals with the art object in stone, metal, terracotta and jewellery and ceramics. This book is descriptive catalogue data of 200 Harappan objects. The first chapter is an introduction of Harappa civilization. This includes nomad culture, discovery, extent chronology, Harappan collection in National Museum.
The second chapter on Harappan stone image and third chapter deals with the rare copper image and fourth chapter is on the Harappan jewellery item in gold, silver and stone. The fifth chapter is the Harappan glyptic art. The sixth chapter provides an idea about the Harappan terracotta art and seventh chapter is on Harappan ceramics.

(Pathak: 2008) This book presents an overview of Indian costumes from the Vedic times to the 20th century with special focus on the prevalent cultures of northern, eastern, and northeastern, western, central and southern India, studied into separate section. Each section attempts to present the history and tradition of the local costumes and their variations, according to occasion and social hierarchy, royalty, elite group, soldiers, dancers and the common man.

(Singh: 2008) This book is very useful for students as well as the general readers. Dividing the vast historical expanse into broad chronological units, it constructs profiles of the various geographical reigns of the sub continent. It has analyzed an unparallel range of literary and archeological source. This book has presented a balanced assessment, encouraging readers to independently evaluate theories, evidence and arguments.

(Goswamy: 2010) This book provides an historical out line of Indian costumes and serves as a catalogues of all the stitched garments. The men’s garments ranges from jamas and angarakhas to chghas, sherwani, sadrıs, kurtas and paijamas, among the women`s garments covered in the catalogue are peshwazes, tilaks, cholis, ghaghras, and also the large group of other garment like caps. The emphasis has given on the pattern
and technical notes. The representative object has been technically analyzed in detail. This book is valuable to designers and researchers

1.7.2 The Literature Related to Mughal Art

(Fazl: 1977) works depicts a brief description about the court life of Akbar. It is most resourceful book for the scholars. It provides a brief details of Akbar`s wardrobe and jewellery used during his reign. The preparation technique along with its price is also mentioned in this book. It also provides the information about the Mughal court during the reign of Emperor Akbar, even the types of flowers and fruits, and the cooking item etc. were thoroughly described in this book. It is an encyclopedia which cover all the parts of Akbar`s period.

(Tittey: 1979) had a study on the plant and garden in Persian, Mughal and Turkish art. This book gives a brief description of plant from Babur reign. It has an in-depth study of Jahangir's periods also. Plant and garden, and their significance in Persian, Mughal and Turkish art were depicted in a very wide manner.

(Tomory: 1982) This book begins with a general survey from proto historical art to the ancient, medieval, and modern to contemporary. This book also provides detail coverage of schools and traditions, styles and signatures of public and private artistic forms, architecture, sculpture and printing which has played a central role in modern Indian life.

(Swarup: 1983) works has a study on the motifs in Mughal art, the flora and fauna which was used in Mughal painting and architecture through
various period of Mughal dynasty. The most notable part of this book is that the period of each Mughal emperor is separately classified. From the point of view of a researcher it is a very valuable book to study the motifs of Mughal art along with some information about the use of motifs in Indian art from Harappa to Ajanta.

(Nath: 1994) work’s had an influential study on Mughal architecture. His book is able to give up clear information about the Mughal architecture and the motifs and style of the same. But besides this he gave a brief historical knowledge about Mughal dynasty. The personal taste, choice, harem etc of the Mughal emperor were given in a very highly influential way. It is obliviously a helpful book for the scholar and student who are willing to know about the details of Mughal dynasty.

(Mannering: 1996) This book provides an invaluable guide on the world’s great artist. Each volume contains a comprehensive introduction and a magnificent collection of great works, each of which is accompanied by an explanatory caption.

(Nath: 1985)The Mughal had developed the ancient Indian decorative technique of carving and sculpture, painting, mosaic and inlay art. They employed all types of motifs and design which was prevalent in India. Here the author provides a vital idea about the evolution process of Mughal art.

(Thackstons W.M: 1999) This book has focused on the personal record of Emperor Jahangir. Here the emperor recorded his fascination with the natural history, customs, and people of India. It also provides the 100 illustration of miniature painting. This book itself is a work of art. The
author has gone into a lot of research. The reproductions of miniature paintings including many portraits of the royal court are excellent.

