CHAPTER-2

DESIGNS AND DECORATION RELATED TO THE MUGHAL COSTUMES
The Islamic invasion of India in the twelfth century led to a forceful encounter between different cultures and their artistic tradition. In Pre-Islamic Indian art we find the predominance of sensuously marrying human figures to those of animals and plants. Hindu temples were covered with massive nudes. In paintings of Ajanta we find the similar nudes whose fleshiness is shown by shading and highlights.¹

Whereas in Islamic art we find the essence of discretion. The representation of living things particularly of human being is regarded as unlawful. Though Quran says nothing on the subject but according to Hadith the Prophet stated that no angel would enter a house where images are found.² But it is not clear whether Prophet was saying about religious idols or figurative images. Therefore it might be said that it was confined to the mosque, madrasas and the sacred robes. The figurative paintings either in India or other countries were mainly done for books or albums and these books and albums come under private collection. Therefore it was not only a private art but also a princely art because only a prince was powerful enough to counter the prejudices against it.³

Textile design is a complete art in itself. Before the study of textile designs a complete study of weaving and printing technique is necessary. Textile designs are the result of the contribution of different sections of textile industry. So many processes are included for making textile designs varying from the raw material to the different techniques used in the process.⁴

Designs are always used according to the material. Designs are not merely copying of the motifs but it shows the concept of patterns and traditions. The Brocade designs were in vogue particularly under royalty⁵. Floral motifs were used to a great extent for designs. These motifs included flowers, creepers, sprays, springs, plants etc. Floral designs provided an unlimited scope to the textile designers⁶. Nature was drawn on clothes. The floral designs were used according to the quality of fabric and technique of production of clothes. These natural objects are shown symmetrically. If leaves and flowers of the plant do not balance properly, other elements are added to

⁵ Ibid.
⁶ Ibid.
gain symmetry. Overall patterns were used on fabrics consisting of many types of flowers. These overall patterns usually cover the entire fabric which change the quality of the fabrics and makes it attractive.

The flowers generally used in Mughal textile designs were taken from Persian carpet motifs. These motifs were used in costumes, architecture, jewellery simultaneously. Under the Mughals craftsmen of the seventeenth century copied some Persian forms and they used crocus from Persia and iris from Kashmir in their designs. But this adaptation did not prove satisfactory then they began to copy the whole plant on the carpets, costume, borders of shawls and sashes.

In comparison to the larger floral motifs emphasis was given over the smaller motifs to complete the work quickly. Though larger motifs were showing greater details. The simplest floral motif was a small circle or dot with short radiating lines in all sides. It represents the flower of Manhri or Bakula (Mimmopselengi). But the actual form of flower with well-defined petals.

Design is an important device to make the textiles more beautiful and attractive. These designs not only show different patterns and styles but also the interest and the moods of different weavers and their patrons like the great Mughal rulers like Akbar, Jahangir and Shah Jahan.

Motif is an element of pattern, image, or part of one, or more themes. Motif can be an idea. Motifs include lines in various forms, such as vertical, horizontal, diagonal and curved. Motif means a design that consists of recurring shapes or colours, theme that elaborated on in a piece of unifying idea that is a recurrent element in a literary or artistic work. It can be called as decorative art. In the Textile Arts, a Motif is a smaller element in a much larger work. Motifs are made one at Time and Joined together to create larger work. A good example of a Motif is the grandly square. Motif may be varied or rotated for contrast and variety or to create new shapes.

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7 Ibid., p.2
8 Ibid.
9 Ibid., p.4
10 Ibid., p.4
11 Ibid., p.3
12 Textile Designing, State Council of Educational Research and Training, New Delhi, 2013, p.41
13 Ibid.
14 Ibid.
Motifs can be of any size but usually all the motifs in any given work are of same size. A design starts with a motif. When a motif is repeated at certain intervals over a surface it is called a pattern. Repetition of this pattern creates a design. Certain principals are used when repeating design.

Motif plays a very important role in designing. It is used by the designers to express their ideas. A good designer should always be well informed about art, and current events. It is the designer’s responsibility to translate the stylist concept, with the help of reference material.

**Classification of Motifs under the Mughals:**

The motifs or units of a textile design may be classified as

- Geometrical
- Realistic or Natural
- Stylized
- Abstract

**Geometrical Motifs:**

Design and motifs created by using various geometrical shapes, such as lines, circle, squares, rectangle, triangle etc. are called geometrical motifs. It is possible to draw many man-made objects using geometrical shapes. Geometrical motifs are totally can be made more attractive with the use of colour and with the combination of various shapes. Earlier Indian designs were consisted of floral, bird and animal patterns but during the Mughal period the floral designs used with geometrical patterns gained prominence. But the geometrical designs on costumes were less preferred in comparison to the floral designs. These geometrical designs gained prominence only during the period of early Mughal rulers or up to the age of Akbar. (pl. 21) (plate 21 illustrates young Akbar wearing a *jama* designed with geometrical patterns, and almost all the people surrounding him are wearing the costumes designed with geometrical patterns). This reflects that during the reign of Akbar there was the dominance of geometrical patterns. The reason behind this may be that the reign of Akbar was age of consolidation of Mughal empire, which provided a little

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15 Ibid.
16 Ibid.
17 Ibid.
18 Ibid, p.42
time to Akbar for the innovations in the field of costumes and designs. Though the geometrical designs were not strictly followed but it was a dominant character.

