CHAPTER V

CUSTOMS AND CEREMONIES

The birth of a child amongst the rich as well as the poor was an occasion for much rejoicing and numerous ceremonies and rituals sanctified by customs. The influence of Indian social environment and silent adoption of Indian customs and rituals is most marked in the observances relating to births, marriages and deaths.

The prospective mother became the object of special attention and solicitude from the period of pregnancy, and right from that period onward till a year after the birth of the child there was a round of ceremonies eagerly participated in by relatives and friends. The rite of *mutwaq* is performed when the woman entered the seventh month of her pregnancy. In the ninth month the *Sanuk-fateha* was performed and as the expected day of delivery reached near *rat-jaggue* or nocturnal vigils began. When a son born to a king, the courtiers presented *nazar* and received rich rewards in return. The poets attended the court with their *tahniyat-names* in the hope of rewards. When a female child was born, there was much less of rejoicings. The ladies of the palace, however, rejoiced and went to great expense as a

1. For details see: *Qanun-i-Islam*, p. 1

2. For details see: *Qanun-i-Islam*, p. 108; Glossary, pp. IXXIII, IXXIV.

3. *Nadrat-i-Shahi*, pp. 104, 119; also see: *Qanun-i-Islam*, p. 2
mark of their joy. After birth, the recitation of azau in the
ears of the infant was a recognised Islamic practice. The new
born baby was given a name by a senior member of the family or
some persons venerated for his piety or learning. On the third
day of the birth of a child the ceremony of puttee was performed,
then followed the ceremony of Chuttee. The Chilla was observed
on the fortieth day after parturition and was esteemed a very
important festival.

Aqia.

Aqia was performed on the seventh day. In case of a male
child two he-goats and in the case of a female child, one she-
goat, were sacrificed and the meat distributed amongst relatives
and poor deserving people. On the day following the aqia and
in some cases on the same day, 'meemand' ceremony was performed
when the child's head was shaved. The observances on this occa-
sion shows how superstitious and vain the Muslims had become.

1. Qanun-i-Islam, p. 6, Jafar Sharif further writes: "It is
customary among some people (more frequently among the litera-
ted than the nobility or the poor) for a man of true piety
and erudation...to dip his finger in honey or chew a little
of the date fruit or the grape and insert a small quantity
of it, thus masticated into the infant's mouth before he is
put to the breast, in order that the wisdom and learning of
the sage may be imparted to him. This ceremony being ended,
and Fatecha offered in the name of the Prophet, over some
sugar and betel leaves, they are distributed to all the
connexions and friends, both absent and present."
Also see Masaila; f.3a.

2. Storia Do Nogor, II, pp. 343-344; Qanun-i-Islam, pp. 1, 22,
33-34.

3. For details see: Masnawi Sihr-ul-Bayan, p. 102; Diwan-i-
Mushafi, VI, f.136a, Qanun-i-Islam, pp. 23-24; Observations
on the Muslims of India, II, p. 5.

4. For rejoicings on the day of Chilla, see: Nadrat-i-Shahi,
pp. 114, 122.

5. Alifuzat-i-Shah Abdul Aziz Dehlvi, p. 8; Masaila, f.3a,
Qanun-i-Islam, p. 30.

6. Observations etc. Vol. II. pp. 9-10. For ceremonies pertaining
The first anniversary, in particular, and the succeeding birth days in case of the rich were again celebrated with great rejoicings and exchange of gifts. The weaning of the child, the period of breast feeding varying in different cases, was similarly an occasion for festivities. The ceremony of bismilla was performed when the male or female child attained the age of five. The circumcision of the male child was performed usually at the age of seven, and it was an occasion of great festivities. The 22nd of the month of Rajjab was considered the most auspicious day for this. Mubarak-ud-daula, the fourth son of Mir Jafar Khan of Bengal, spent thirty five thousand rupees on the khataa ceremony of his son, in addition to robes of honour distributed among his officers. It was generally believed that the Timurid Sultans did not perform the circumcision ceremony obligatory for Muslims. This came in dispute when the question arose of the nomination of a successor to Bahadur Shah, the last of the Mughals.

1. For the devices to preserve the date of birth of a child see: Mirat-ul-Istelah, f.128a; Observations on the Mussulmauns of India, II, pp. 10-11.
2. Jaanawi Shih-ul-Biyaa, p. 27.
4. Rashid-ud-din, Divan-i-Rashid (MS), ff.25a, 25b, 26b.
Marriage.

The marriage was usually solemnized when the youth was eighteen years of age and bride thirteen or fourteen years of age. Some were married at an earlier age, when, in the opinion of the parents an eligible match was available. In some cases, marriages were contracted when the bride and bridegroom were at six or seven years old, so as to bind down the family to such marriages well in advance of the actual nikah.