(Srivastava: 2001) this book provides a critical evolution of the works of miniature painting during the reign of Jahangir. The development of miniature painting in India under the Mughal has taken into account. Prominent scholar like F.R. Martin, N.M. Titley, Ralph Pinder Wilson, S.C. Welch, J.P. Losty, Karl.j.Khandalavala, Prof B.N. Goswamy and Ashok Das have done a remarkable job in bringing forward a comparison between the style and technique of miniature painting of the school of artist of Turkey, Iran, and Indian. This books brings the various aspect of Jahangir`s personalities. His characteristic as premier connoisseur amongst the Mughal princes of India is matchless. No Indian prince has proved to be successful as both patron as well as ruler. A comparative study of the works produced under his patronage has revealed that he was not just a patron of art but also a scientific seeker. This book enables the readers to enter the enchanting reign of Jahangir. And acquire the vivid knowledge about the vision of Jahangir. In that respect this book no doubt stands a cultural mirror of Mughal India.

(Mukharjee: 2001) her book is extremely helpful to know about the role of Mughal women. She gave a special effort to understand the various dimension of life in Mughal harem. The women who lived in Mughal harem and their contribution in political and social arena were the major part of this book. The author has able to explain the various activities of Mughal women including the fashion and attire.
(Verma: 2005) The relationship between the art and the socio culture were taken a special consideration in this book. Here the author uses a thematic approach to the history of Mughal painting. It also provides an insight into the life and times of patron and artist of that period. It illuminates the values and concerns that shaped the creative activity at that time.

(Kumar: 2006) had an indebt account of royal costumes and textiles of India and considers all the various stylistic traditions both religious and regional, arising from within the vast country. It starts from the India's ancient and medieval history through the Mughal period and the ninety years of British rule. She also provides information regarding the costume of twentieth century that saw the demise of princely India and the establishment of the democratic nation. Kumar has sought to present the most exceptional examples by using material from both public collections and the personal collection of India's royal families.

(Eraly: 2007) It provides a striking account of the world's greatest empire. Zahir-ud-din Babur descended from Chengiz Khan and Timur link crossed the Indus river into the Punjab with a modest army and some cannon. He fought the most important battle in Panipat amongst the army of Sultan Ibrahim Lodi, the Afghan ruler of Hindustan. The Mughal rule in India had begun and continues for over three centuries. In this book the author set down history in chronicle of flash and blood people. He brings out the objectivity of a scholar and high imagination of a master story teller, he recreates the lives of Babur, the pioneer, the dreamer Humayun, Akbar the greatest and most enigmatic of the Mughal, the aesthetic Jahangir, and Shahjahan and determined Aurangzeb.
(Goswamy: 2008) had a brief study on the *pataka* or the waistband. It is a resourceful book for researcher. The study is focused on waistband used in Indian art. The various sculpture and paintings were taken into consideration to understand the use of waistband. Mughal *pataka* was a separate section in this book. The techniques of preparing *pataka* were also given in a brief way.

(Wright and Thackston: 2008) The Mughal dynasty ruled over India for three centuries, but the major artistic development were notice during the reign of two great emperor that is, Jahangir and Shahjahan. A large number of albums of paintings and calligraphy present a wide arena to understand the history and culture of this mighty dynasty. This book is the most comprehensive collection of Mughal miniature. This is essentially readable for those who had a thirst to understand the Mughal art.

(Sharma and Varadarajan: 2008) This book represents the technique regarding the crafting of jewellery. Kundan is used to decorate the front of the ornament. Enameling not only enhances the value and beauty of the jewellery but also serves as a parameter to test the purity of the precious metals. This technique was widely used during the period of Mughal. This book examines the history and varied technique of enamelling and also discusses techniques that closely resemble enamelling but are distinct from it. This book is useful for the scholar as well as the general people for an in depth study about jewellery. This book provides a vital idea about the master piece jewellery from the early period of India.
(Verma: 2009) This book focuses on the origin and development of Mughal painting. The author analysis the key aspects like artist’s signature, namesakes and their identity and the evidence on self portrait painting in Indian art. This book also highlights the impact of Persian influence and Renaissance humanism on Mughal painting. The author also provides an idea about the day to day life during the Mughal period.

(Guy and Britschgi: 2011) This book presents beautifully illustrated works and brief biographies of the master painters of India from 12th century to the end of 19th century. The illustrations are presented in beautiful colour. Here the works of the 40 of the India’s finest painters, some name will recognizable and many not, the works done by Farrukh Beg, Mansur, Balchand, Pahari were mentioned in this book.