**Natural or Realistic Motifs:**

As the name suggests, these are the motifs inspired from nature. Patterns in nature change all the times, different seasons unfold different colours and scenes. Man is inspired by all that happening around him. We can see beautiful flowers leaves, vines, birds and animals embroidered on different garments very close to natural designs and motifs. Thus the pattern in naturalized motifs will be very close to nature.\(^{20}\) With the advent of Mughals the old motifs like animal, bird and human figures were replaced by the floral ones, though the motifs of animals and birds continued to some extent.\(^{21}\) Realistic representation of flowers and plants are often classed as botanical.\(^{22}\)

The Mughal emperors Babur and Humayun were the great nature lover, and therefore they preferred the floral motifs. Though we can find some miniatures in which the Mughals were wearing the costumes patterned with animal figures During the reign of early Mughals probably during Akbar and Jahangir the animal patterns were used on large scale in costumes and textiles.\(^{23}\) Among the animal figures, the most popular were tiger, *cheeta*, and elephant, known as *gaja-simha*, in Indian mythology. Among birds the most common is *simurg*, a mythological bird of the Persian epic, which is perhaps equivalent to the Indian *Garuda*,\(^{24}\) vehicle of Vishnu.(pl.22) (In this miniature a prince is shown wearing a *jama* embellished with animal figures and holding a falcon in his hand).

Abul Fazl describes Akbar as a lover of flowers, fruits and plants.\(^{25}\) Consequently, during the Mughal period the Indian flora and fauna were depicted in Persian style. However during Akbar’s time we find a greater admixture of indigenous and foreign culture. His age was the beginning of the development of floral motifs, and these appeared only bold and half-blooming floral designs. In the

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textiles of Akbar’s era we find mainly the designs of flower buds with straight leaves and stems, whereas Jahangir’s reign exhibits fully bloomed flowers with tender and flexible stems with curved and twisted leaves. Robert Skelton is right when he speaks of the flowering plant “naturalistic in appearance, yet formally posed and arranged at different intervals against a plain background” as being “the Mughal decorative motif per excellence.

The textiles with patterns of scrolling vines and animals belong mainly to the reign of Jahangir. A higher state of finishing and refinement and the naturalistic representation and insight into personality was the hall-mark of Jahangir’s reign. During the time of Jahangir, decorative arts passed through the different phases: (i) early decorative scheme, (ii) his return from the second visit to Kashmir in 1620 and his enchantment by the natural beauty of flowers.

When Jahangir visited to Kashmir in the spring of 1620 A.D, he was highly influenced by the floral beauty of the valley and most likely introduced it in Mughal art. On the other hand Mughal art was highly influenced by the engraved European herbal books. The borders of the classical prints of these books consisted of the flowering plants, some even with butterflies and inserts. The most famous Mughal motifs, i.e., iris and narcissus flowers were frequently used in these borders with tulips, red roses and lilies. Mansur the famous court painter of emperor Jahangir was ordered to copy the flowers of Kashmir valley in the style of these herbal illustrations.

Jahangir’s empress Nur Jahan also contributed to the development of decorative motifs. That’s why his period was famous for the development of a multitude of artistic motifs. During the reign of Jahangir Mansur was a famous painter of nature, who was sent to Kashmir, where Mansur painted more than a hundred varieties of flowers. During the period 1620 to 1670 a number of botanical paintings of Mansur were successfully transformed into textile designs. Kashmir Shawls were the main garments on which floral motifs were used extensively. The most famous

27 Skelton, R., A Decorative Motif in Mughal Art", in Pal Pratapaditya (ed), Aspects of Indian Art, Leiden, 1972, pp 147-152.
30 Ibid. vol. 2, pp.143-145.
31 Ibid. vol. 2, p. 145.
Kashmiri floral design was the cylindrical floral motifs with roots which were combined with the grace and delicacy of Persian floral ornaments with the naturalistic characteristic of the Mughal art.

**Stylized Motifs:**

These are made to make the motif more beautiful. The motifs loses its natural form as it becomes more decorative and stylized. Thus the motifs which have more curves and details are away from their natural form and look more complicated such motifs are called stylized motifs.\(^{32}\) During the Mughal period, reign of Shahjahan is marked by the predominance of stylized motifs. This period in the Mughal history is marked by the zenith of textile designs. The naturalistic art of Jahangir’s court was replaced by an extensive use of stylized art.\(^{33}\)

Different type of flowers such as *narcissi, rose, poppy, tulip, marigold, jasmine* and *champa* were used in a highly stylized way. Shah Jahan was a great lover of architecture, and the gardens. Alike the *chaharbagh* patterns: the plot divided into four parts, the shawls and *odhanis* were also decorated with the scheme of squares of four different colours.\(^{34}\)

There was extensive use of gold and silver during the reign of Shahjahan which is well seen in the paintings of his reign. The *patkas* of Shahjahan’s reign were generally made with ‘double layer’ weaving technique which facilitated the decoration of ending panels.\(^{35}\) The development of textile designs during the reign of Shah Jahan was the result of his keen interest in the development of decorative art. The arrangement of motifs became intricate during the reign of Shah Jahan.

