

## **CHAPTER-1**

# **DRESS CODES OF MUGHAL COURT**

In each and every civilization costumes are the main sources to determine the polity, social status and hierarchy in any society. The costumes help to determine economic status too and to some extent culture and religion also.<sup>1</sup> The other important factors which determines the nature of costumes is the climatic conditions of the region. Costume is a set of clothes of a particular country or historical period. Costumes are the mirror of civilization. The different stages in a civilization urban, rural, tribal, feudal or industrial can be easily observed with the help of dress. The dress of the Mughals like their fine art and architecture was not completely confined to one race. The contemporary culture like that of Muslims or Hindus, Persians or Turks had influenced its culture. This great combination of different cultures contributed a lot to the development of the culture of the Mughals.

Costume design is the fabrication of clothing for the overall appearance of a character or performer. Costume is specific in the style of dress particular to a nation, a class, or a period. The most basic designs are produced to denote status, provide protection or modesty, or simply decorate a character.<sup>2</sup> Costume design is a tool to express an art form, such as a play or film script, dance piece. Costumes may be for a theatre, cinema or musical performance but may not be limited to such. In many civilization costumes reflect something more than mere clothing. Costumes reflect mainly the structure of society.

- **A Historical perspective of Mughal costumes:**

When we talk about the clothing of Mughal rulers in India we cannot forget that they had their roots in Central Asia and were the descendants of Timur and Chenghiz khan. They had their cultural roots in Samarkand and Mongolia. The weather of Central Asia is quite cold because it lies in far North. Therefore clothing was the necessity of that climate. People in Central Asia were making and wearing woollen cloths since 400 B.C. which was necessary to stay warm and dry in cold weather. From 500 BC, Scythian people and Mongols living in Central Asia wore robes and pants by spinning hemp or leather. Central Asian people invented pants because they were useful for men and women who spent a lot of time riding horses.

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<sup>1</sup> Dhar, S.N., *Costumes of India and Pakistan :A Historical and Cultural Study*, 1969, Bombay, p. 1.

<sup>2</sup> Phyllis G Tortora, Eubank Keith., *Survey of Historic Costume*. New York: Fairchild Publications. 2005, p. 1

Around 1000 AD, the Mongols were still wearing mostly hemp clothing like the earlier Scythians. But instead of tunics, the Mongols sewed the hemp into long jackets which was overlapped in the front and tied at the waist like a bathrobe. By the 1200 AD the Mongols invaded India and China, where they learned about cotton and silk clothing. After that, while some Mongol clothes were still made of hemp, others were made in the same style, but of cotton or silk. Underneath these jackets, Mongol men, like earlier Scythian men, still wore hemp or cotton pants, tucked into leather boots. In winter, men wore fur vests, short fur caps, and fur-lined leather, hemp, or cotton hats.

The form of art and architecture began in 13<sup>th</sup> century reached to its zenith under the Mughals. The costumes and designs developed under the Mughals were unique and gorgeous in their forms and styles. The Mughal Emperors were liberal in their outlook. They were great patrons of art, literature, music and architecture. Besides the Mughal Emperors were fond of adopting new dress and new fashion which synthesized their own culture, contemporary culture and the indigenous culture. They maintained a separate section for textiles and royal garments known as the *jamakhana* or *toshakhana* (treasure house).<sup>3</sup> Although a number of dresses were in use under the Mughals, the basic attire for a courtier consisted of a *pyjama* or *shalwar*, a *jama*, a *patka* and a *pagree*.<sup>4</sup>

### **Nature of the Costumes of the Mughals:**

During the reign of Babur the link to their homeland was strong, and there was a greater influence of Persian style of costumes during this period.<sup>5</sup> For the costumes of the reign of Babur the main sources are the miniature paintings painted under the patronage of Mughal emperor Akbar. Therefore there may have been an influence of the costumes of Akbar's period. The dresses which were in vogue during the reign of Babur were *futa*<sup>6</sup> (bathing coat), *qara-quzi-burq*<sup>7</sup> (black lamb-skin cap), *duwulgha-burq*<sup>8</sup> (hemp-cap), *char-qab*<sup>9</sup>, *taq-band*<sup>10</sup> (girdle), *jiba*<sup>11</sup> (surtout), *chapan*<sup>12</sup> (long-

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<sup>3</sup> Kumar Ritu, *Costumes and Textiles of Royal India*, London, 1999, p.38.

<sup>4</sup> M. Dye Joseph: "*Fabrics, Carpets and Costumes*" in "*Romance of Taj Mahal*" by Pratapaditya Pal, London, 1989, p. 191.

<sup>5</sup> Goswamy B.N.; *Indian Costumes, in the collection of the Calico Museum of Textiles Ahmadabad*, 1993, p14.

<sup>6</sup> *Baburnama* or *Tuzuk-i-Baburi*, vol-1, tr. by A.S. Beveridge, New Delhi, 1970, p.275,527.

<sup>7</sup> *Ibid.*, p.258.

<sup>8</sup> *Ibid.*, p.167.

<sup>9</sup> *Ibid.*, pp.304, 527.

coat), *nimcha*<sup>13</sup> (short tunic) *kiping*<sup>14</sup> (rain-coat). Similarly during the reign of Humayun we find the greater influence of Persian style of costumes as he had Persian artists at his court during his exile at Kabul<sup>15</sup>. On the costumes of the reign of both Babur and Humayun the Persian influence was a dominant character.

Babur invaded India in 1526, when he came to India he was not very satisfied with Indian style of clothing as mentioned in the *Baburnama*. The low class Indian he says, 'Their peasants and lower classes go about naked. They tie on a thing which they called *langoti*, which is a piece of cloth that hangs down two spans from the navel as a cover to their nakedness. Below this pendent modesty-clout is another slip of cloth, one end of which they fasten before to a string that ties on the *langoti* and then passing the slip of cloth between the two legs bring it up and fix it to the string of the *langoti* behind. The women too have a *lang*, one end of which they tie about their waist and the other is thrown over the head.'<sup>16</sup> He gives the reference of a short wrap-around garment like the *dhoti*. Then, Babur gives us the information about Turkish or Mongol garments. The costumes during the reign of Babur and Humayun are almost the same i.e. *qaba*, *jama*, *pirahan*, *jilucha*, *jiba* and *kasaba*.<sup>17</sup> Under the rule of Babur and Humayun the costumes were in use like *jama* (garment with lining); *yaktahi jama* (garment without lining); *charqab* (gold-embroidered garment); *postin* (a coat lined with sheep-skin), a *jiba* or *surtout*.<sup>18</sup>

During the reign of Mughals robbing ceremony was very famous which encouraged the production of fine dresses. The Mughals were reinforcing their authority by frequent gifts of robes of honour.<sup>19</sup> Babur rewarded men of religious eminence, kinsmen, faithful followers and the representatives of potential rivals with robes of honour and other gifts<sup>20</sup>.

Similarly during the reign of Humayun the tradition of giving of robes of honour on different occasion was continued. In *Humayunnama* we find the reference

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<sup>10</sup> Ibid., p.156.

<sup>11</sup> Ibid., p.303.

<sup>12</sup> Ibid., p.187.

<sup>13</sup> Ibid., p.652.

<sup>14</sup> Ibid., p.38.

<sup>15</sup> Kumar, Ritu, op. cit.

<sup>16</sup> *Baburnama*, S. Beveridge, op. cit., p. 519.

<sup>17</sup> Goswamy, B.N. op. cit., p.14.

<sup>18</sup> Ibid.

<sup>19</sup> *Baburnama*, S. Beveridge, op. cit., p.685.

<sup>20</sup> Ibid., p. 537.

of 12,000 robes of honour which were given out to Sultan Khwaja Gulbadan's cicerone amongst other presents.<sup>21</sup> This is the reason that during this time we find variety of dresses and dress codes for example Humayun gave birth to a new kind of dress known as *ulbagcha*. *Ulbagcha* was a waist-coat, which was opening in front, hanging down to the waist over the coat or *qaba*. Humayun also adopted the ritual of choosing colours of his costumes according to the movement of the planets, which resembles with the Hindu's ritual of choosing colour according to the season<sup>22</sup>. But we find a very little paintings surviving from the period of Babur and Humayun. Therefore it is not easy to determine the dresses as shown by the painters. But it is true that we find a greater influence of foreign style on these costumes.<sup>23</sup>

The court costume of Babur's and Humayun's reign i.e. *qaba, jama, pirahan* were of Turkish or Mongol origin. It was during Akbar's reign that the synthesis of Hindu and Persian Muslim clothing style came into existence. Akbar was a very far-sighted ruler. He was not in favour of clothing style of his forefathers because such a thick-clothing was not suitable for Indian climate. But at the same time if we observe the things minutely we come to the point that the changes in the costumes introduced by Akbar were also politically motivated. He was in need of service of Hindu nobles, this is the reason that he adopted some of the Indian dressing styles, introduced some changes and also renamed them.