(Mittal: 2011) This book reviews the various outfits worn by the people of Mughal period. It also highlights the close link between costume and different field of art. Fabric design generally influenced the architectural design and vice versa. This book provides idea about the development of Mughal karkhanas. It also provides information regarding the costume, jewelleries, arms and ornaments, accessories of Mughal period.

(Goswami: 2011) The author provides a wide view regarding the representation of motifs prevailed in Fatehpur Sikri. The various motifs of this monument like flora, human figures, animal, auspicious symbol, geometrical motifs and calligraphy are studied carefully to analysis the aesthetic value and symbolic purpose of using the motifs. This book is
extremely helpful for researchers to have an idea about the representation of motifs in Mughal architecture.

1.7.3 Miscellaneous Study:

This part of the review highlights upon the area where the study is conducted basing on all the different aspect of visual art.

(Nath Aman and Francis Wacziarg: 1987) This book presents the arts and crafts of Rajasthan, abode of Rajas, has been a land of great patronage. Its geographical location at the top western corner of India linked it by land to the Middle East and Europe, Turks, Persians and Mongols. This book highlights the interrelatedness of the various crafts in patterns, motifs and colours.

(Das: 1992) The fabric art of India can be classified into three broad categories woven, painted or printed and embroidered. This book pinpoints the historical background of some representative forms, with an enormous store of myths, symbols, imagery and inspiration from other art forms. Indian textile craft never faced a slump or stagnation. With shades of classicism, folk tradition and regional flavor the rich and unrivalled fabric of India have rightly been called exquisite poetry in colour. This book is enriched by illustrations of rare specimens of historical art fabrics collected from different museums in the country. This volumes spotlight a new fact of Indian art heritage which will fascinate both the social scientist as well as the connoisseur of Indian art and culture.
(Borel: 1994) Through the human history, jewellery has expressed multitude of meanings. Social position, marital status, wealth and self esteem are all reflected by the objects of men and women use around their bodies. This book reveals the full splendors and the subtle meanings behind these finely crafted works of art. Here the author discussed the varied and complex meaning behind the jewellery creation and use. This book is highly helpful not only to jewels and fashion professionals but also to all who appreciate the unique aesthetic and cultural value of personal decoration.

(Jennifer: 1995) This is the first comprehensive survey in colour of textile art and production from prehistory to the present day. Twenty-four experts have pooled their knowledge to create an authoritative work of reference which is also having a visual delight. The geographical and chronological range of the material is vast from China to South America, from Egyptian artifacts of the third millennium B.C. The author also considers the importance of textiles, which played a vital role in economic and social life. The illustration includes costumes, period interiors, archive photographs and an astonishing variety of fabrics, from the simplest hand woven cloths to sumptuous brocades and embroidery.

(Baker: 1995) This book presents the information regarding the medieval Egypt to the sumptuous silk and velvets of the Ottoman Empire. Textiles produced in the heartlands of the Islamic world have been highly valued and transported over vast distances. It was offered as tribute, worn to express status or belief or simply brought and sold by merchants and travelers from many centuries. This book begins with a description of
materials and technical process before moving chronologically from the early Islamic period through to the twentieth century. The authors draws a wide variety of evidence from documents, photographs, and example from museum collections all over the world to tell the fascinating story of Islamic textiles in a refreshing new way.

(Auberville: 1996) This book presents the important works on the history of design which appeared in the late 19th century. While a few designers had access to original artifacts in museum many relied on the scholarship of authors. Here the author presents an impressive range of 13th to 18th century pattern types from Europe to the Far and Middle East, including details of fastenings and fringing as well as prints and weavers. All those with an interest in textile design, particularly designers, embroiderers, artist and historians will find this classical work an invaluable source.