**Abstract Motifs:**

These motifs does not have any specific inspiration. Both natural and abstract motifs used the same source of inspiration but results would be quite different. The natural motifs of a leaf will look like a leaf but an abstract motif of the same can be created by only using its texture, veins, patterns or colour to produce an attractive motif. These are also called non-figurative design.\(^{36}\)

\(^{34}\) Agarwal, Yashodhara, Silk Brocades, New Delhi, 2004, p.107.
\(^{35}\) Ibid., p.105.
\(^{36}\) Textile Designing, 2013, op. cit. p.43.
Types of Layouts:

Layout in a pattern is described as the arrangement of the motif, whether it is spaced widely or closely on the ground.37

Unlike a painting or drawing, which is designed in relation to its boundaries or edges, the elements in a textile design are designed in relation only to each other. There are no boundaries; when the pattern is printed, it will continue over yards and yards of cloth. For a textile design to be reproduced on fabric, it must eventually be developed into one standard unit containing a specific arrangement of the desired motifs. This one unit, called a repeat, will be repeated across the width and length of the fabric in a continuous manner. Designs are sometimes done in repeat from the start but are often designed in balance and put in repeat later.

The patterns or layouts can be made in various ways to form the design, they are;

- Side layout
- Border layout
- All over layout

Side or Spot or Tossed Layout:

A pattern composed of motifs that do not recur at regular, measured intervals within one repeat unit of the design is referred to as a tossed pattern. The motifs in this layout are placed close to touch each other, but are separated by ground area, seeming to float on a plain background. This pattern can be constructed as a repeat of motifs side by side giving a side layout38. (pl 23) (the plate 23 exhibits the court scene of the reign of Shahjahan, where almost all the courtiers are wearing *jamas* designed with all over floral *buti* spot design, this can be called an overall spot design with floral *buti* motifs.)

Border Layout:

Most border designs are composed of a unit or series of units or lines repeated at intervals over the given area. The design used is one, which permits the eye to travel its length easily without interruption. Sometimes a design which does not seem to leave the eye easily over its length would be very successful if the units used are brought together closely. The rhythmic effect is achieved through the use of an

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37 Wilson, op. cit., p.113.
38 Ibid., p.114.
unbroken line running the length of the border. Even if the lines are broken, it should be done at regular intervals, so that the eye automatically bridges the gap and sees it as a continuous line.

**All-over Layout:**

It has balanced motifs that recur irregularly within the repeat unit. The motifs are connected in some way, forming a network that covers the entire design plan. This is also called a meander. These designs feature elaborate, embellished floral-like motifs that seem to grow and wander across the design plan.\(^{39}\)

A pattern in which all motifs repeat directly under and directly across from one another at measured intervals is called a set or tailored pattern. Small patterns of this type with organic shapes in all-over layout are also called foulards.\(^{40}\)  

**(Pl. 24)** (This illustration exhibits a Jahangir in an allover designed *jama* while killing a Lioness, it is an allover floral vines patterned *jama.*)

**Maturation of Textile Designs During the Reign of Shahjahan:**

During the reign of *Shahjahan* these floral motifs were arranged in a more delicate manner with high ornamentation of *zari* wire. Plants, foliage, sprays, blossoms and floral scroll all began to be presented in a more delicate manner. Above all distinctive feature of the floral designs of Mughals led to the development of Mughal school of art, which contributed a lot to the evolvement of brocade fabric of Banaras. *(pl. 25)* In plate 25 there is a gold brocaded *patka* with red colour base and Chinese clouds patterns, the border of this *patka* is decorated with floral plants surrounded by small borders of scrolling vines and at the ends are embellished with a golden lace. Its border is decorated with single plant motifs. *(pl. 26)* In plate number 26 there is another brocaded *patka* with some ribbon like patterns on its borders, here the floral patterns take the shape of the ribbons. These are made on a base of gold thread on which these green coloured floral patterns are made probably with silk wire. Except borders the main part of *patka* is embellished with an alternate arrangement of the plain pink coloured strip and the scrolling vines pattern.

\(^{39}\) Ibid., p.114.  
\(^{40}\) Ibid., p.114.
For convenience all brocade designs may be classified as: (1) *Tasvir* or pictorial theme, (2) *phulwar*, a flower design, (3) *butidar*, springged design, (4) geometrical pattern, (5) *Shikargah* or hunting scene.