The marriage was primarily a family affair and the bride and bridegroom had no say in to the matter. The young men were not allowed to see their fiancés before they were lawfully married. To find suitable matches for their children and solemnize marriages during their life time was considered a religious and social duty by the parents.

Negotiations for marriage were carried on by professional men and women. But, particularly in the families of greatmen, the elder and experienced ladies of the family searched a suitable match for their sons or daughters. A proposal for marriage when a suitable match was found was sent to the bride’s family. If the proposal was accepted, pan (betel-leaves) were distributed as a token of acceptance of the proposal by the bride’s family.

1. Observations etc., I, pp. 346-47, also see Agasala, f. 4a.
2. For details see: Steria Do Moger, III, p. 152; Observations on the Mussulmans of India, I, p. 347.
4. For details about these professional men see: Observations etc., I, pp. 351-57. Qanun-i-Islam, pp. 84-89.
Mangani.

Mangani or betrothal ceremony, particularly amongst the rich was an elaborate affair. For the actual performance of the marriage ceremony, the dates and days of barat and nikah was fixed. Technically this custom was known as shadi ke lagundharna. The Muslims avoided marriages during certain months for example Muharrum and certain months which were considered unsuspicious. After mangani if it appeared necessary to postpone the marriage for six months or a year, or longer, the ceremony of dhaaroon-khoondlana was performed. The final marriage ceremonies occupied three days and nights. The first was called saachuk, the second mayndie and the third barat.

Sachuk (wedding gifts) was sent on bridegroom's behalf with due ceremonies. The gifts or presents consisted of many articles according to the family status of the bridegroom.

When the marriage ceremony of Qasim Ali Khan was performed, dried fruits, trays of eatables, 50 trays of cloth pieces, sugar.


2. For details see: *Qanun-i-Islam*, pp.


5. *Qanun-i-Islam*, p. 95, for further details in this connection also see; pp. 95-96.


Xutters, garlands and betel-leaves were sent to the bride's father by Mughal Ali Khan. In the jachuk fest of Shuja-ud-daula marriage, Nawab Safdar Jang, sent one thousand and five hundred silver bowls besides the customary articles.

On the occasion of mayndhe or henna ceremony presents were sent by the bride's family to the bridegroom's house with great pomp and show. On the day of barat, the bridegroom was bathed under the mandawa. The wife of the barber anointed the body and this rite was called tail charana. After being anointed, the bridegroom was given a hot bath. In the left hand of the bridegroom, the kangana was tied, which was also called 'shadi-ka-dora'. According to the custom of bari, the dress of the bridegroom was supplied by the presents of the bride.

The sihra was tied round the head and he was garlanded. A costly shawl was thrown over the shoulders of the bridegroom. Those who performed the function of tying the sihra, demanded some present which was customary, known as naing. In the case of

4. For details see: *Qanun-i-Islam*, pp. 139-142.
6. Mirat-ul-Istelah, It means a garland made of emralds, embroidery or flowers, which was tied on the head of bridegroom. It is an Indian custom. f.52b.
Twenty five thousand rupees were spent in the preparation of the sihra of Amir-ul-Umara Husain Ali Khan. *Tazkira-i-Arzoo (MS)*, p. 1170.
a man of rank, the bridegroom also wore ornaments. Farrukhsiyar wore a variety of jewels studded with precious stones, like bracelets, necklaces and rings. Ghulam Ali Naqvi informs us that in those days according to the customs of Hindustan, fireworks, music and giving of alms were considered the usual accompaniment of a barat. In the case of the marriage of Nasir Jang, the firework display continued for one month. This custom was commonly practised by the Muslims of the 18th century. After this, the bridegroom was allowed to enter the house, followed by his relations, servants and slaves, and the rest of the men remained outside.

The legal ceremony concluding contact of marriage and known as nikah was performed by the Qazi after the question of dower had been mutually settled. The mihr of the emperor Muhammad Shah was fixed at fifty lacs of rupees. It varied from family to family and was generally very high among the upper classes. The consent of the bride and bridegroom was essential to make the marriage valid in the eye of the law.

1. Imad-us-Saadat, f. 33b.
2. Ahwal-ul-khawafin (M3), f.221b.
4. For details see: Storia Do Mogor, III, pp. 151-152.
5. Sanifa-i-Iqbal, f.31b.
6. ibid, f.31b.
7. ibid, f.32a.
After the nikah betel-leaves, sherbet, sweets etc. were served. Presents were exchanged according to the status of the parties. On the marriage of Farrukhsiyar, Qutb-ul-Mulk gave him a necklace of diamonds valued at fifty lacs of rupees, whereas Amir-ul-Umara Hussain Ali Khan gave fifty thousand rupees in cash and an embroidered dagger costing rupees thirty thousand.