As we know fashion had always been the parasite of great rulers but there was always an ideology of great men behind this tendency of fashion. When Akbar reformed the Indian costumes by making the synthesis between the Indian and Persian style, there was also an ideology behind this. The influence of Hindu costumes and designs mainly the Rajput elements is well reflected through the paintings of the Mughal period<sup>24</sup>. Akbar had also changed the names of the costumes because he wanted to make the Muslims officials familiar with Hindu traditions and Indian style of clothing, on the other hand Hindu elites began to feel pride by using Iranian, mainly to remove the communal disturbance.<sup>25</sup> This gives and take between both of the cultures led to the emergence of new form of clothing. This gorgeous costume's style was not in any way inferior to another style of costumes of the contemporary

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<sup>21</sup> Gulbadan Begum ; *Humayunnama*, trans. A.S. Beveridge, New Delhi,1983, p.69.

<sup>22</sup> Kumar Ritu, op. Cit.

<sup>23</sup> Goswamy, op. cit., p.14.

<sup>24</sup> Coomarswamy A.K.; *History of Indian and Indonesian Art* , London, 1927, p. 128n.

<sup>25</sup> Dhar, op. cit., p.38.

world. Mohd Husain Azad said that the intimacy between the two communities developed to such an extent that on the one hand the Muslim courtiers discarded their beards with their long robes and Persian turbans and adopted the Indian costumes on the other hand the Hindu noble took pride by wearing the Iranian form of costumes.<sup>26</sup>

Costly dresses worn at feasts or presented to the nobles and servants of the state as a mark of honour were also of a wide variety. Every season, a thousand complete suits (*saropa*, dresses from head to foot) were made for the Imperial wardrobe and were presented to the nobles of different ranks.<sup>27</sup> *Ain-i-Akbari* mentions that thousands of robes of costly material were made in each season and 120 were always ready<sup>28</sup>. The materials used in the dress were usually *silk*, *doria* (striped cloth), *zarbaft* (varieties of cloth woven by golden thread), *tiladoz*, *mukkeshkar*, *Kamkhwab* (cloth made of gold). *Kalabattu* and *muslin* especially the *muslin* of Malwa (different fabric used for dresses) was very popular. The merchants were ordered to send it only to nobles and courtiers of the Mughal court<sup>29</sup>. The difference of the dress of royalty and nobility and middle class lay in quality, material, price and style.

The assimilation of fashion of two different entities can be described in various ways. During the early Mughal rule, Hindu men of rank in the employment of the government were obliged to present themselves on state occasions dressed in the same fashion as their conquerors. Therefore, there was a compulsion to them and it was resisted, and on their return to their homes they discarded the costumes they had been forced to assume, and reverted to their original costumes and which they regarded as belonging to their race. Because, wearing of the Mohammedan costume was an emblem of defeat to them, or a symbol of submission.<sup>30</sup> During Akbar the rebel officers were pardoned with robes of honor and were turned to loyal.<sup>31</sup> It must be remembered, however, that this change of costume was only imposed upon those who were placed in some sort of authority; and therefore the new costumes, in fact, became the evidence that its wearer occupied a position of more or less importance and on the one side it could be a sign of prestige or the religious feeling would have

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<sup>26</sup> Azad, Mohd. Husain *Ab-i-Hyat*, Lahore, 1834ca, 1910, p.16.

<sup>27</sup> Abul Fazl, *Ain-i-Akbari*, vol. 1. trans. H. Blochman, Delhi, 2011(reprint), p.96.

<sup>28</sup> *Ibid.*, p.96.

<sup>29</sup> Della Valle, *The Travels of Pietro Della Valle in India* ed. Edward Grey, London, 1892, p. 44.

<sup>30</sup> Watson J. Forbes, *The Textile Manufactures and the Costumes of the People of India*, London, 1866, p.11.

<sup>31</sup> Abul Fazl *Akbarnama* tr. by H. Beveridge, vol.2, Delhi, 1972, p. 119/77, 229/148.

led him to resist.<sup>32</sup> For some other purposes also this tradition of bestowing robes of honour was continued i.e. Akbar send robes of honour with a condolence message to Raja Man Singh on the death of his son.<sup>33</sup> We find a number of incidents of ceremonial robbing in Abul Fazl's *Akbarnama* i.e. Sayyid Beg the envoy of Shah Tahmasp Safavi of Persia arrived at Agra received a special robe of honour with a horse.<sup>34</sup>

These might be the reasons that Akbar renamed the dress by using Hindi words, with some minor changes. Thus, for *jama* or coat he used the term *sarabgati* (that which covers the whole body); for *izar* or trouser he used the term *yarpairahan* (the companion of the coat); for *nimtanah* or *jacket*, *tanzeb* (adornment of the body); for *fautah* or make bathing dress, *patgat* (protector of modesty); for *burqa* or veil, *chitragupita* (concealer of the face); for *kulah* or cap, *sissobha* (the glory of the head); for *muybaf* or hair-ribbon *Keshghan* (to bind hairs); for *patka* or lion cloth, *katzeb* (a piece of cloth for waist); for *Paizar* or shoes, *charandharan* (supporter of foot) etc.<sup>35</sup>

We find the influence of Persian language on these terms because it was the time of emergence of composite culture. This intermingling of the terms used for dresses was only confined to the royal court, did not reach to the common people<sup>36</sup>. But Dhar thinks that intermingling of two communities as discussed above had reached to such an extent that the Mughal nobles had discarded their beards, long robes and Persian turbans (*jubba-e-dastar*), and adopted the indigenous forms of dress.<sup>37</sup>

The dresses which Akbar inherited from Babur and Humayun were the *jama*, the *farji*, the *ulbagchah* and the *shalwar*. Akbar was very fond of adopting new style of wearing, thus he brought into fashion many other garments, and adopted them according to his own requirements, in this way he had changed the whole style of wearing. He fashioned and designed his own garments. Akbar's historian has described a few articles of the King's dress which includes: the *takauchiya*, *peshwaz*, *dutahi*, *shah-ajida* (royal stitch coat), *suzani*, *qalami*, *qaba*, *gadar*, *farji*, *fargul*,

<sup>32</sup> J. Watson, Forbes, op. cit., p.11.

<sup>33</sup> *Akbarnama*, op. cit., vol.3, p. 1142/784.

<sup>34</sup> Ahmad Nizamuddin; *Tabakat-i-Akbari*, vol.2, tr by B. De., ICS, Calcutta, 1936. pp. 262/263.

<sup>35</sup> Blochman, op. cit., pp. 93-94.

<sup>36</sup> Kumar, Ritu, op. cit., p. 40.

<sup>37</sup> Dhar, S.N., op. cit, p. 44.

*chakman, shalwar*.<sup>38</sup> There were various kinds of each of these garments and it was not possible to describe them. He introduced a new fashion of wearing shawls by wearing it in double folds. The wearing of the *shawl* (double-sided) has been termed by many scholars as *doshala*, i.e. a double faced *shawl* consisting of two fabrics attached at the underside with the fabric having two right sides and no wrong side<sup>39</sup>.