The pictures and portraits drawn by the weavers were called pictorial brocades or *tasvir.* Running patterns comprising flowers and leaves were called *bel.* A number of these patterns were in use i.e., *adibel, daubel, khajuribel, gendakibel, cane pattikabel.* It was called *phulwar.* *Buti* was a type of motif in which a single flower was made on the cloth. *Butis* were of different type. The word *buti* is derived from the latin word *butia* a composition of a shrub or flower into a pattern. *Asharfi* pattern was also famous which was the imitation of *gul mohar.* In this motif the inner space of a circle was filled with floral motifs. Other were *keri* on green mango *buti*, the *chand tarabuti,* with moon and star. In this illustration of Shahjahan’s court almost all courtiers are shown dressed in the costumes embellished with floral *butis* which suggests the predominance of floral *butis* during the reign of Shah Jahan.

Early Mughal motifs were bold, simple and there was an ample space between the motifs. Designs stood out prominently against the background. The combination of basic and additional decorative elements led to the development of complex patterns. During the reign of Shahjahan the gap between the motifs disappeared because an intervening space was filled with smaller motifs. Flowering plants motifs were dominated Mughal art, such motifs were not only employed in border decoration of the Mughal costumes but also on the surface decoration of the building, e.g., *pietra dura* work appeared in the buildings as the Taj Mahal, and the Red Fort.

During the reign of Shahjahan textile designs marked the zenith. The realistic art of *Jahangir’s* court was replaced by an extensive use of stylized floral motifs. In the words of Stuart Cary Welch, Mughal used ‘a hypnotic arrangement of blossoms, which strikes a perfect balance between naturalism and abstraction.’

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41 Anand Krishna and Vijay Krishna, op.cit., p. 80.
42 Ibid. p. 82.
43 Ibid.
44 Ibid., Plate 5A, 55.
47 Ibid.
The designs of Aurangzeb’s period were the repetitions of the motifs used during the reign of Shahjahan. According to Welch, the designs famous during the reign of Shah Jahan lost its magnificence as it was the time of general decline.

Pre-eminence of Flowers and Flowering Plants as Design motifs under the Mughals:

The gardens of the Mughal court were filled with different types of flowers, and these flowers were spilled over into paintings and textiles. A number of gardens were established in India by the first Mughal emperor Babur. In his historical writings he gave a description of an apple tree in autumn and, spring flowers in the foothills of the Hindu Kush. One of the paintings of Akbar’s reign illustrates Babur supervising the construction of an Iranian style garden. Enriched the textiles of his period with extensive use of floral motifs, either it is costumes, carpets, and wall hangings.

Floral motifs are of different types i.e. flowers, creepers, sprays, springs, plants etc. These floral form are used symmetrically in the textiles. To balance the plants with leaves and flowers other elements were added to them.

The Mughal textile designers borrowed these floral motifs from Persia and Kashmir like crocus and iris. But later on the whole plants were copied by the Indian weavers for example tobacco (pl. 27) plant (*Nicotiana tabacum*) was in great vogue. Because of the paucity of material on such an important topic like floral motifs very few literary accounts are available. The *Ain-i-Akbari* deals with flowers and textiles, the memoirs and the other contemporary sources are silent on this matter.

Iris appeared an important floral motif at the Mughal court, and this motif was very popular in Mughal attires. It was borrowed from Persia and was famous for its beauty and fragrance. Their colours are a mixture of pale sky blue, purple, yellow and sometimes white. The *crocus* (pl. 28) also belonged to the iris family. The saffron-crocus was very famous and has several varieties. Their colour were purple, lilac or

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52 *Journal of Indian Textile History* op. cit. p.9.
53 Ibid.
55 *Journal of Indian Textile History*, op. cit., p. 4.
pale blue and even white colour. The saffron has also played an important role in religion, medicine, as a dye stuff, as a flavour and as a perfume and from here its fame event to the west and it was frequently used under the Mughals and other regional textiles of Kashmir.

_Tulip_ is another flower applied as a motif for textile decoration (pl. 29) This cup-shaped flowers have six regular segments in two rows. Its species are numerous. Narcissus or_Nargis (pl. 30) in Persian, is a beautiful flower it attracted the Indian textile designers. It has the trumpet, or central portion and the perianth, which comprises the segments surrounding the trumpet. It was generally employed to embellish the shawls. The motif of Opium poppy was equally important in the Mughal decorative art. It is a white or blue purple flower and it was the native of temperate Asia that’s why it is frequently used in the Mughal art. It was particularly used in the Mughal shawls.

Marigold (pl. 31) another important floral motif of Mughal art was originally from foreign origin. It is a flower of lemon-yellow colour with green leaves. This was generally reproduced in brocades. Bela (_Jasminum sambae_) (pl. 32) is another important floral motif frequently used in brocades of the Mughal period. The floral pattern comprising _Chameli (_Jasminum officinale_) was used in prints.

_Chameli_ was an important floral motif in vogue in Mohammedan India. The Mughals adorned their garments with its pattern. A flower known as _malti_ given in the _Ain-i Akbari_ resembles with _chameli_. The Champa, a conical shaped flower, about two inches long, with many long petals was the most popular motif used in Mughal brocades. It is of golden-yellow colour.