Some frivolous customs in keeping with the festive occasion had become part of the ceremonies. Mashaf-Arafi ceremony brought the bride and bridegroom together. This was followed by shab-i-gusht. After the return of the parat, the bridegroom's party gave the walima dinner. The quality of food entirely depended on the status and rank of the bridegroom's party. On the occasion of the marriage of his sons, Nasabat Jang, gave a very sumptuous and costly dinner and entertainments continued for a month. The cost of one turah was rupees twenty-five and thousands such turahs were distributed.

The last ceremony was that of chaufthi. In that ceremony the bride's party went to the bridegroom's house to take the bride back home. In the case of men of high social and political status expenditure on marriages with all the ceremonies cost

1. Azam Khan Bahadur, Tarikh-i-Mubarak Nama (MS), f. 79b.
2. For details see: Masnawi Sihr-ul-Bayan, p. 203.
3. ibid, p. 203.
   For details regarding the customs of shah-i-gusht, See, Jannu-i-Islam, pp. 106-127.
5. Siyar-ul-Mutakhirin, (Text), II, p. 552; also see for Walima, Masnawi Mir Abdul Jalil waati Bilgrami (MS), f. 40a, 40b.
6. For details see: Masnawi Sihr-ul-Bayan, p. 205.
huge amounts. The marriage of Shuja-ud-daula cost forty-six lacs of rupees. Asaf-ud-daula spent fifty lacs of rupees over the marriage of his adopted son Wazir Ali Khan. The middle classes and the lower classes also spent much above their means and inevitably ran into debt.

male dresses.

The upper classes of Muslims spent lavishly on dresses and used silk, brocade and fine muslin according to their social and financial status. According to Ahsul Fazl, Asfar took keen interest in manufacture of articles required for the King and his noblemen. Skilful artisans and workmen were brought in from other countries to teach the native craftsmen an improved method of manufacture. He 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 people an improved system of manufacture. The imperial workshops, the towns of Lahore, Agra, Fatehpur, Ahmadabad, Gujrat, turn out many masterpieces of workmanship, and the figures and patterns, knots, variety of fashion 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

1. Ima-us-Jaadat (MS), f. 52a. Tarikh-i-Muzaffari (MS), II, f. 28b
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. Humayun invented several kinds of new dresses, particularly the one called ulbagcha. It was a waist-coat, open in front and hanging down to the waist over the coat or gaba. According to Abul Fazl Akbar used the following articles of dress - The takanchiyah, peeshwaz, dutani, shen-e-jidah, sozani, qalani, gaba, gader, farli, formul, chakman, shalwar. Abul Fazl writes: "His Majesty has changed the names of several garments, and invented new and pleasing terms. Instead of jamah(coat) he says yarpuran (the companion of the coat), for nistantah (a Jacket) tanzeh; for fautah, patgat; for burgu (a veil), chitrongupita; for kulah (a cap), sier sobha; for guibat (a hair ribbon) kesa han; for patka (a cloth for the loins), katzeb; for shal (shawl), purna ram, for kapurnhuri a Tibetan stuff, kapurnur; for piafzar (shoes) churadvnam; and similarly for other names.

Jahangir adopted for himself a particular dress consisting of nadire, a long coat without sleeves worn over gaba and coming down to thighs, tus shawl, batugiriban, a coat with a folded collar with embroidered sleeves, gaba of Gujrat satin, chere and waist belt woven with silk and interwoven with gold and silk threads.

3. For the description of these articles see: Abul Fazl, *Ain-i-Akbari* (Eng.Trans), pp. 95-96.
4. ibid, p. 96.
Shah Jahan dressed like his father with the only difference that his dresses were more gorgeous and gaudy. Aurangzeb, being a puritan denounced the gorgeous and gaudy dresses and stood for simplicity. He wore a simple white turban, and 

\[ qaba, \] reaching to ankles, a waist band and ordinary shoes. The emperor also threw over his shoulders a Kashmir shawl of coarsest texture, resembling that worn by the meanest of the people. From the remarks of Bernier and Manucci it appears that probably Shah Jahan and Aurangzeb had given up the use of gloves. Bernier writes: "The heat is so intense in Hindoustan, that no one, not even the king wears stockings." Aurangzeb's successors wore the same sort of dress as of their forefathers. The full suit of the kings of the 18th century consisted of the following items,

- cheera or daster
- jama
- kamar-bund
- geesha

\[ ornamental for the \]

1. Society And Culture in Mughal Age, p. 4. 
Tuzuk (Eng.Trans), I, p. 4.

2. Storia De Mogor, IV; 
Blochet, Inventaire, No. 13, Bernier, p. 98.


5. Turban.

6. A long tawn, like pairahan, but having an immense quantity of cloth (from eleven to thirty breadths) in the skirt, which at the upper part is folded into innumerable plaits, the body part is tied in two places on each side, being double breasted. The upper one of the right side is generally made into a knot with a number of strings. The Muhammadans tie their jamas on the right side, the Hindus on the left. Appendix, Qanun-i-Islam, p. XI.