(Tarlo: 1996) In this detailed exploration of clothing in India, the author examines sartorial style from the late nineteenth century to the present, showing how trends in clothing are related not only to caste, religion, wealth, urbanization and education, but also to a larger cultural debate about the nature of Indian identity. Cloths have been used to assert power, challenge authority, conceal identity and instigate or prevent social change, throughout Indian society from village to the nation. During the late nineteenth century the question arose of the extent to which educated Indians should incorporate elements of western style into their cloths. Critics argued that wearing British dress prevented the formation of a separate national identity for India. This argument reached its culmination with Gandhi, whose adoption of the loincloth symbolized the contrast
between Indian poverty and British wealth. Similar tensions are played out in India today with urban Indians adopting ethnic dress as villagers seek modern fashions. Illustrated with photographs, satirical drawings, magazine advertisement and political cartoons, this book shows how individuals and groups, situated in specific historical circumstance play with history and culture as they formulate their responses to the question of what to wear.

(Pande Anupa: 2009) This volume is the outcome of an effort to bring into print the proceeding of an international seminar on the Art of Central Asia and the Indian Sub Continent in cross cultural prospective, organized by the Department of History of Art, National Museum Institute in March 2007. The work contains scholarly and thought provoking papers by distinguished art historians and other leading intellectuals of the world. This book also provides some scholarly discussion of the source of Buddhist art in Central Asia.

(Philips Clare: 2000) Jewels and Jewelry provides an extraordinary collection of jewellery of the Victoria and Albert Museum London. Every aspect of the jeweler’s art is explored and discussed within a broad historical framework. The pages are sparkle with diamonds, emeralds, rubies and fine example of metalwork in gold, platinum and silver. In addition the outstanding full colour photographs illustrate elaborate technique such as enameling, cameo carving and even the use of unexpected materials such as jet, glass, iron and steel and the influence of Japan and India on western jewellery design has taken a special consideration.
The author has provided the history of medieval India and the impressive ideas about the India’s past through the study of its monuments. A long introduction examines the intellectual importance of architectural history, showing how building and their histories have frequently been polemical and instrumental, they have been politically deployed to construct the glorious past of a nation. They have been used to provide symbolic meanings which have helped to unify heterogeneous communities of a nation.

This book provides a comprehensive analysis of a remarkable collection of styles of ornamental design from ancient Egypt and Grace to Imperial China and Renaissance Italy, with its illustration, and its detailed survey of individual cultures. It offered guidance to the designers of the future.

The textile of India had a long history. It had travelled the globe, clothing the world from king and queens to common man. Indian textile has been traded in Europe, America, Africa and the Far East, often passing into ritual and religious customs. They have included the most exclusive and expensive festive fabrics as well as the common cloth used for daily wear. This fascinating global history from the medieval period up to the present day is captured in this book.

1.8 Organization of the Thesis:

This research is a detailed study of the stylistic changes in the field of costume and jewellery, which had taken place during the reign of six great Mughal dynasties in India. This study is divided into six chapters. In which
important primary and secondary source were analyzed during the research work. The first chapter of the thesis is the introduction to the topic and also includes statement of problem, objective, data methodology, limitation, scope and survey of literature. The chapter also provides an idea about the historical analysis of costume and jewellery, which is traced from various period of ancient Indian art. This chapter provides the information about the evolution of costume and jewellery and its importance in human society. The concept of self beautification, and overall the aesthetic appeal of attire is analysis in this chapter. The history of costume and jewellery reached its zenith during the Mughal period. Significant changes were taken place in matter of style, technique, and motifs. In addition, this chapter also defines the basic objective of the study which in brief aimed in discovering the various transitional phase of costume and jewellery regarding the field of self beautification. 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, as such 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 second chapter deals with the historical analysis of the costume in Indian art. This chapter highlights the development and changes of costume and jewellery in ancient Indian art. The concept of self
beautification had gone through from various phases of evolution. The foreign influences were also noticed upon the indigenous clothing. Besides the indigenous garment like antariya, uttariya, kayaband a large number of stitched garments were found. The various changing style of wearing the garments was analysis in this chapter.

This chapter again sub divided into six parts. First part is the introduction to the topic. The second part has analysis the significance of clothing in fine arts. There is a strong reference which devoted to the ornaments of body. The art of making and wearing of cloths, making of perfumery of stringing garlands for decorating the body with flower and garments, dressing the hair etc. These all qualities are supposed to be the good manner of human life. Ancient writers have classified the decoration of the body into sixteen modes of adornment and thirty two kinds of jewels and ornaments. These facts are analysis in this part. The third part studies about the relation of magic, and religion upon the clothing. Most of the daily habits of human are molded by religion or magic. Precious stones which are supposed to be formed under great pressure of solar energies are similarly said to transmit the energies to the human body. This would change colour with each variation in the vital moisture of the skin touching. The fourth part of the study deals with the stylistic changes of costume in various period of Indian art. The sculptural evidence found from the various periods provides a vital idea about the wearing style of various garments in ancient Indian art. The fifth part deals with the comparative study of various garment and their wearing style which was found in
various phase like Indus Valley, Mauryan period, Sunga period, Kushan period and Gupta period. The six part deals with the conclusion.