_Lotus_ flower was another famous motif in the Mughal art. It leaves are shield-shaped and bluish green colour (pl. 33). This illustration shows emperor Shah Jahan is wearing a fine muslin _jama_ and a _churidar paijama_ embellished with lotus motif of

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56 Ibid., p.5.
57 Ibid.
58 Ibid.
60 Ibid.
63 Bhatnagar, Parul; _Decorative design History in Indian Textile and Costumes_, Chandigarh 2004,p.41
flowering plant lily. Lily flower is well known as the symbol of purity. The blue species of water lily is the native of Kashmir and Persia, and the yellow is the native of Egypt.

Rose, (pl.34) which is known as the Queen of flowers, and the symbol of love.⁶⁵ Some of the roses belonged to Persia other to Asia, Mediterranean region and south of Europe. It was very famous for the brocade designs of Indian textiles, and was also used in the printed designs. Jahangir in his Memoirs describes that he saw a flower of the redness of fire, of the shape of gul-i-khatmi, but it consists of a number of smaller and several flowers blooming together in one place, if we see them from a distance, they looked like one flower. Its stem is of the size of the apricot-tree. Saffron flower is finely depicted in the costumes of Mughal period. Jahangir says about it in his Memoirs that it has four petals, and its colour is that of the violet. Its size is like Champa flower.⁶⁶

A number of floral motifs were used to decorate textiles during the Mughal. The first is the Champa (Michelia champaca) (pl. 35), which is a flower of exceedingly sweet fragrance; it has a shape of the saffron flower, but is yellow inclining to white. The tree is very symmetrical and big. It consists of a number of branches and leaves. Ketki is another flower, which is yellowish. Chambeli was another important one.⁶⁷

Therefore during the Mughal period floral designs were used on a large scale in almost all media either it is textile or architecture. As the reign of Akbar was a time of consolidation therefore we find some simplicity in the costumes of his reign, here the designs were not used on a large scale in comparison to his successors. The solidity which was provided by Akbar to Mughal Empire facilitated his successors, which paved the way for the innovation in almost all the fields and provided a plenty of time to the emperors to utilise their potentials. This is the reason that Jahangir took great interest in the development of artistic styles, as mentioned above that he ordered Mansur the famous court painter of his reign to paint some rare flowers. Though animal motifs were also used during his reign. Similarly during the reign of Shah Jahan we find the extensive ornamentation in both architecture and textiles. But there was a predominance of floral motifs during his reign, a high quality of floral

⁶⁶ Ibid., p. 177.
ornamentation combined with gold and silver work was used. All this was continued during the reign of Aurangzeb though it got a setback because of some political disturbance caused by war of succession.

**Aesthetic of Mughal Textile Designs:**

Babur, his son Humayun and his grandson Akbar were the great patrons of art and were keenly interested in intellectual matters and they maintained contact with the Iranian court and invited the Iranian artists and craftsmen to India, which led to the development of the style combined with the naturalism of pre-Islamic India and the formalism, grace and delicacy of the Islamic Iranian style floral motifs was an important style of textile design.

In the beginning of the reign of Akbar we find the influence of European artistic style on the style of the Mughal court, he also provided opportunities to the court craftsmen to study European artistic ideas and skills. Akbar welcomed the European travellers to the court and obtained paintings, textiles and other artefacts’ that travellers brought by the travellers with them. Dutch botanical gardens highly influenced the flowers in Mughal paintings, textiles and other media.68

Jahangir, the great grandson of Babur was a keen observer of natural world. The best artist working under Jahangir was Mansur, who was famous for the paintings combined with the elegance of Iranian style.69 According to Robert Skelton Mansur was the artist who developed the Mughal style flowering plant motifs. Which were extensively used in the Mughal courtyards. Skelton said that there were two factors that led to the emergence of floral motifs during Jahangir’s reign. One was the influence of French herbal by Pierre Vallet that Jahangir received around circa 1618. The other was Jahangir’s visit to Kashmir during which he ordered Mansur to paint one hundred of spring flowers in the foothills of Himalayas, the same flowers are described in the Memoirs of Babur many decades earlier.70

The first generation of the Indian court costumes begins with the textiles woven under the patronage of the Mughal rulers Akbar (1556 to 1605) and Jahangir (1605-27). The designs attributed to the reigns of Akbar and Jahangir display a variety

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68 John Guy and Deborah Swallow; op. cit., p.79.
of patterns. For this the credit goes to all artistic fields, either it is literature or paintings and to the influx of Persian poets, calligraphers, and painters to the Muslim courts of the Mughals and Deccani Sultans. The reason behind this development of art was that the Mughal courts of India welcomed and encouraged the artists who had extra talents. This all resulted in the intermingling of the artistic styles of the Persian and Indian models.  

The designs on costumes can be seen in the forms of pictorial scenes taken from the book illustrations and the patterns consisting of scrolling vines and palmettes, sometimes symmetrical and sometimes overlaid with animals or a central medallion. Firstly, the book atelier developed the patterns of ornamentation, which were then used in all other media, including architecture. 