7. A girdle. A long piece of cloth, girt round the lions. It was also called patka. Appendix, Qanun-i-Islam, p. XII.

8. A band about six inches long and two broad, consisting of a piece of velvet beautifully embroidered, and a gold plate set with precious stones sewed on it. It is worn obliquely in front of the head on the turban and tied behind by means of silk thread which is fastened to each end of the hand. Only worn by kings, princes and nobles, APPENDIX, Qanun-i-Islam, p. X.
neck, fingers, and arms and shoes. The dresses were very colourful and gorgeous. The sleeves were ornamented in gold. The neck, arms and fingers were decorated with ornaments studded with precious stones.

Emperor Muhammad Shah had a taste for female dresses. He wore female peshwaz and ladies shoes. The princes wore the same dresses as the kings, but their dresses consisted of pairahan, pajama, turban and jama. In the 2nd half of the 18th century, the Mughal kings and princes could not afford to dress as luxuriously as their ancestors. Common people's dresses were simpler, less costly and more suitable to their profession or status. The princes wore simply a kurta (shirt) cap and gaba.

4. Tarikh-i-Shakir Khani, p. 76.
5. Like the qaba (a long gown with flaps in the skirt, the skirt and breast open, sometimes slits in the armpits) but having buttons instead of strings, and that in three places, at the neck, navel, and between the two. Appendix, Qanun-i-Islam, p. XI.
6. Long drawers, or loose drawers, remarkably wide in the legs, i.e. from one to three cubits in circumference. Appendix, Qanun-i-Islam, p. XIII.
7. A long gown with flaps in the skirt, the skirt and breast open, and sometimes slits in the armpits. Appendix, Qanun-i-Islam, p. XI. Wagiyat-i-Shah Alam (MS). The hair-apparent, Akbar Sani, son of Shah Alam Sani used to wear jangla, in place of pajama, lungi, on the waist, on the head, a wollen turban and a cap like that of kolan and doo-shala on the shoulders. - p. 20.
Dress of the nobles and upper classes.

The Mughal nobles always imitated their masters in all social and cultural activities. Twining was very much struck with the gorgeousness of the dresses worn by the Nawab of Oudh and his courtiers. The Nawab wazir wore a turban with kolah on his head and a handsome shawl over his shoulders, crossing round his waist and a sandal worked with gold threads on his feet. The men dressed themselves handsomely, wore costly shawls of different colours, principally white, orange and green, and turbans, varying also in colour and shape according to the rank. They also wore gaba or coat pajama (trousers). Makhlis informs us that the men of rank, during the winter season, wore neem-aasteen with sable skin on the collars; but according to traditional practice no nobleman could appear in that dress in the court before the monarch.

Rich people wore shoes or sandals curiously worked with gold. The end or tow advanced very considerably and having gradually diminished almost to a point curled back over the foot. "Notwithstanding their size, says Twining and costliness, they were scarcely heavier than a pair of common shoes. They were however, only fit to be walked with on a mat or carpet."

---

1. Twining's Travel, p. 167.
3. Twining's Travel, p. 278.
4. Mirat-ul-Istilah, f. 188b, neem-aasteen was a sort of a banian, worn once either of jamaw or neem, and never itself. "It reaches to below the knee is single-breasted, and fastened above by one button in the centre of the chest has short sleeves. It is very expensive dress." APPENDIX, sanun-i-Islam, pp. XI-XII.
5. Twining's Travel, p. 231.
The full dress of a noble consisted of *jama - dastar* 1
*kamarbund* or *dupatta* round the waist. The nobles used *lungi* 2 while taking bath.

From an account given by Della Valle it appears that the middle class people wear generally neatly, elegantly dressed but in the 18th century there was a radical change in their dresses due to the poverty of the masses. The dresses of the common people were very simple. Twining gives us a good description of the dresses of the people of Delhi, "The greater part well wrapped up in white dresses descending a little below the knee, and confined round the waist by a roll of cotton cloth. Many had these dresses quilted for the winter which began to be felt in the keenness of the air in the morning and evening. Though white was the prevalent colour for the robes and turbans of the people, some wore printed calicoes of various patterns and colours." Neem 3, another dress like the *jama* (but with only from five to seven breadths of cloth forming the skirt) 4 *kurta*, *qaba*, a long gown with flaps in the skirt; the skirt and

---

2. *Waqaya-i-Sadava* (Oriental College Magazine, Nov. 1941,) p. 110
4. Twining's Travel, p. 241. Also see *Sirat-ul-Istilah*, f. 221b

*A kind of shirt. It is called in Arabic *Qumees*, whence the Hindustani term *Kumeez* for our shirt. It is long, reaching down to the ankles and is put on by being thrown over the head. Instead of always having the slit or opening in the centre of the front, it has it not unfrequently on one side of the chest. It has no strings, but a button at its upper and which in Bengal is on the right side in the Deccan on the left. Appendix, *Qanun-i-Islam*, pp. X-XI; *Tarikh-i-Shakir Khan* (MS), Shakir Khan writes that kurta and cap were a dress of the artisans, p. 36.
breast open, and sometimes slits in the armpits. It was fastened by strings. In India the strings were tied on the right side.