During Akbar's reign the *takauchiya* became very popular garment, for summer as well as for winter. Moreover, it was a typical Indian garment, it was a first garment which was changed from Persian to Indian style, and also giving an indication that the Mughals were Indianized in the true sense<sup>40</sup>. It was tied on the left side.<sup>41</sup> In his age, the *takauchiya* replaced the *jama* which seems to have fallen in to disuse. His silk garments were embroidered in gold. The other garment which he used during the summer was the *qaba*. It was mostly made out of fine cotton stuff. The dresses of Akbar's period are appropriate to the different climate than that of the northern plains of India. With Akbar a number of changes were introduced in costumes, as documented by Abu'l Fazl. Abu'l Fazl's evidence is invaluable because, while documenting the imperial dresses he gives a picture of Emperor's mind in matters of designing and renaming dresses.<sup>42</sup>

Therefore, the Mughals made a deep and far-reaching impact, not only on the politics of the country but on its life-style. Not only the centers of like Agra, Lahore and Delhi, but also the courts not directly subject to the Mughal rule were also affected. At the same time, the Mughals themselves took a lot from India.<sup>43</sup>

According to Abul Fazl, Akbar was wearing *takauchiya*, a coat with a round skirt and tied on the right side. *Dutahi*, was a coat with lining, *shahajida*, a royal stitch coat, with sixty ornamental stitches per *giri*. *Suzani*, a silken coat with cotton inside *qalami* is the same; *qaba* wadded coat, *gadar*, wider and longer than the *qaba*, was used in place of fur coat.<sup>44</sup>

Akbar himself took a great interest in improving the materials used for making dresses. The cloth used for making these fabrics was mainly coming from South India

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<sup>38</sup> Blochmann, op. cit., 1997, pp. 94-97.

<sup>39</sup> Ibid., p.98.

<sup>40</sup> Goswamy, op. cit., p.15.

<sup>41</sup> Dhar; op. cit., p. 44.

<sup>42</sup> Goswamy, op. cit., p.16.

<sup>43</sup> Ibid., p. 17.

<sup>44</sup> Dhar, op. cit

or foreign countries.<sup>45</sup> Bernier speaks in his account that the presents and gifts i.e. *brocades, fine lenins* and *alachas* or silk stuffs were continuously passed between the Great Mughals and neighbouring kingdoms.<sup>46</sup>

Probably about eleven thousand tailors were appointed for the manufacture of cloths for royal household and the robe which emperor wore on his birthday was so gorgeous that it took about a whole year to complete. The Dacca *muslins* of his time were so fine that they were not visible to the eye when made to float on water<sup>47</sup>. The fashion prevailed during the Mughals not only attracted the royal people but to foreign travelers also.<sup>48</sup>

We can not specify the history of costumes of any particular age. Under the Mughals costumes and designs changed according to the taste of emperor, so we cannot give any exact date for the introduction of any new costume, changes in the costumes emerged according to the taste of emperor i.e. Jahangir introduced *nadiri* (a type of coat that they wear over a *qaba*).<sup>49</sup>

Under the Mughals changes and innovation were constantly introduced, in the costumes. As we know under the Mughals fashion was changing according to the taste of an Emperor. During the reign of Jahangir the ideology behind the introduction of costumes remained the same as Jahangir not only shaved his own chin but also induced his courtiers to do the same. In one of his references to the dresses described by him in his Memoirs, he says: “having adopted for myself certain special clothes and cloth stuffs, I gave an order that no one should wear the same but he on whom I might bestow them.<sup>50</sup> One was a *Nadiri* that they wear over a *qaba* (a kind of outer vest). Its length is from the waist down to below the thighs, and it has no sleeves. It is fastened in front with buttons, and the people of Persia call it *Kurdi* (from the country of the *kurds*). I gave it the name of *Nadiri*.”<sup>51</sup> In the *Tuzuk* we find the reference of *nadiri* at many places. At one place Jahangir mentions that Nur-Jahan prepared a feast

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<sup>45</sup> Ibid., p.45.

<sup>46</sup> Bernier, *Travels in the Mughal Court* tr. Constable and Smith, Oxford, 1934, vol.1, p.120.

<sup>47</sup> Ibid.

<sup>48</sup> Blochmann, op. cit., p.87.

<sup>49</sup> *Tuzuk-i-Jahangiri* tr. by A. Rogers and H. Beveridge, London, 1909-14, vol.1, p.384.

<sup>50</sup> Ibid.

<sup>51</sup> Ibid.

for the victory of Shah Jahan and conferred on him dress of honour of great price with a *nadiri* with embroidered flowers.<sup>52</sup>

There are a number of written accounts given by foreign travellers. Sir Thomas Roe, who was the ambassador of the King James I of England at the court of Jahangir tells about the attire of the king Jahangir at the time of his departure for Ajmer He says that the King's coat was made of cloth of gold without sleeves upon a *semian* as thin as lawn. There seems to be some mistake here as "*semians*" were coarse calicoes used chiefly for awning (hence the name from Persian "*Samiana*", a canopy).<sup>53</sup>

Jahangir reserved for himself a particular dress consisting of *nadiri*, *chiltah* was the other quilted royal coat.<sup>54</sup> The *qaba*, used during emperor Akbar also was considered a sign of dignity .It may be full or half sleeved. It was opened in front with full length and was without buttons. It was made of costly cloth with a folded collar known as '*batugiriban*'.<sup>55</sup> In addition there are a number of references to the presentation of costly gifts to noblemen as a mark of favour that included jewelled daggers and swords embedded with precious stones. For cap the terms *dastar* or *chira*<sup>56</sup> are used, Jahangir also mentions *jigha*<sup>57</sup>, a bejewelled ornament<sup>58</sup>, jewelled tunics made of gold spun fabric or the *charqab* .

According to French traveller Francois Bernier, "The king Jahangir appeared seated upon his throne, at the end of the great Hall, in the most magnificent attire. His vest was of white and delicately flowered satin, with a silk and gold embroidery of the finest texture and was a turban of gold cloth, had an aigrette whose base was composed of a diamond of an extraordinary size and value."<sup>59</sup>

During the reign of Shah Jahan not such an important change was introduced in costumes and design because Shah Jahan was more interested in architecture in comparison to other art forms. But the delicacy, allegiance and pomp and show of the reign of earlier rulers continued under Shah Jahan<sup>60</sup>.During his reign the degree of

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<sup>52</sup> Ibid., p. 397.

<sup>53</sup> Roe ,Sir Thomas ; *The Embassy of, to the court of Great Mughals* (1615-19), London, 1926, S. v. Brijbhushan, Costumes and Textiles of India, Bombay, 1958, p. 29.

<sup>54</sup> *Tuzuk-i- Jahangiri*, Op. cit. vol. 1, p-63.

<sup>55</sup> Ibid. p. 384.

<sup>56</sup> Ibid., p. 290.

<sup>57</sup> Ibid., p. 248

<sup>58</sup> Ibid., p. 102

<sup>59</sup> Bernier, op. cit.

<sup>60</sup> Pal Pratapaditya, op. cit p.193.

sophistication in textile production reached to a remarkable stage<sup>61</sup>. Courtier's attires were not complete without accessories, thus during the reign of Shah Jahan we find the use of these items.<sup>62</sup> But during the reign of Aurangzeb we find stagnation in the development of all art forms whether it is architecture and music painting or fashions.

### **Male Garments:**

The main dress codes of males at the Mughal court are *jama*, *patka*, *paijama*, *kulah* etc.

### **Jama:**

The *Jama* was mainly used as upper garment, lower limbs were covered with tight fitting trousers which is similar to the trouser in which Krishna is shown in Indian paintings.<sup>63</sup> *Jama* was a coat worn over a shirt. It was generally loose in fitting and long enough ping over the other going from left to right and was tied below the armpit with tassels. It was generally made from seven yards and seven *girihs* of cloth<sup>64</sup>. **(pl. 1)** (Here Shah Jahan is shown wearing a full sleeves *jama* of pink colour, introduced by Mughals with beautiful floral motifs, which is tied from right to left with green colour tassels. It is assembled with a *churidar paijama* made with *zari* work, lined *patka* and a turban.) A special cloth was used for making *Jama* for rich people it was highly decorated and embroidered. Before the coming of Mughals the Indians were using an unlined cross-over tunic with slits around the skirt and a symmetrical hemline was famous in India since medieval times.<sup>65</sup> Akbar introduced changes in this garment and converted it into a gown by removing its slits, rounding the hemline and increasing the fullness of skirt and was fastened to the right side, which was fastened by the Hindu nobles on the left side,<sup>66</sup> and called it the *sarbgati*. The earlier type remained in fashion at the Mughal court during the last sixteenth century and early seventeenth century.<sup>67</sup>

*Takauchiya* was more or less like that of the *jama* or *angarakha*, or worked as a protector of body.<sup>68</sup> *Jama* was also in vogue in Central Asia and China.<sup>69</sup> It was

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<sup>61</sup> Kumar Ritu, Op. cit., p.41.