Akbar’s tomb at Sikandra near Agra, completed by his son Jahangir, contains wall paintings with symmetrical vines, palmettes and blossoms combined with both Persian and Indian motifs. But on Itimad-ud-Daula’s tomb we find the most intricate designs, which consisting of the inlaid stones. On it the decoration is done with some flowers, patterns of vases, within niches, scrolling vines and blossoms, which are Persian in origin. This all was more or less similarly applied on costumes. 

Under the Mughals the art was kept free from religion by the rulers. Heavenly gardens, trees and birds hunting scenes and figural motifs were woven into textiles. The rare textiles of Persia influenced the Mughal textiles. This influence is well seen in a rare *patka* of Jahangir’s period lodged in the Bharat Kala Bhavan collection (pl. 36). Here the three long vine creepers intermingling with a variety of birds, flying or sitting parrots among, *simurgh* (a mythical Persian bird), and peacocks. Two human figures are shown sitting amidst the creeper, drinking from their vessels.

These animal, birds and human figures are also well depicted on the walls of the tomb of Itmad-ud-daulah, in Agra, built between A.D. 1622-1627. An introduction of these animals, human and birds motifs was not only due to the influence of Persian textile designs but the European pictorial engravings and tapestries also.

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71 Daniel, S. Walker, op. cit., p. 29.
72 Ibid.
73 Ibid., p. 32.
In the sixteenth century, Mughal designs drew heavily on south Asian and Persian designs. In India, forms from nature have been carved in stone and wood, and represented in other media for millennia. Under the Mughals we find the predominance of naturalistic representation.

From Persian design came the taste for circuitous, interwoven arabesque spirals on carpets, textiles, and other artistic wares. Likewise, the idealized natural world of Persian manuscripts also influenced Mughal arts; each flower and blade of grass was painted with perfection, every petal abloom and positioned to please the viewer to the best of the artist’s ability.

In the early seventeenth century, Mughal designs shifted away from idealized Persian floral motifs to naturalistic ones, most likely as a result of travelling European merchants, emissaries, and Jesuit missionaries. These visitors brought with them books, tapestries, and paintings which were of great curiosity to the Mughal court. In particular, botanical books featuring highly detailed, block-printed images of plants are thought to have intrigued Mughal artists. The naturalism articulated in the European botanical studies were adapted by Mughal designers to suit local tastes, and from this blending of cultures a brilliant artistic tradition developed.

The Mughals introduced a change in textile surface ornamentation and designs. Their appeared multi-coloured designs combined with gold and silver thread. The patterns of these textile designs took inspiration from the Mughal court paintings. The geometrical and floral motifs of the *hashiya* (border) of these paintings were the main source for the textile designs.

Weavers from different countries were given the patronage under the Mughals which led to the intermingling of the different techniques for example cylindrical *buta* was the result of the intermingling of the Persian and Indian designs. (pls. 37, 38). In plate no.37 A *Patka* is decorated with cylindrical type floral patterns are made on a light greyish blue base and where the flowers are yellow and the leaves dark greyish blue colour, the border surrounding the patterns comprising scrolling vines.

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75 Trannum Fatima Lari, op. cit. p.87.

76 Schuster, Michael, op. cit.

Whereas in plate no.38 a cylindrical shaped plant motifs are shown with pale yellow rain drops on flowers, where the white rain drops seems pale in sun light).

The Mughal designs were highly influenced by the Persian brocades. This was possible because of the healthy relationship between the Mughals and Persia. During his exile Humayun went to court of Shah Tahmasp of Persia (A.D. 1524-1576). Later on when Humayun reestablished his empire, he patronized two Persian masters, Mir Sayyad Ali and Abdus Samad. They laid the foundation of the Mughal paintings.

There was a tradition of exchange of envoys between the Mughal and the Persian court. They exchanged the precious gifts too. The most famous presents were the brocades of Persia. We find the similarity between the Mughals and the Persian brocades. Though the Mughals copied Persian brocades but no one can make difference between them. The designs of the Mughal court were more realistic and less decorative in comparison to the Persian court. The large but with a single flowering plant became very famous during the Mughal period, it was particularly used for the borders of Shawls. In these butas a single flowering plant with roots is shown in a cylindrical form. (pl. 39, 40) Both the plates exhibit cylindrical type of buta designs. It is combined with the grace and delicacy of Persian floral ornament with the naturalistic characteristic of 17th century Mughal Art.

According to Hadis the depiction of animals, birds and human figures was prohibited in Islamic art. The pre-Muslim Persian and Sassanid textiles were decorated with birds and human figures which were replaced during the Muslim Persian court. This was again revived in A.D. 1499 under the Saffiddian dynasty. The art of the Safiddian period reached its zenith under Shah Abbas (A.D. 1586-1625).