During the winter season, mirzai was worn. It was double-breasted cotton coat stuffed with cotton wool. Lohali or lungi was worn while taking bath both by rich and poor. People generally carried arms. Twining when he visited Dehli he found the people carrying arms. He writes: "The great many of the people carried arms of some sort generally a scimitar or convex blade enclosed in a black scabbard and a round black shield, with four or five small bosses in the centre. The same military lofty air, observable in the population of Behar, Oudh, the Doab and Agra was no less striking here." A romal or handkerchief was in common use.

2. Mirat-ul-Istelah, ff. 81a, 81b.
4. It is also called tahbund or tahmut, a piece of cloth which should, according to Musulman rule, be merely wrapped round the body, or rather pelvis, and its ends tucked in, after the custom of the Moplays; and not, as is generally done, in imitation of the Hindoo mode of wearing it, by passing the end between the thighs and tucking it in behind Longgee is the name given to coloured cloth worn thus APPENDIX, Qanun-i-Islam, p. XII.
The Muslims were very particular about their dresses. Mukhlis thus describes the clothes worn by a Muslim - "The clothes were very tight fitting, on that a cheera, very very long kamARBund, and a hakim khani and a dagger with long point. They kept a painted and ornamented stick. It was to be seen in the hands of the commonality and gentry alike. Later on it was popularly called, Kundi. Sometimes costly Kundis with gold or silver knots were used."

The soldiers wore angurkhas, white trousers and high crowned caps. They also wore jilbab. The dress of both males and females of both the upper and lower classes of people of Bengal consisted of one strip of cloth, round the waist, called dhoti, and small turban about two or three cubits long, which was tied on the side of the head."

Female dresses.

There was not much difference in the material but only in design between the dresses of males and females though the latter were very gaudy and colourful in their attire.

1. Mirat-ul-Istelah, f. 221b.
2. As the qaba, without open flaps, breast and armpits covered. (Also termed Choga, mi3galaee, buhadeeree, lundy, or kulleeda). In the Deccan the angurkhas have plaits on each sides. Appendix, Qanun-i-Islam, p. XI.
4. As mirgala but reaching down to the ankles, without plaits, having two triangular pieces or flaps on each side the skirt, body and sleeves very loose, Appendix, Qanun-i-Islam, p. XI. For reference see: Nala-i-Andaleeb, p. 411.
The women of the 13th century in general covered their heads with a dopatta or orni. Some women also used a thin cap for covering their heads. The main body dress consisted of the kurta, a kind of short-shirt, reaching down to the hips with very short (if any sleeves) sometimes open in front at the upper part of the chest; cholee, a sort of a bodice or spencer, which fits close and only extends downwards to cover the breasts, but completely shows their form. It has tight sleeves, which reach half way (or less) down between the shoulder to the elbows, and a narrow border of embroidery, or silk or other fabric of different colours sewed all round the border. It is put on as spencer and the two ends tied together in front. Ungeesh, it was like a cholee so far the sleeves and length was concerned, but instead of being tied in front, it was tied at the bottom. It is put on as a straight jacket, and fastened behind above and below, leaving about four fingers breadth of the back bare.

2. The Voyages and Travels (Mandelslo), p. 50.
4. Appendix, Qanun-i-Islam, P. XV.
5. ibid, p. XV. Masnaviyat-i-Mir Hasan, pp. 55, 68, 156. Mrs Mir Hasan writes: One universal shape is adopted in the form of the ungeesh (bodice) which is, however, much varied in the material and ornamental part; some are of gauze or net or muslin etc. The more transparent in texture the more agreeable to taste, and all are more or less ornamented with spangles and silver trimmings. It is made to fit the bust with great exactness and to fasten behind with strong cotton cords." Observations on the Mussulmauns of India, I, p. 107.
*Pishwaz.* It was like the male jama but the main difference was that it reached below the knees and was of coloured muslin, double breasted and two flaps fastened in two places on each side. The use of gaba by the rich women is referred in the poetic literature of the period. It was a winter dress. Manucci writes: "During the cold weather...covering themselves on the top of the other things, however, with a woollen cabaye (gaba) a long gown of fine Kashmiri make." The gabas were tied at the front with buttons of precious stones. *Sina-bund,* was a piece of cloth specially used to cover the breasts. *Neema* or *neem-tara,* was like a jacket and was worn in the middle portion of the body, or probably it was like a modern blouse. *Shalwars* or breeches were made of cotton, silk or brocade according to the social status of the wearers and were striped in several colours. So far its make up was concerned it was like that of men except that it was different in colours and full of designs. *Pajamaas* trousers were the main covering dress for the lower portion of the body. Mrs. Mir Hasan Ali gives a detailed account regarding the *pajama.* She writes: "Pajamaahs are formed of rich satin or gold cloth, geelbudden or musaheroo,