The third chapter is titled as “The Historical Analysis of Jewellery in Indian Art”. This chapter is based upon the representation of jewellery in Indian art. This chapter is subdivided into five parts. The first part is the introduction to the topic. The importance of jewellery in the field of beautification is discussed in this part. Adornment became necessary for the beautification of spirit and the love of jewellery is a prime interest of all man from the ancient time. The second part deals with the significance of jewellery in Indian art. The excavations in Mohenjodaro have revealed both hollow and solid beads made from various materials including carnelians, used as simple but elegant ornaments, and pieces of other ornaments in geometric patterns. The jewellery found at the sites of the ancient cities of Sivsukh, Sirkap in Taxila, belonging to the Gandhara period, various ornaments like rings, hairpins, pendants, necklaces, etc are artistically made with lovely ornamental motifs. This part deals with the representation of jewellery which was found from various period of Indian art. The third part deals with the changing trends of jewellery in Indian art. Here the emphasis was given on the various sculptural evidence which was found from various phase of Indian art. Fourth part deals with the comparative study of the various ornaments. The evidence found from Indus Valley, Mauryan period, Sunga period, Kushana period, Gupta period were taken into special consideration. Fourth chapter deals with the comparative study of costume of six great Mughal. Mughal were belong 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. A cultural amalgamation was noticed between indigenous and Persian elements. Large numbers of indigenous element were in corporate by Mughal. This chapter is sub divided into four parts. The first part is the introduction to the topic. The second part deals with the development of the Mughal textile industry. The Mughal established royal *karkhas*. The article produced in the *karkhas* mostly used by the royal families, nobles and visiting dignitaries. The historical evidence proved that Mughal had a trade relationship with China, Mesopotamia, Rome and the other countries. And the textile became an important item of export. The third part deals with the changing trends of costume during the period of six Mughal. The stylistic development of the costume was taken place according to the mood of the each emperor. This part focuses on the development of costume during the reign of Babur, Humayun, Akbar, Jahangir, Sahajahan, and Aurangzeb. The fourth parts deals with the analysis of various costume which was found in the reign of six Mughal. Emphasis was given on *shawl*, waistband, *jama*, *paijama*, jackets, and turban. Fifth part deals with the representation of motifs in Mughal costume. Here the importance was given on the motifs which were found from the reign of six Mughal. The six parts gave emphasis on the design which was used in that period. It is the flora which played an extraordinary part to decorate the Mughal textile. The seventh part deals with the representation of colour and its importance in costume. Eight parts is the conclusion of this chapter.
The fifth chapter studies on the jewellery of the six Mughal. It is a comparative study. Like the various costume Mughal had a deep love for jewellery also. The first part of this chapter is the introduction, where the importance was given on jewellery during the reign of six Mughal. The second part deals with the development of jewellery industry during the reign of six Mughal. The art of enameling was established during the reign of Akbar. The technique of *kundan*, and inlaid on hard stone was also popular during this period. Here the emphasis was given on the development of various techniques of jewellery making. Third parts of this chapter deals with the changing trend of jewellery during the time of Mughal. The evidence found from the foreigners account provides an idea regarding the jewels worn by the emperor. During the reign of Akbar and Shahjahan the jewellery industry reached its zenith. The Mughal were the patron of art. They provide equal opportunity to the craft men to develop their skill. The Mughal women played a dominant role in Mughal Empire. The women wore a large number of jewellery in each and every part of the body. The various ornament used by the royal Mughal ladies were taken into special consideration. The fourth part deals with the analysis of various jewelleries used during the reign of six Mughal. Here the emphasis was given on head ornament, ear ornament, nose ornament, hand ornament, and necklace. The fifth part is the conclusion of this chapter.

The sixth chapter is the final chapter which forms the conclusion and also provides the summery of the study. It also provides the suggestion or recommendation for further studies on the costume and jewellery of Mughal period.
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