The markers and the designers used to draw their designs or naksha on paper on the basis of the patterns and designs which were in vogue in the market. The Nakshaband modify the existing design patterns according to the need of their customers. The outlined pattern made by the designers passed to the designers or Nakshband. The markers outlined the patterns onto the cloth with pencil and black ink. Sometimes they also use the water colours to show the colour pallet. The

78 Yashodhara Agarwal, op. cit., p. 96.
80 The Islamic Book containing rules of conduct.
embroiderers’ task was more artistic and important than the marker.\textsuperscript{81} For fixing the bhant (design) according to the design plan. The warp is stretched on a small wooden frame and tied with cotton thread. Then design is executed onto the paper. This is called the design plan or \textit{jaala}.\textsuperscript{82} The \textit{Ain-i-Akbari} of Abul Fazl gives us the information about the \textit{Nakshband}. It gives the reference of a number of foreign designers, who visited the royal factories of the Emperor Akbar in Lahore, Fatehpur Sikri and Ahmedabad. The foreign designers were invited to train the local weavers, craftsman and designers. One famous designer was the Gias from ‘yazd’. He was the best weaver of his time all over the world.\textsuperscript{83}

\textbf{Zardozi Embroidery:}

\textit{Zardozi} is a type of embroidery done with metallic thread, originally silver thread and silver coated with pure gold and silver and other light – reflective elements such as coiled wires and metallic discs. \textit{Zardozi} – worked textiles were the priority of the privileged or the royal and the courtly people, for weddings and for other religious ceremonies.

According to some historians \textit{zardozi} embroidery came from the Ottoman empire but others maintain that it is an indigenous craft. However, it has been assumed that the chain stitch or tambour technique which is the basic stitch of most of Indian \textit{zardozi} work ,was an Indian invention.\textsuperscript{84} \textit{Zardozi} embroidery was done both on the borders and sleeves and on other clothes like scarves, skirts, trousers and jumpers. The expert artisans from the royal factories were also visiting Banaras along with Mughal royalty.\textsuperscript{85}

The evidence of the earliest embroidered clothes for lower garments of men and women of high social status is found in historical texts. These embroideries were possibly in gold and studded with precious stones. The embroidery with gold and silver became very popular during the medieval period which continued to the modern age. Ibn Batuta in his writings has mentioned that Sultan Mohammad Shah granted

\begin{thebibliography}{9}
\bibitem{1} Trannum Fatima Lari , op. cit., p.77
\bibitem{2} Ibid.78
\bibitem{4} Kumar Ritu, \textit{Costumes and Textiles of Royal India}, London, 1999, p.42
\bibitem{5} Trannum Fatima Lari , op. cit 2010, p.53.
\end{thebibliography}
Nasir-ud-din a gilded robe of black *abfasi* colour embedded with precious stones together with a turban to match the robe.\(^8^6\)

During Mughal period, among the elite class there was a tradition of wearing attractive garments, embellished with a great varieties of designs and embroidered work. The fact lies that this craft flourished under the Mughals and reached its apex.

It is well proved from the Mughal sources that the Mughal rulers provided the better opportunities to develop the art of embroidery by appointing the skilled artisans from Persia.\(^8^7\) Abul Fazl who writes," His majesty pays much attention to various stuffs, hence 'Irani', 'European' and Mongolian articles of wear are in abundance. Skilful masters and workmen have settled in this country to teach the people an improved system of manufacture. The imperial workshops in the towns of Lahore, Agra, Fatehpur, Ahmedabad, turn out many masterpieces of workmanship and the figures and patterns, knots and variety of fashions which now prevail, astonish experienced travellers. His majesty himself acquired in a short time a theoretical and practical knowledge of the whole trade, and on account of the care bestowed upon them, the intelligent workmen of this country soon improved. All kinds of hair weaving and silk spinning were brought to perfection and the imperial workshops furnish all those stuffs which are made in other countries."\(^8^8\)

During this period native designs were highly influenced by the Mughals.\(^8^9\) In sixteenth century we find the highly fashioned goods not only for the royal use but to export also. This shows that the Indian embroidered clothes were exported to England through Portugal.\(^9^0\) Francois Bernier gives the account of beautiful embroidery done on the ladies trousers called *pajiamas*.\(^9^1\) Bernier has also made implicit comparison between the situations prevailing in France and in India, particularly in Delhi. He states that the articles produced by these *karkhanas* were of very high quality and considered to be excellent pieces of art.\(^9^2\)

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\(^8^7\) *Ain*, Blochman, op.cit.p.93-94

\(^8^8\) Ibid.


\(^9^0\) Ibid., p-10.


During the Mughal period court dancers were also wearing turbans with intricate embroidery. This intricate embroidery could be easily seen from the fine transparent clothing. The gold and silver embroidery was done on these cloths.

The royal patronage provided by the Mughals to the zari industry led to the development of this industry in India. The foreign travellers came during the Mughals gives us the references of the development of zari industry in India as mentioned above. The Mughal rulers were very much fond of wearing the zari made clothes. The Mughal emperors played an important role in the development of Karchobi art in Banaras. Except Aurangzeb, all members of Mughal royal family were wearing the embroidered clothes.

The information regarding the organization and functioning of the court karkhanas is found in the travel accounts of the Frenchman Bernier, who visited the court of emperor Aurangzeb at Delhi and left a vivid description ot the imperial workshops of the time. Bernier described the karkhanas as 'large halls' where different crafts including embroidery work were done. These were the royal production workshops. Bernier writes, 'In one of these halls you see the embroiderers occupied in their work with the master who supervises them.'