3. *Observations on the Mussulmauns of India.* The author writes: "With the uncassah is worn a transparent courtie...of thread net; this covers the waist band of the pyjamaah but does not screen it; the seems and hems are trimmed with silver or gold ribands, - I, p. 108."
(striped washing silks, manufactured at Benares) fine chintz silk or cotton gingham. In short all such materials are used for this article of female dress as are of sufficiently firm texture, down to the white calico of the country, suited to the means of the wearer. By the most fashionable females they are worn very full below the knee, and reach to the feet which are partially covered by the fulness, the extremity finished and the seams are bound with silver ribands; and a very broad silver riband binds the top of the pyjaamah; this being double has a zarbund (a silk net cord) run through, by which this part of the dress is confined at the waist. The ends of the zarbund are finished with rich tassels of gold and silver, curiously and expressly made for this purpose, which extends below the knee; for full dress, these tassels are rendered, magnificent with pearls and jewels."

From Manucci's remark it appears that the Muslim ladies of the 17th century wore sari. He writes: "They are also obliged thereby to put on such exceedingly thin raiment that their skin shows through. They call these clothes siricas (? sari)? From Duriai-Latafat and Diwan Faiz it appears that the use of sari in the 18th century was common. Lahinda, a kind of petticoat

2. Storia De Mongor, II, p. 341. The Bengali women, both of upper and lower classes wore sari. They did not wear any cloth on their heads nor stockings or shoes. Riyaza-S-Jalatin (Eng.-Trans), p.22
or a mere skirt, which is tied round the lions, and extend to the feet or ground, was worn by female servants.

Burqa was strictly observed by all classes of people except perhaps the working classes and its rigidity was greater according to the social status of the family. Burqa was generally worn when women went outside the house. Burqa is still commonly used by the Muslim ladies when they go outside the house, but those who could not afford to have a burqa, they used chador instead. This was a long sheet of cloth thrown over the head which covered the whole body. The ladies of the upper classes used fine shawls, some of them so thin that they could be passed through a small finger ring.

Paposh or Kafesh was the foot dress of the ladies. The Indian Muslim ladies did not wear gloves or stockings. Mrs Mir Hasan Ali gives a detailed description of the colours, shapes and beauty of the shoes worn by ladies. The shoes of the ladies of high families were very decorative and finely embroidered. Mir Hasan Dehlvi praises the female shoes thus:

Some of the princesses wore turbans by the King's permission, but only on festive occasions. The female servants also wore turbans and tied patka round the waist. The ladies of upper classes were very particular in the choice of cloth and designs of their dresses.

Bernier remarks: "The enormous expenses of the seraglio, where the

1. Masnavi Sihr-ul-Biyana, p. 168; For description see: Appendix, Qanun-i-Islam, p. XV.
2. For details see: Observations etc. I, pp. 111-113.
5. Biwan Mushafii, VI, f. 54a, Masnavi Sihr-ul-Biyana, p. 134.
consumption of the fine clothes of gold and brocades, silks, 1
embroideries...is greater than can be conceived." They wore
clothes of variegated colours according to seasons and occasion. 2
During basant, they wore purple coloured dresses. They also used
handkerchiefs. Male-dancers wore female garments i.e. dopatta,
choli, angurkha, shalwar (loose breeches) and ornamented and em-
brodered shoes. Handsome boys were very much inclined towards
female dresses. Jamila Brij Bhushan writes: "As the Mughal Empire
decayed and many Hindu and Muslim kingdoms sprang up the dress of
the Muslims also underwent certain changes. The greatest of these
was seen in the evolution of Muslim clothes in Lucknow. The ghagra
the voluminous divided skirt worn by the Muslim women of that city,
was evolved there. It had its inspiration in the ghagra of
the Rajput woman, but was infinitely more complicated and diffi-
cult to make. It was essentially the dress of a leisured class,

1. Travels in the Mogul Empire, p. 222
2. Kulliyat-i-Insha, p. 46.
3. Ibid, p. 46.
4. Dariva-i-Latafat (Text), pp. 53-54.
trailing far behind, and having to be either lifted like a train by an attendant or thrown over one arm. A fitting bodic reaching to the waist went with it as did a dupatta which also came from Rajasthan. The tight trousers and turban of the Mughal harem were discarded as being too revealing. The pictures of the ladies of the court in the Lucknow Museum show them wearing sharara and dupattas. This fashion was a hardship on the poorer Muslims who while aping the fashions of court, found their purses not always able to cope with added expenses required to make even one set of such clothes. It never caught on except among the Muslims and was restricted to the city of Lucknow and a small area round it."