<sup>62</sup> Pal, op. cit.

<sup>63</sup> Coomarswamy, op. cit., pl. 258,

<sup>64</sup> Blochmann, op. cit. , p.94.

<sup>65</sup> op. cit., p.39

<sup>66</sup> Blochmann, op. cit., p.94.

<sup>67</sup> Verma S.P., *Art and Material Culture in the Paintings of Akbar's Court*, New Delhi , 1978, p.47.

<sup>68</sup> Ghurye G. S., *Indian Costumes*, Bombay, 1951, .p.129.

adopted as an Indian garment in the sixteenth century.<sup>70</sup> Indians were using it before the coming of Mughals or it was famous among the Rajputs. Abu'l Fazl says that "The *Takauchiya* is a coat without lining, of Indian form, with slits in skirt and tied on the left side His Majesty has ordered it to be made with round skirt and to be tied on the right side."<sup>71</sup> (pl. 2 In the upper part of this illustration, the upper two Rajput nobles are shown wearing Indian type of *jama* with slits in the skirt or *chakdar jama* and in the lower section two courtiers are shown wearing *jama* without slits which was introduced by the Mughal emperor Akbar at his court.) Several writers are aware of the differences in the tying of the *jama* by the Hindus and Muslims. There might be some exception, but the general rule remained the one described here.<sup>72</sup>

The size and form of the *jama* had remained to be a matter of controversy. The word *jama* means outer garment for the upper portion of the body. There are so many term for outer garments in literature i.e. *qaba*, *jamah*, *jameh*, *jamo*, *baga*, *takauchiya*<sup>73</sup>. In Persian, the word *jama* has several meanings a garment, robe, vest, gown, coat or wrapper. We find a very little difference between a *jama*, a *choga* and an *atmasukha*, all of these are long cross-over robes.

Akbar's attempt to alter the form of a garment is typical to understand. He made a plan to make this *jama* type of garment easily acceptable both to the Hindus and the Muslims, but he was conscious also of the fact that it was socially important for the Hindu and the Muslims to be told at right, so that no awkwardness of any kind arise. Therefore this singularly clever device that is only hinted at by Abu'l Fazl in his account, the Hindus were fastening it to the left arm-pit and the Muslims to the right armpit. Painting of Mughal period are the invaluable accounts to know about the dress codes. In spite of that we don't find any adequate description of the clothes. *A'in* gives a list of articles of Akbar's wardrobe.<sup>74</sup>

The evolution of this garment was highly influenced by the different climatic condition of India – *Yaktahijama* (unlined *jama*) originally belonged to Central Asia, was probably introduced to India by the Scythians or Kushans in the second century,

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<sup>69</sup> Coomaraswamy, *Catalogue of the Indian Collections in the Museum of Fine Arts Boston*, vol-5, Boston, 1923, p.27.

<sup>70</sup> Ibid., p.26.

<sup>71</sup> Blochman, op, cit.

<sup>72</sup> Goswamy, op. cit. p. 22.

<sup>73</sup> Kumar Ritu op. cit. p. 150.

<sup>74</sup> Blochmann, op. cit. pp. 93-98.

was also popular among the Rajputs<sup>75</sup>. We find some evidences of this *jama* in Gandhara sculptors, on Gupta coins and in the wall paintings of Ajanta and Bagh caves. The earliest *double breasted jamas* probably originated from the colder parts of central Asia and China<sup>76</sup>. They were made of thick fabrics suited to mountaneous regions of the North India. Whereas in desert area the thick fabrics were not appropriate because of rearing heat and humidity. So, the use of light fabrics stated in India, but the problem was that the cotton was not suited to original cuts and formation of *jama*. So some modifications were done which led to the development of an Indian style *jama*, with the appearance of *chaks* (slite) and the addition of *kalis* (panels) which gave the cotton skirt a more interesting shape, known as *chakdar jama* which emerged a long before the appearance of Mughals in India.<sup>77</sup>

During the reign of Akbar *jama* became the official court costume of Mughal India. The length of *jama* was also changing according to the taste of the emperor i.e. during Jahangir's (pl.3) and Shah Jahan's (pl.4) and Aurangzeb's (pl.5) reign the length of *jama* increased slightly in comparison to the earlier period.<sup>78</sup> (In plate .3 Jahangir is shown wearing a white coloured *jama*, and a *churidar payjama* with a double *patka*, red coloured turban and shoes. The length of *jama* of Jahangir's period is shown, which is up to knees or just below the knees whereas in plate 4 ShahJahan is shown wearing a yellow coloured *jama* ,and sky blue coloured *payjama* assembled with boots, a *patka* ,and a turban with a cross band. The length of the *jama* of ShahJahan's period increased up to the middle of knees and ankles or slightly below it or near to the ankles and in plate 5 Aurangzeb is shown wearing a white a coloured *jama* with a middle length yellow coloured *payjama* assembled with shoes and a red coloured turban. The length of this Aurangzeb's *jama* reached just above the ankles.

A few particulars regarding the articles worn by his Majesty may be of interest. The *Takauchiya* is a coat without lining price for making a plain one varies from one rupee to three rupees, but if the coat be adorned with ornamented stitching, from one to four and three quarters rupees. Beside a *misqal* of silk is required.<sup>79</sup>

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<sup>75</sup> Kumar Ritu op. cit. p. 150.

<sup>76</sup> Ibid.

<sup>77</sup> Ibid.

<sup>78</sup> M. Dye, Joseph, *Fabrics, Carpets and Costumes* , cited from Pratapaditya Pal's, *Romance of Taj Mahal*, 1989, New Delhi, p.191.

<sup>79</sup> Blochmann, op. cit. p. 94.

The *dutahi* (a coat with lining) required six yards and four *girihs* of the outside six yard lining, four *girihs* for the binding nine *girihs* for the border. The price of making one varies from one to three rupees. One *misqal* of silk is required<sup>80</sup>. (The *dutahi* was a double folded garment, had four fastenings (*girahbands*).

The *shah-ajida* (or the royal stitch coat) is also called *shast-khatt* (or 60 rows) as it has sixty ornamental stitches par *girihi*. It has generally a double lining and is sometimes wadded and quilted. The cost of making is two rupees per *gaz*<sup>81</sup> had no buttons, but had a binding all along the front up to the waist.

The *qaba* (pl.6) was usually made of costly cloth<sup>82</sup>. It could be made with a folded collar and embroidered with gold thread<sup>83</sup>. It was worn by ladies also. In summer, the Indian courtiers wore the favourite dress of the Muslims – the *Qaba* a long loose coat of cotton or fine muslin with a folded collar. It was either worn open or crossed over in front from right to left<sup>84</sup>. (plate 6 illustrates a *qaba*, a type of overcoat which is opened in front with half sleeves. It was worn over a *jama* and its length was around between the knees and ankles.)

The *gadar*- The *gadar* (pls. 7, 8) was a costly over garment and was generally used in winters. It is called Indian fur-coat by Blochmann<sup>85</sup>. It was longer than the *farji* and had a border of fur running over the opening sides in the front. The *gadar* was made without collars with half or full sleeves. In Hindustan it takes a place of a fur-coat. It requires seven *gaz* of stuff, six yards of lining, four *girihs* binding, nine for bordering, 2½ s. cotton, 3 m silk. The illustration 7 exhibits an over coat with quarter sleeves which is opened in front, it is short in length in comparison to *jama*. Likewise plate 8 represents a Centre Asian youth is wearing a *gadar* over a *jama* type of garment with a turban of Centre Asian origin.

The *chiltah* was another quilted royal coat worn during Jahangir's time<sup>86</sup>. According to Abu'l Fazl the *gadar* was a coat wider and longer than the *qaba*. In Hindustan, it was used as a *fur* coat<sup>87</sup>.

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<sup>80</sup> Blochmann, op. cit. 1977, p.95.

<sup>81</sup> Ibid.

<sup>82</sup> *Tuzuk-i-Jahangiri*, Op. cit., p. 63.

<sup>83</sup> *Tabaqat-i-Akbari*, Op. cit, II, p. 480.