The word zardozi is a combination of two urdu words ‘zar’ means gold and ‘doz’ means hand-work; zardozi is done with a gold thread hand-crafts, zardozi is a costly work. During the Mughal period the costume with zari embroidery were much in fashion. The royalty and nobility gave priority to the costumes with gold and silver embroidery. The treasure of Akbar included wide range of stitched garments, which were embellished with metal embroidery. Shawls were embellished with gold and silver thread in the early Mughal period. However, there are no extant examples illustrating the presence of such shawls prior to the late eighteenth century.

Bernier while describing Shahjahan’s appearance in the court in his accounts wrote, “the king appeared seated upon his throne at the end of the great hall in the most magnificent attire, which was off-white and delicately flowered satin with a silk and gold embroidery of fine texture” He also mentions other stuffs stripped with gold and silver and also turbans embroidered with gold.

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93 Bernier, op. cit., p. 259
95 Bernier, op. cit p.254.
Although Mughal floral ornamentation emerged as an art form in Akbar’s reign. It received fresh impetus under Shahajahan. Royal robes decorated with all over floral designs were the height of fashion and it is likely that the motives were outlined in gold thread and may even similar to the pietra-dura inlay work of marble monuments, or the fine minakari (enamelled) jewellery worn by royalty.\textsuperscript{96}

In women’s costumes, it is observed that there was more emphasis on adorning the lower garments such as lehnga, sharara, garara, ghaghra. These garments provided vast span for the embroiderers to show their skills. The work profusely remained in the kamdani style.\textsuperscript{97}

Various texts of nineteenth century mentioned different types of dresses embroidered with zardozi work. As regards the nature of embroidery on dress and costumes, the work is reported to have been of fine variety of karchikan for female costumes whereas the karchobi for male costumes. The distinction in the fineness of embroidery for women and men perhaps characterised the delicacy and roughness in two sexes.

It appears that Rajput ladies wore Angiya or tight fitting bodice. It was half-sleeved or full-sleeved. Below the Angiya, Lahanga (long skirt) was worn. Odhuni was used for covering the upper part of the body and head. The cloth used in Lahanga was generally printed. The bottom was embroidered with pearls and zari.

The fabrics materials on which zardozi was done during the Mughal period included mashru, silk, muslin, velvet brocade, bafta, amru,ghatta or satinette-like velvet.\textsuperscript{98} Although embroiderers continue to use silver wire, the main feature of the gold wire drawing industry has undergone various changes. The industry reached its zenith during the Mughal period, patronised by the emperors and Maharajas of the provincial courts.\textsuperscript{99} For the history of the techniques in chronological sequence, we are to depend on the contemporary records. We come to know that during the heyday of the craft gold and silver tinsel were available in Lahore, Delhi Agra, Benaras, Murshidabad, Ahmedabad and Burhanpur and Ahmadnagar.\textsuperscript{100} As a matter of fact all large towns, which were the seat of Muslim culture and administration were noted for

\textsuperscript{96} Ritu Kumar, Op. cit. ,p. 42.
\textsuperscript{97} Gupta Charu Smita, Zardozi; Glittering Gold Embroidery, Delhi, 1996, p. 64.
\textsuperscript{98} Watt George: Indian Art at Delhi, London,1903, pp. 297-299, 319.
\textsuperscript{99} Hunter W.W. : "Embroidery Gold and Silver thread wire, tinsel etc. ", IGI, vol. 6,1886, pp. 602-603.
\textsuperscript{100} Mukherji, T.N., Art Manufacture of India, 1888, p.368.
the manufacture of such wire. This lent an exorbitant variety of gold and silver tinsel material to be employed on zardozi embroidery.

The manufacture of zari conveniently divided into several stages. The first stage potai or pavthan, which involves bar-making and wire drawing. The bars are called pasa. In the next process tarkashi or tania, the wire is drawn series of plates where in the final stage, diamonds or rubby dies are used. Apart from this salma, kora, dabka, chikna, gizai, zik, chalak, tikora, kangri, champo, kinari, khichcha are some of the other varieties of gold decorations used to accompany zari, especially in zardozi embroidery.

The traditional system of production for these crafts was the organizational set-up of karkhana. Many court crafts disintegrated and perished but the production organization of the zardozi craft sought suitable adaptation; in the changing environment emerged new production organizations.

Thus it is concluded that either it is embroidery, use of floral motifs, animal motifs or any other type of decoration the Mughal rule was a hall mark in Indian history. They not only patronized different art forms at the Mughal court but they themselves were very keenly interested in development of these arts. Which is clearly reflected in the architecture, textiles either it is costumes or carpets, tents, wall hangings etc. The harmonic combination of naturalism, and the unnatural, the authentic, and the affected, was difficult to achieve in any time but was made possible during the Mughal rule. In many respect the height at which the Mughal decorative arts were seen took countless generation to achieve it.