In the Muslim states of Bhopal and Hyderabad the dresses and fashions of the Mughals times continued with slight modifications.

Female Ornaments and Jewels.

Indian women [always] have always been fond of adorning themselves with a large variety of gold silver ornaments. All the travellers who visited India during the Mughal period, agree, that the ornaments were the very joy of their hearts. Bernier remarks: "All the troops, from the Omerahs to the man in the ranks, will wear gilt ornaments, nor will a private soldier refuse them to his wife and children, though the whole family should die of hunger, which indeed is a common occurrence."

According to Manucci: "They (queens and princesses) wear these necklaces of jewels like scarves, on both shoulders, added to three strings of pearls on each side. Usually they have also three to five rows of pearls hanging from their neck, coming down as far as the lower part of the stomach. Upon the middle of the head is a bunch of pearls which hangs down as far as the centre of the forehead, with a valuable ornament of costly stones formed into the shape of the sun, or moon, or some star, or at times imitating different flowers... On the right side they have a little round ornament... in which is a small ruby inserted between two pearls. In their ears are valuable stones, round the neck large pearls or strings of precious stones, and over these a valuable ornament having in its centre a big diamond, or ruby or emerald or sapphire and round it huge pearls."

"They wear on their arms above the elbow, rich armlets two inches wide, enriched on the surface with stones and having small bunches of pearls depending upon them. At their wrists are very rich bracelets or bands of pearls, which usually go round nine or twelve times. In this way they often have the place for feeling the pulse so covered up that I found it difficult to put my hand upon it, on their fingers are rich rings and on the right thumb there is always a ring, where, in place of a stone, there is a mounted a little round mirror, having pearls around it. This mirror they use to look at themselves, an act of which they are very fond at any and every moment. In addition, they are girded with a sort of waist belt of gold two fingers wide, covered all over with great stones; at the ends of the strings which tie up their drawers there are bunches of pearls.
made up of fifteen strings five fingers in length. Round the bottom of their legs are valuable metal rings or strings of costly pearls."

A variety of ornaments for the head, arms, neck, nose, ears, fingers, waists, wrists and feet were made and worn. Abul Fazl enumerates 36 kinds of ornaments in his list in the Ain. During the reign of Jahangir a new ornament called Jehangere, a stone studded pohonchi, (bracelet) was introduced. Their (the Mughals) great contribution was, however, in the field of embellishment. During the Mughal period of plain gold ornament became a thing of beauty with a stone encrusted front and enamelled back. Articles of adornment underwent a change not in shape but in finish. The plain gave place to the refined and the exotic to suit the taste of the sophisticated wearer."

Some of the most important ornaments were Tika, Mang tika.

3. Indian Jewellery, Ornaments etc, p. 78.
4. A golden ornament worn on the forehead, whether it be a single round one set with precious stones fixed on or glued to the centre of the forehead, or hanging from the parting of the hair to the spot between the eyes. Appendix, Qanun-i-Islam, pp. XVIII-XIV.
5. Worn on the parting of the hair to add to its beauty. Ain-i-Akbari (English Translation), III, p. 343.

2. An ornament worn in the ears.

3. A solid ornament worn in the ears. It consists of a hollow hemisphere or ball, curiously filigreed, and about an inch in diameter. For details of this ornament. See Appendix, *Qanun-i-Islam*, pp. XIX-XX for reference see: *Majma-i-Nawāz*, I, pp 88-1

4. An ornament for the ears.

5. A small jhumka, for the ear.


8. The rich ladies sometimes used to wear pearls in their ears.


10. Of these there are two varieties, viz. *boolaq* and *cuand ka boolaq*. The *boolaq* is a nasal trinket, flat, in form not unlike that article of furniture called a footman, and has at its narrowest part a couple of eyes. It is appended to the middle septum or centre cartilage of the nose, by means of a gold screw passed through an orifice in it. The ornament lays flat upon the upper lip, having its broad and furnished with pendants of pearls, and its surface set with precious stones. Appendix *Qanun-i-Islam*, p. XXI. For reference *Diwan Mushafi*, (MS Anj), f. 2.

11. *Nata* is a golden circlet with a ruby between two pearls or other jewels, *Ain-i-Akbari* (Eng.Trans), III, p. 344, *Diwan Mushafi* (MS), VI, f. 125a.


13. A gold or silver chain worn round the neck. It was of two, five and seven strings: *Mir Hasân*, *Fatimah*.

14. *Tawq, thans or Huns-lee* is a solid collar or gold or silver. This ornament is sometimes carved in the oriental style, either through the whole length, or only on the front. Appendix: *Qanun-i-Islam*, p. XXIII. *Anand Ram Akhlīs*, *Karnama-i-İshān*, f. 115.