<sup>84</sup> Verma, op . cit, p.48.

<sup>85</sup> Blochmann, op. cit., p.95.

<sup>86</sup> *Tuzuk*, Op. cit.

<sup>87</sup> Blochmann, op. cit.

The *far gul* is a garment resembling *yapanji* (a coat used in rainy weather) but more comfortable. It was stitched in many fashions and worn by everyone high or low. According to Abu'l Fazl it resembled the *yapanji* probably another kind of rain-coat. It was made of several stuffs. It required 9 *gaz* & 6-1/2 *giri h* stuff, the same quantity of lining, 6 *misqals* of silk and 1 *ser* of cotton. It was made both single and double<sup>88</sup>. The *chakman* was also a coat used during rain.

We get a glimpse of Mughal fashions from the variety of dresses displayed in the paintings. Unfortunately, contemporary sources give inadequate description of clothes, this is the reason that the making their identification is difficult. The *A'in* gives a list of the articles of Akbar's wardrobe. The *Tuzuk-i-Jahangiri* adds to it e.g., the *pustin* (sheep skin coat)<sup>89</sup>, and the *Jubba* (quilted waistcoat).<sup>90</sup> Jahangir presented his son Shahriyar with a jeweled *charqab* (coat), with a turban and a waist belt (*kamar-band*) on the occasion of his marriage.<sup>91</sup> A number of dresses were in vogue during the Mughal period. Among them some important are the *farji*, the *gadar*, the *qaba*, *patka*, *katzeb*, etc.

The *farzi* (pl. 9, 10) was a winter costume, which resembles with *jama*. But unlike *jama* it was tied in the center, made with small turned collars. A full *farji* was tied at the waist with the *katzeb*.<sup>92</sup> The illustration 9 and 10 contain a line drawing of the *farzi*. It is a short coat with full sleeves and folded collars, opened in front.) The *farji*, was a coat open in front, worn over *jama*. The *postin*, was also a coat, used in winter season. The *nimtanah* and *sozni* were also used by the Mughal Emperors. *Nimtanah* was perhaps a type of under-garment which resembles with *Kurtah*.

### **Lower Garments:**

#### ***Shalwar or Izar (Drawers), Pajama:***

Mughal's *shalwar* was the prototype of the trousers of today and was called a *churidar* but it was basically different in cut as well as in general appearance. It was probably introduced by Muslims<sup>93</sup>. Trousers were also used in India during Kushana's period, but during the medieval period and in the modern usage; they are commonly

<sup>88</sup> Ibid.

<sup>89</sup> *Tuzuk-i-Jahangiri*, op. cit., vol.2, 125.

<sup>90</sup> Ibid., p. 177.

<sup>91</sup> Ibid., p. 125.

<sup>92</sup> Blochmann, op. cit., pp. 93-98.

<sup>93</sup> Verma, op. cit., p.49 .

regarded as the Mohammedan origin.<sup>94</sup> According to Abu'l Fazl the *shalwar* was made of all kinds of stuff, single and double and wadded<sup>95</sup>. The word *paijama* is originated from the two Persian words, *pae* and *jama*, the first meaning 'legs or feet' and the second 'covering' thus signifying 'leg clothing'. As the name would indicate the *paijama* is an Islamic import into India even though the use of similar garments is seen during the Kushan and Gupta period, even if it had come in from outside, from the northwest to be specific<sup>96</sup>.

The *shalwar* was loose fitting up to the knees and wrinkled below them. It was fastened on the waist by a string or *izarband* probably of knitted cotton or silk passed through the seam or *nefa* of the trousers. Akbar called it the *yarpirahan*<sup>97</sup>. The evidence of the paintings, indicate that the tighter variety *churidar* (**pl. 11**) as seen in Mughal and Pahari works, was the standard article of wear. In plate number 11 Jahangir is shown wearing a fine muslin *jama* over a *churidar paijama* along with *zari patka* and red colour embroidered shoes. The *paijama* shown in this painting was probably made with the purpose that it could be easily appeared out of the muslin *jama* to show its design, it is a lined *paijama*, perhaps with the use of alternate *zari* and cotton lines.

Women are seen wearing tight *paijamas* along with the *peshwaz* or *jaguli*. Men likewise are seen wearing tight *paijamas* from the Akbari period for formal court dress that was sometimes made of rich patterned or striped silk<sup>98</sup>.

### **Draped Garments:**

#### **SHAWL:**

During the Mughals the production of Shawls reached its zenith. The Mughal rulers encouraged it to a great extent which led to the commercialization of the industry. As a result of Shawls began to produce on a large scale in India, this all brought a high perfection in its production.<sup>99</sup> Shawls were considered the valuable gifts among the contemporary empires. For every noble it was considered a sign of

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<sup>94</sup> Ibid.

<sup>95</sup> Blochmann, Op. cit, p.96.

<sup>96</sup> Coomarswamy A.K., Op. cit., 1927, London, pl. 258.

<sup>97</sup> Blochmann, Op. cit, p.96.

<sup>98</sup> B.N. Goswamy, Op. cit., p.21.

<sup>99</sup> Abul Fazl, *Ain-i-Akbari*, Vol-2,op. cit , p. 358.

prestige.<sup>100</sup> The Mughal emperors were rewarding their allies, ladies of imperial harem, governors and special officials with robes of honour<sup>101</sup>. Jahangir in his *Tuzuk* describes shawls as one of his favourite item of dress.<sup>102</sup>

When we talk about the shawls during the Mughals the first important type was *tus* shawls (**pl.12**) which are made of an animal of that name; its natural colours are black, white and red but chiefly black. An improvement was made in the width of all stuffs; Emperor Akbar had the piece made large enough for making a full dress.<sup>103</sup> The Illustration 12 exhibits one of the most beautiful Indian paintings to clearly display the early Kashmiri Shawl type characterized by very narrow side borders and a short *pallu* displaying rows of the most simple *buta* types.

Abul Fazl tells us about the procedure of storing the garments and speaks about the colours of shawls. The order of colours is as follows: *tus*, *safidalcha*, ruby-coloured, golden, orange, brass-coloured, crimson, grass-green cotton flower coloured, sandal-wood coloured, almond coloured, purple, grape-coloured, maue, like the colour of some parrots, honey coloured, brownish lilack, coloured like the *ratanmanjari* flower, coloured like the *Kasni* flower, apple coloured, hay-coloured, pistachio, *bhajpatra* coloured, pink, light-blue, coloured like the *galghah* flower, water-coloured, oil-coloured, brown-red, emerald, bluish like China ware, violet, bright pink, mango coloured, musk coloured like the *fakhat*.<sup>104</sup> A number of shawls were manufactured in Kashmir and Lahore. A kind of shawl called *mayan* was chiefly woven at Lahore. It consists of silk and wool mixed.<sup>105</sup>

The Memoirs of Jahangir tells about a gift of *phup* robe to Mirza Raja Bhao Singh.<sup>106</sup> Dr. Moti Chandra believes *phup* means *puhupa* or Sanskrit *pushpa* (flower) and so the shawl probably was flower patterned.<sup>107</sup> The use of costly shawls was widely prevalent among the Mughals.

Francois Bernier, a Frenchman, who visited Kashmir in the mid-17<sup>th</sup> century, has left an interesting account of Kashmir shawls. Their two types were

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<sup>100</sup> Bernier, *Travels in the Mughal Court* tr. Constable and Smith, vol.1, Oxford,1934, pp.402-403.

<sup>101</sup> Sarkar J.N., *Mughal Administration*, Calcutta, 1920, p.53.

<sup>102</sup> *Tuzuk*, Op. cit., vol.2 (tr), p.578.

<sup>103</sup> Blochmann, Op. cit., p. 97.

<sup>104</sup> Ibid. pp. 97-98.

<sup>105</sup> Ibid.

<sup>106</sup> *Tuzuk*, Op. cit, vol.1, p. 297.

<sup>107</sup> Chandra Moti, "Kashmir shawls", *Bulletin of the Prince of Wales Museum*, 1954, Bombay, p. 246.

manufactured: one was the wool of the country, finer and more delicate than that of Spain; the other was wool or rather hair found on the breast of the species of wild goat which inhabits Great Tibet. Great pains were taken to manufacture similar shawls at Patna, Agra and Lahore but they could not compete with the delicate texture and softness of the Kashmiri shawls<sup>108</sup>. By the middle of the 17<sup>th</sup> century Kashmir woollens particularly the shawls had achieved a widespread fame in Europe and in India it became popular as Kashmiri or *Kashmiria*.<sup>109</sup> These shawls were exported all over the world.<sup>110</sup>

*Shawls* had decorated ends enclosed by floral stripes and narrow floral strips which were running along the length on both sides. The motifs were usually floral. Today when one thinks of Kashmir woollen fabric, a cone shaped form known as *Turanj* or *Kalanga* comes in one's mind. The late 17<sup>th</sup> century shawls had a flowering plant motif woven on both ends in a row which was very common among Gujarat brocade weavers.<sup>111</sup> The main feature of early forms of shawls is that they were very natural and simple.

*Shawls* were generally hanged on the shoulder in different styles. It was put on the shoulder with folds. Akbar had ordered shawls to have two folds of four and gave it the name of *doshala*, *safidalcha* or *tarhdar*. Before the reign of Akbar it was mainly in two or three colours i.e. black, white or mixed, Akbar ordered it to be dyed in several colours. The *tus shal* was the costly variety of *shawl*, because it was very light in weight and very warm also. The *qab*<sup>112</sup> was another type of very fine *shawl*, both transparent and soft.

The *turban* or *Pagri* or a cap was mainly used by males, it also reflects the religion, region of origin and social status of a man.<sup>113</sup> It was the most important and the most gorgeous costume at the Mughal court. In comparison to the other dress codes of the Mughal court, we find a great number of variations in turban used by the Mughals. The reason was that it was not simply a wearing but it was a sign of dignity

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<sup>108</sup> Bernier, op. cit., 1972, vol.1, pp. 402-403.

<sup>109</sup> Sandesara, B.H. Varnaka Samuchchya, Baroda 1960, Part 2, p. 25.

<sup>110</sup> Sarkar, J. N., *The India of Aurangzeb*, Calcutta, 1901, p. 111.

<sup>111</sup> Skelton, Robert, "A decorative motif in Mughal Art", in *Aspects of Indian Art* (ed. P. Pal), Leiden 1972, pp. 147-152.

<sup>112</sup> *Tuzuk*, op. cit., II, p. 527.

<sup>113</sup> Kumar Ritu, op. cit., p.147.

and respect.<sup>114</sup> Its main function is to protect the head from the heat of the sun. It was generally made of fine muslin like texture. Cotton was the most preferred material for the production of turbans. The people of higher classes preferred the silk material for the production of turbans.<sup>115</sup> There was a great variety of turbans, i.e. *Mundeel* a turban of *muslin*, with gold stripes spots and ends usually worn by military officers. The *surbuttee* was another, this term is derived from the *sur*, the head and the *bandhua* to bind –*buttee* means twisted or coiled round. Other types were the *morassa* a short turban; *umamu*, a loose turban; *dastar*, a fine muslin turban, *shumla*, a shawl turban; *nastalik* a full dress turban made of fine quality of plain muslin, which was used as the court dress of darbar.<sup>116</sup>

Turban of high class was generally made of silk or cotton thread<sup>117</sup>. The cloth of three threads was folded in length and wrapped-round a *kulah* fitting the size of the head. There was a great variation in the length of turban. Generally it was so long that there was a need to suffice two, three or more folds of several loops. The *Turban* when it was unfolded, its width was up to 9 to 12 inches and 15-25 yards in length<sup>118</sup> *Turbans* of kings was with cross loops.<sup>119</sup> The Indian type turbans of nobles were of different shapes and were highly designed and decorated, they were tied by leaving a triangular crest above the crown.<sup>120</sup> **(pl.13)** In India turbans of different colors were used but the most prominent among all was the turban of white colour. Next to it, the red was the most common. Plate 13 exhibits the line drawings all Mughal king's and Prince's turbans with *kalgi* or without *kalgi*.

Babur has mentioned three types of *dastar*. He wound his turban in a fold *dustar-i-pech* which might have up to nineteen folds. In general, all *turbans* were in four folds known as *char-pech*. In those days people wore them without twisting and let the ends hang down<sup>121</sup>. The three fold *turban* was known as *sih-pech*<sup>122</sup>. Therefore, we can make difference on the basis of number of loops The head-gears of Babur and Humayun were like that of the Turks, with a projecting *kulah* in the center.

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<sup>114</sup> Dhar, op. cit., p. 47.

<sup>115</sup> Watson J. Forbes; op. cit. , p.13.

<sup>116</sup> Ibid.

<sup>117</sup> Verma , op. cit., p.50.

<sup>118</sup> Bhushan, op. cit., p.40.

<sup>119</sup> Verma, op. cit

<sup>120</sup> Ibid.

<sup>121</sup> *Baburnama*, tr. Beveridge, vol.1, op. cit., pp. 14-15.

<sup>122</sup> Ibid., p.258 .

From Akbar onwards a number of changes appeared in the style and form of the turban: Akbar's flat and *atpati* was close to the head; Jahangir's a little looser; and Shah Jahan's much tighter and sloping towards the back, and with a cross band (Pl.14) holding it together<sup>123</sup>. (In plate number 14 Shah Jahn is shown wearing a band over his cap which represents a Shah Jahani type of head gear in which he is shown wearing a band over it.) It was bedecked with pearls, and ornament fastened to ornate a turban with jewels and beautiful motifs. Jahangir gives the reference of *Jigha* – an ornamented turban.<sup>124</sup>

The maximum number loops could be up to nineteenth. During the reign of Akbar, the Mughal court adopted the *Rajput Pagri*.<sup>125</sup> The common people were wearing the plain and simple cap known as *kulah*, whereas the aristocratic class were wearing the turbans with different forms and styles.<sup>126</sup> *Nastalik* was full court dress turban made of plain white *muslin* which was closely fitted to the head. *Mandil* was a *muslin* turban with gold stripes.<sup>127</sup>

#### **PATKA:**

Another important dress code of the Mughal court was *patka* (*katzeb*). Though it was not a complete costume or dress, it may be called an accessory, of no less importance. It was a long cloth band essential to bind the long and heavy *jama*, *farzi*, *choga* etc. It was fastened around the waist in such a way that both the ends of it loosely hanged down reaching up to the knees.<sup>128</sup> These were often embroidered, brocaded and dyed in different colours. Golconda was the main center for making *patkas*.<sup>129</sup> These were richly embroidered with gold or silver thread and were common in use at the Mughal court.

In the paintings of Babur reign we don't find any clear reference of *patka* it was during the reign of Humayun some richness of textiles came into view. But it was only during the reign of Akbar we notice the reference of *patka* as a part of royal dress as mentioned above Akbar renamed a number of dresses by giving them

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<sup>123</sup> Goswamy B.N. and Fischer Eberhard, *Wonders of a Golden Age: Painting at the Court of the Great Mughal*, Museum Rietberg, Zurich, 1987, p. 19.

<sup>124</sup> Rogers and Beveridge, op. cit., vol.1, p. 248.

<sup>125</sup> Coomarswamy, op. cit., p. 25.

<sup>126</sup> Blochmann, op. cit., p. 96.

<sup>127</sup> Bhushan, op. cit., p.40.

<sup>128</sup> Verma Som Prakash, op. cit., P.51.

<sup>129</sup> Bhushan, op. cit., p. 32.

different names of Hindi and Persian combination, he renamed *patka* as *katzeb*<sup>130</sup>. The term ‘*kat*’ is derived from the sanskrit term *kati*,(‘waist’); and the Persian word ‘*zeb*’ means ‘adorning’. Thus this compound word means adorning the waist.<sup>131</sup>

During the reign of Akbar it was also known as *sash* which was generally made of cotton and was either plain or patterned with geometric motifs, and its ends were very long.<sup>132</sup> In a portrait of Akbar’s period, Mir Musawwir shown holding petition in his hand is depicted wearing narrow *patka* (**pl. 15**) The knot is loose but graphically rendered; and the loop suspended from it is again very articulated.<sup>133</sup> During the middle of the Akbar’s reign the *patka* became little shorter, whereas during the reign of Jahangir this *patka* was made of some heavy material and this fabric was decorated with floral scrolls and a new thing was that it was supported by a second *sash* of fine muslin too.<sup>134</sup> One was the gold brocaded *patka* and the other was little shorter. Similar *patka* is seen in a painting where the emperor shoots an arrow at poverty.<sup>135</sup> Another example is that where the emperor presides over the weighing ceremony of the young prince Khurram (**pl.16**). In this painting Jahangir is shown wearing a double *patka* which was introduced during his period.<sup>136</sup> This double *patka* appears only in the portrait of the courtiers and the nobles are not shown wearing the second *patka*.<sup>137</sup>

During the reign of Shah Jahan these *patkas* were highly decorated with silver and gold embroidery. During his reign *patkas* were made with large flowering plants motif on the short end-panels hanging in front.<sup>138</sup> The patterns which were in vogue during the Mughals were highly influenced by the motifs used in Mughal ornaments. Within the broad category of all Mughal style woven *patkas*, scholars first distinguished two general types based primarily upon their sizes, types of material, and their basic structures. So far as the motifs of *patkas*, the end-panels with the

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<sup>130</sup> Blochmann, op. cit. p.96.

<sup>131</sup> Goswamy B.N.; *Indian Costume: Patka: A Costume Accessory in the Collection of the Calico Museum of Textile*, vol-2, p.26.

<sup>132</sup> Pal, Pratapaditya, op. cit. p.191,1989.

<sup>133</sup> Goswamy, *Indian costumes: patka*, Op. cit., p.26.

<sup>134</sup> Pal Pratapaditya, Op. cit., p.191, 1989.

<sup>135</sup> Vishakha N. Desai, *Life at Court: Art for India’s Rulers*, Boston, 1985, p. 27.

<sup>136</sup> Goswamy: *The patka*, Op. cit., p.39.

<sup>137</sup> Ibid. p.33.

<sup>138</sup> Ibid., p. 42.

flowering plants, are concerned these bear close resemblance with the floral designs seen in the miniatures and surface embellishment of architecture.<sup>139</sup>

Thus the Mughal males were wearing different types of costumes. They were so much conscious about their wearing that they themselves introduced many of the costumes. The style of wearing the costumes was also changing from ruler to ruler. The early rulers like Babur and Humayun could not give attention towards their costumes as they had to give most of their time in the consolidation of Mughal Empire. From the time of Akbar the Mughals began to take interest towards their clothing style and the gorgeousness of this style reached its apex during the reign of Jahangir and Shahjahan.

### **Dress codes of Mughal Queens:**

The dress of the royal ladies of early Mughal period (Babur and Humayun) seems to have been following the fashion of Khurasan and Central Asia. The women of the Emperor's household wore wide and loose, painted drawers<sup>140</sup>. The Mughal women were also fond of adopting few fashion. They used to wear bright colour and richly designed dresses. Here we find the Iranian and Central Asian influence too.

According to Manucci the cost of each female garment was about 40 to 50 rupees or sometimes it was more than this.<sup>141</sup> Bernier observes, "The article of dress which lasts only few hours, may cost ten to twelve crown and even more when beautifully embroidered with needlework."<sup>142</sup> A peculiar example of a royal lady dressed in male attire is notable. Nur Jahan the most influential Mughal lady is shown holding a matchlock and dressed in male attire. **(pl. 17)**

The gorgeous dressing sense of the Mughal ladies was not confined to the Mughal harem. But there were several occasions where the Mughals and the Hindu women came into contact with each other, a number of social gatherings were organized for the purpose. By coming into contact with the Hindu women the Mughal ladies began to bent towards more varied feminine dresses, the royal ladies of the Mughal court had started to wear ,sari eg., Roshan Ara Begum had tried a *sari*.<sup>143</sup>

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<sup>139</sup> Skelton R. , *A Decorative Motif in Mughal Art*", in Pal Pratapaditya (ed), *Aspects of Indian Art*, Leiden, 1972, pp. 147-152.

<sup>140</sup> Zaid , Zeenit; *The Magnificent Mughals*, Oxford, 2002, p.113.

<sup>141</sup> Manucci, *Storia do Mogor* (1653-1708); tr. William Irvine, Vol.2, Delhi, 2010,(reprint), p.340.

<sup>142</sup> Bernier; op. cit., vol.1, p.259.

<sup>143</sup> Ibid.,vol.1,351

During the reign of Aurangzeb the Princess Zebunissa introduced a woman garment called *angiya – kurti*.<sup>144</sup>

The Hindu and Muslim festivals were celebrated publicly where the ladies were also taking part.<sup>145</sup> Both Hindus and Muslim ladies of Harem wore similar dresses. In Humayun's times the ladies used a high crested cap called "*taqi*". It was worn by unmarried girls. The married women wore a *taqi* with a veil hanging called *lachaq* or *qasaba* which means a veil of caps used by married women in medieval times<sup>146</sup>. Royal ladies were also entertaining the timely officials and their wives at their residence.<sup>147</sup> The Mughal emperors were organizing the fancy festivals too from time to time, known as Meena Bazars<sup>148</sup> which was particularly for women, except of the emperor and some important nobles. Rajput women were also participating in it.<sup>149</sup>

The Mughal ladies of aristocratic class dressed themselves in very gorgeous costumes. They were very fond of adopting the new styles of fashion and designs. *Purdah* was in vogue during the medieval period particular among the aristocratic families. It was a sign of delicacy. Though the Mughal ladies were not going to the court, but many of the Mughal women exercised a strong influence in the political decisions too. They used to wear beautiful dresses with transparent and opaque fabric in a very delicate manner.<sup>150</sup>

The most famous costumes used by the Mughal ladies were tight-fitting *paijama* or *shalwar*, a *choli* or bodice to cover the breasts; and a *peshwaz*, which was usually transparent, remained open from the front, had a v-neck, and its length was up to the ankles. The shirts of women were open in front and fastened to the neck, sometimes 'v' shaped collars were also used in these shirts. These shirts were made of silk, cotton with well-furnished gold and jewels embroidery. **(pl.18)** Here in this paintings dancers are dancing in a dance party, in it four dancers are dancing , out of which the first and last two are in Mughal attire shown wearing fine *muslin* ankle length upper garment the *peshwaz* and an ankle length *patka* with *churidar payjama*

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<sup>144</sup> Misra, Rekha *Women in Mughal India*, 1967, Delhi, p.123.

<sup>145</sup> Coomaraswamy A. K.. *History of Indian and Indonesian Art*, London, 1927, p.131.

<sup>146</sup> Zaid, Op. cit, 2002: 113.

<sup>147</sup> Ibid.

<sup>148</sup> Bernier, *Travels in the Mughal Court* tr. Constable and Smith, vol.1 p. 272-73, Manucci, *Storia do Mogor*, Vol. I, p. 195.

<sup>149</sup> Tod, James, *Annals and Antiquities of Rajasthan* (London: 1829-32), Vol. I, pp. 401-402.

<sup>150</sup> Khandalvala, op. cit., p. 293.

and *odhani*, the third one is wearing a cap also. The second dancer in this row is wearing a *ghagra, choli* and an *odhani*).

Sometimes they used an assemblage with this shirt, which is known as a *yalek*, it was a type of long vest fastening to the ankles. The *yalek* had a series of buttons from the bosom to griddle. Sometimes it was half sleeved which may be the result of the necessity of the climatic conditions of the place for their waist the women were using a waist belt which was generally two fingers wide and was embellished with precious stones.<sup>151</sup> Abul Fazl also mentions about a waist belt embellished with golden bells and gold wires known as *Kati-Mekhla* or *Chhudr-kantika*.<sup>152</sup>

NurJahan, wife of Jahangir introduced some dresses. She had introduced a new dress '*Nur-Mahli*'. It was particularly used by bride or bridegroom. Nur Jahan had designed the clothes in very innovative styles. She had become the fashion queen of her age and people followed her designs with interest. Several varieties of brocades, lace and gowns were introduced by this queen. She introduced a light weight dress *dodami* (weight only two dams). Her *panchtolia scarf* was a substitute of *orhani*. She launched new patterns in (*Badla, Brocade, Kinari* (lace). She made a *Nur Mahalli* (marriage dress) that cost only 25 rupees<sup>153</sup>. Khafi Khan remarks that the "Fashion introduced by Nur Jahan governed the society and the old ones survived only among backward towns of Afghans."<sup>154</sup>

### Upper Garment

The dress codes for royal Mughal ladies were the *Peshwaz*, (a *jama* like garment), (**plate. 19**). A female upper garment known as *peshwaz* generally opened in front. Its length was almost up to the knees or varies according to the taste) the *Shalwar* or *Izar*, The *Burqa, Naqab* or *Chitragupita*. In harem the Mughal women were wearing a short tight bodice tops with midriff showing ankle-length loose pants under a thin long skirt and a large veil which covered their head not faces which is evident from the contemporary paintings.<sup>155</sup> When the Mughals came to India their women were wearing gowns, caps and trousers.<sup>156</sup> *The kartiji*, an inner garment was

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<sup>151</sup> Manucci, op. cit, p.36.

<sup>152</sup> *Ain-i-Akbari* (tr), vol.3, p. 344.

<sup>153</sup> Khan, Khafi, *Muntakh-ul-Lubab*, Vol. I Trans. Mohammad Ahmad Farooqi, Karachi, 1963, p. 276.

<sup>154</sup> *Ibid.*, p.275.

<sup>155</sup> Findly, E.B., *Noorjahan, Empress of Mughal India*, New York, 1993, p. 165.

<sup>156</sup> Dhar, op. cit., p. 38.

worn beneath the gown, as a short bodice reaching to the hips.<sup>157</sup> The *nimtana* was another jacket worn over the dress like a vest. Gulbadan Begum in her *Humayunnama* mentions about nine-jackets with jewelled *blase* (*nimtana*), while describing Mirza Hindal's marriage. She also mentions about four shorter jackets (*kartiji*) with belt trimmings among the articles of dowry for the bride sultana Begum.<sup>158</sup>

The garment for the upper part of the body is described by Stavorinus<sup>159</sup> and Grose<sup>160</sup> as a pair of hallow cups and cases. Stavorinus writes "they support their breasts and press them upward by a piece of linen which panes under the arms and is made fast on the back".<sup>161</sup> The bodices were sometimes brocade lined with pearls and attached to with a beautifully wrought clasp in diamonds and emeralds.<sup>162</sup> It is said that the bodice was brought into fashion by one of Aurangzeb's daughters.<sup>163</sup> Some ladies were wearing half smocks reaching the waist which were made of fine cotton and silk through which their skin was quite visible. When they were going out they put on a waist coat over the smocks. The sleeves of this waist coat were reaching up to the middle of the arms.<sup>164</sup>

The breeches (trousers) were common among the Mughal ladies. Its length was up to the ankle.<sup>165</sup> There was not much difference between the breeches of men and women. The women were trying it at the navel point which was tried with a silver belt hanging up to the knees.<sup>166</sup> These breeches were generally in tapering form and a little bit tight were preferred by most of the women.<sup>167</sup> These breeches were generally made of silk or brocaded mostly white or red in colour.<sup>168</sup>

The Mughal ladies were also wearing joyful, a sort of empire-gown fastening a neck and waist, which was opened between the fastening and giving a glimpse of breasts and with long tight wrinkled sleeves and long flowing skirt reaching down to the ankles. During winter ladies of aristocracy wore *qabas* of fine wool of Kashmir.

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<sup>157</sup> Ibid., p. 38.

<sup>158</sup> *Humayunnama*, op. cit, pp. 127-128.

<sup>159</sup> Stavorinus, *Voyages to the East Indies*, tr. S.H. Wilcocks (London, 1978), vol. I, p. 415.

<sup>160</sup> John Henry Grose, *A Voyage to the East Indies* (London: 1772), vol. I, pp. 142-143.

<sup>161</sup> Stavorinus, vol. I, op. cit. p. 415.

<sup>162</sup> Mathur, N.L. *Red Fort and Mughal Life*, New Delhi, 1964, p. 46.

<sup>163</sup> Dhar, op. cit., p. 40.

<sup>164</sup> Chopra P.N., *Some aspects of society and culture during the Mughal Age*, Agra, 1956, p. 12.

<sup>165</sup> Commissariat, M.S., *Mandelslo's Travels in Western India*, London, 1931, p. 50.

<sup>166</sup> Dhar, op. cit., p. 39,

<sup>167</sup> Della Valle, op. cit., p. 45.

<sup>168</sup> A.K. Coomarswamy, *History of Indian and Indonesian Art* (London, 1927) p. 131; G.S. Ghurye, *Indian Costume* (Bombay, 1966), p. 133; O. Rothfeld, *Women of India*, p. 190.

The texture of this wool was so fine it could pass through a small finger ring.<sup>169</sup> An elegant item of female dress in lace according to Manucci “They are in habit of adding. Normally ladies of Elite class wear two or even three garments, each weighing not more than one ounce and worth fifty rupees each. They sleep in these clothes and renew them every twenty-four hours, never put them again and give them away to their servants, they cover their heads with a sheet of cloth.”<sup>170</sup>

### **Draped Garment**

Head cover: Both Hindu and Muslim women were covering their head with an *orhni* or *dupatta*. Manucci describes the cloth used to cover the head<sup>171</sup> was made of gold material. **(Plate 20)** Plate 20 represents Shaha Jahan in a green *jama* with his beloved who is wearing an ankle length *peshwaz* over a *churidar pajama* and the *Odhani*. The *odhani* covered the head and hung down on both sides up to the knees. It was sometimes, made of white calicos.<sup>172</sup> The Mughal ladies were also covering their head with a shawl or mantilla made of a very fine material. The Mughal ladies were also wearing *taq* a cap, and were covering their head with a *lachak*, a kerchief folded crossway tied under the chin by two corners.<sup>173</sup>

Gulbadan Begum in her *Humayunnama* mentions the *taq*, a type of cap worn by unmarried girls, and the *lachak* which was a kerchief folded cross ways and tied under the chin by two corners, used by married women.<sup>174</sup> The use of *taq* and *lachak* was confined to the princesses and daughters of nobles. The Royal ladies were also wearing turbans<sup>175</sup> which were embellished with precious jewels, and stones.<sup>176</sup>

The Mughal women used *burqa* to cover their entire body.<sup>177</sup> They also put on *qabas* during winters. The *qaba* was made in Kashmir. Likewise the shawl used by Mughal women were made of fine wool were made in Kashmir.<sup>178</sup>

Therefore the Mughal women played an important role in each and every aspect of life i.e., political, economic, social or cultural. Amongst them Gulbadan

<sup>169</sup> Manucci, Niccolao, op. cit., p.341

<sup>170</sup> Ibid.

<sup>171</sup> Della Valle, op. cit. p. 141.

<sup>172</sup> Rothfeld, *Women of India*, Bombay,1928, p. 190.

<sup>173</sup> *Humayunnama*: Op. Cit. (tr.), p. 31.

<sup>174</sup> De Laet, *The Empire of the Great Mogul*, tr. J.S. Hoyland ,New Delhi, 1974, p. 44; Manucci Storia.... Vol. II, p. 318.

<sup>175</sup> Manucci, Storia...., op. cit. Vol. II, p. 318.

<sup>176</sup> De Laet, op. cit.; Manucci Storia.... Vol. II, p. 181.

<sup>177</sup> Manucci, op. cit. p. 37.

<sup>178</sup> Ibid. , p. 37.

Bano Begum, Nur Jahan, Jahanara are notable. As mentioned above Gulbadan Begum in her *Humayunnama* gives us a very relevant information regarding the costumes of Mughal period. Further Nurjahan herself is attributed for doing some inventions in the field of costumes.

Thus it is concluded that the costumes used by the Mughals were very gorgeous. The costumes of the early Mughals have some Central Asian influence as the major change in the costumes of the Mughals is marked from the age of Akbar. During the reign of Akbar the synthesis of two cultural identities was at its peak. As a result of this a number of reforms were introduced by the Akbar. This change or influence in the field of culture was further increased in the reign of Jahangir. Shah Jahan's reign was famous for the highly gorgeous costumes decorated with gold and silver embroidery. Where the reign of Aurangzeb is marked by a setback in almost all cultural fields. During the later Mughals this all development was shifted to the regional courts. It is evident from the contemporary costumes that the Mughal rulers themselves were taking interest in the development of different types of costumes. This all was so influential that even today we are enjoying the legacy of Mughals in the field of costumes.