15. Most of the Hindustani women wear round their necks, strung upon black silk thread, *taweezes*, which are silver cases enclosing either quotations from Quran; for further description see: Appendix, *Qanun-i-Islam*, pp. XXIII-XXIV.
1. A silver or golden chain, Majma'u-i-Nahz, I, p. 159.


5. Jafar Shareef pronounces this word as jignee and explains it as a small semilunar ornament in the centre of a string of beads. The real pronunciation of the word is jugnu, not jignee.

6. Armlet of these there are various kinds: Ain-i-Akbari (Eng. Trans.), III, p. 344. Storia Do Mogor, The upper part of the arms above the elbows were ornamented by armlets, called Bazubund, usually two inches wide, inlaid with jewels, diamonds etc. with a bunch of pearls hung down, II, p. 340. Masnawi-Sihr-ul-Biyân, p. 68.

7. Masnawi-Gulzar-i-Asrar, p. 156.

8. The collection of nine stones in one piece of gold known as Mauratan: Indian Jewellery, Ornaments etc., p. 78. Masnawi-Sihr-ul-Biyân, p. 68.


10. Bangles or rings made of sealing-wax and ornamented with various colored tinsels. Bangles made of gold and silver were worn. Diwan-Mushafi (MS Anj) VI, f. 64a.

11. Charni or chhanni, an ornament worn in the wrist.

12. A bracelet formed of small pointed prisms of solid silver, or hallow of gold filled with melted rosin, each about the size of a very large barley corn, and having a ring soldered to its bottom. These prisms are strung upon black silk as close as their pointed or perhaps rounded ends will admit, in three or four parallel rows, and then fastened. Appendix, Qanun-i-Islam, pp. XXIV-XXV. Masnawi-Sihr-ul-Biyân, p. 56.
1. An ornament worn round the wrist, *Masnawi Sihr-ul-Biyan*, p. 56

2. An armlet.


4. Ek-hara, and Do-hara; for details see Appendix *Qanun-i-Islam*, p. XXIV.


12. Rings of silver or gold made very substantial, not weighing less than half a pound each. Appendix, *Qanun-i-Islam*, p. XXVII; *Masnawi Sihr-ul-Biyan*, p. 31.


14. Paszeb consists of heavy rings of silver resembling a horse's cub chain, set with a fringe of small spherical bells, all of which tinkle of at every motion of the limb. Appendix, *Qanun-i-Islam*, p. XXVII; *Masnawi Sihr-ul-Biyan*, p. 56.
The main thing to be noted in this connection is that, whereas in the time of Akbar, as enumerated by Abul Fazl, only 37 ornaments were used. In the 18th century, the list had increased more than two fold and many of the ornaments used in the time of Akbar had been given up and new ornaments with their new names came into use. By the first quarter of the 19th century the number had increased to 147.

1. An ornament worn round the ankles:

2. Little bells fastened round the feet of children.
   *Qanun-i-Islam*, Appendix, p. XXVI

3. Small golden bells, six on each ankle strung upon silk and worn between the johar and khalkhal.
   *Ain-i-Akbari* (Eng. Trans), III, p. 344;


5. *Siyad Muhammad*, *Parhun-i-Awarat* (MS Anj),
Women's Toilet: Abul Fazl in *Ain-i-Akbari* describes 16 items for a woman's toilet in regard to bathing, anointing, braiding the hair, decking the crown of head with jewels, sectarian marks of caste and often decked with pearls and golden ornaments, tinting with lamp black like collyrium, staining the hands, eating *pan* and decorating herself with various ornaments etc. The Muslim ladies were very fond of cosmetics. They frequently used *mehdi* or *henna* to colour their hands and feet red. 

Surma, or collyrium and *kajal*, a preparation of lamp-black, were used for the eyes. It was usual for the high and low class ladies to use *misri* for blackening their teeth and antimony for darkening their eye-lids. The use of betel for reddening the lips in place of modern lip-stick was to be found even in the early days of Muslim settlement in India. Amir Khusrau rebukes the middle aged women who tried hard to retain their diminishing beauty by painting their eye-brows, powdering their faces and putting antimony in their eyes.

*Gheaza*, rough for the face, was used in place of modern powder. The Muslim ladies were very particular about dressing their hair.

---


2. For details see: *Storia Do Mogor*, II, pp. 340-341; Observation on the Mussulmauns of India, p. 103.


5. For details see: *Storia Do Mogor*, II, p. 341.
They plaited their hairs in two ways, either on the form of cuotev or jura. With jura they tied a golden piece of cloth. kung and shana, comb, were used for the dressing of the hair. The hair were parted in the middle and this parting line was called maug.

They also made a red mark on their forehead. Flower necklace were worn round the neck. They also used perfumes to perfume their bodies. Mirrors were used and agai served as a portable mirror.

Anand Ram Muklilis informs us that the ladies prepared chaicha chaighab to decorate their foreheads and eye brows. He explains the preparation thus: