

Chapter IV

Dress and Fabrics of the Mughals-

The great Mughal emperor Akbar was not only a great ruler, an administrator and a lover of art and architecture but also a true admirer and entrepreneur of different patterns and designs of clothing. The changes and development brought by him from Ottoman origin to its Indian orientation based on the land's culture, custom and climatic conditions. This is apparent in the use of the fabric, the length of the dresses or their ornamentation. Since very little that is truly contemporary with the period of Babur and Humayun has survived in paintings, it is not easy to determine exactly what the various dresses look like other than what has been observed by the painters themselves. But we catch a glimpse of the foreign style of these dresses even in the paintings from Akbar's period which make references, as in illustrations of history or chronicles of the earlier times like the Babar-Namah or the Humayun-Namah.¹ With the coming of Mughals in India we find the Iranian and Central Asian fashion in their dresses and a different concept in clothing.² (Plate no. 1)

Dress items of the Mughals:

Akbar paid much attention to the establishment and working of the various *karkhanas*. Though articles were imported from Iran, Europe and Mongolia but effort were also made to produce various stuffs indigenously. Skilful master and workmen were invited and patronised to settle in this country to teach people and improve system of manufacture.² Imperial workshops (*Karkhanas*) were established in the towns of Lahore, Agra, Fatehpur Sikri and Ahmedabad. They turned out master pieces of workmanship. Their figures, patterns, knots and variety of fashions astonished the travellers so they recorded in their travelogue.³

The Mughal wardrobe was as efficiently maintain as other department. All articles which were brought or were ordered to be woven or received as tribute or presents were carefully preserved and recorded.⁴

A man is adorned by twelve things:

1. Trimming his beard.
2. Ablution of his body.
3. Drawing the sectarian marks of caste.
4. Anointing with perfumes and oil.
5. Wearing gold earrings.
6. Wearing the jama fastened on left side.
7. Bearing the mukuta which is a golden tiara worn on turban.
8. Wearing a sword.
9. Carrying a dagger and like, at the waist.
10. Wearing a ring on the finger.
11. Chewing betel.
12. Wearing sandals or shoes.

A woman is adorned by sixteen things:

1. Bathing
2. Anointing with oil
3. Braiding the hair.
4. Decking the crown of her head with jewels.

5. Anointing with sandal-wood unguent.
6. Wearing dresses of various kinds.
7. Sectarian marks of caste, and often decked with pearls and golden ornaments.
8. Tinting with lamp- black like collyrium.
9. Wearing earrings.
10. Adorning with nose-rings of pearls and gold.
11. Wearing ornaments round the neck.
12. Decking with garlands of flowers or pearls.
13. Staining the hands.
14. Wearing a belt hung with small bells.
15. Decorating the feet with gold ornaments.
16. Chewing pan.⁵

Akbar's historian Abul Fazl described a few articles of his dress as follows,

1. *Takuchiya* was a coat without lining, of the Indian form. Formerly, it has slits in the skirt and was tied on the left side. Akbar ordered it to be made with a round skirt and to be tied on the right side, it require 7 *gaz* (yards) and 7 *girah*, and 5 *girah* for the binding. The price for making a plain one varied from 1 to 3 rupees. But if the coat was adorned with ornamental stitching, its price varied from 1 to 4 $\frac{3}{4}$ rupees. Besides, a misqal of silk was required.
2. *Peshwaz* was also a coat of the same form, open in front. It was tied in front. It was sometimes made without strings.

3. *Dutahi* was a coat with lining. It required 6 gaz and 4 girah for the outside, 6 gaz lining, 4 girah for binding and 9 girah for the border. The price for making one varied from 1 to 3 rupees. 1 *misqal* of silk was required.
4. *Shah-ajida* (royal stitch coat) was also called *shast-khatt* (or 60 rows), as it had 60 ornamental stitches per girah. Generally it had a double lining, and was sometimes wadded and quilted. The cost of making was 2 rupees per gaz.
5. *Suzani* required a quarter of a ser of cotton and 2 dams of silk. It was also a coat with embroidery depicting leaves and flowers. If sewed with bakhiya stitches (back-stitching), the price of making one was 8 rupees. One with ajida (button whole stitches) costed 4 rupees.
6. *Qualami* required $3\frac{3}{8}$ ser cotton and 1 dam silk. The cost of its making was 2 rupees.
7. *Qaba* which was generally called *jama-i-pumbadar* was a wadded coat. It requires 1 ser of cotton and 2 misqals of silk. Cost of its making was 1 to $1\frac{1}{4}$ rupees.
8. *Gadar* was a coat wider and longer than the *qaba* and contained more wadding. In Hindustan, it took the place of a fur-coat. It required 7 gaz of stuff, 6 gaz of lining, 4 girah for binding, 9 for bordering, $2\frac{1}{2}$ ser of cotton and 3 *misqals* of silk. Cost of its sewing was $\frac{1}{2}$ to $1\frac{1}{2}$ rupees.
9. *Farji* had no binding and was open in front. Some put buttons to it. It was worn over *jama* and required 5 gaz and 12 girah stuff; 5 gaz 5 girah lining; 14 girah bordering; 1 ser cotton and 1 *misqal* silk. Cost of its making was $\frac{1}{4}$ to 1 rupee.
10. *Fargul* resembled the *yapangi* (rain coat) but it was more comfortable. It was brought from Europe but soon it became popular that everyone used to wear it. It was made of several stuffs. It require 9 gaz $6\frac{1}{2}$ girah stuff, the same quantity of lining, 6 *misqals* of silk and 1 ser of cotton. It was made both single and double. Cost of its sewing was from $\frac{1}{2}$ to 2 rupees.

11. *Chakman* was made of broadcloth or woollen stuffs or wax cloth. Akbar ordered it to be made of *dara* wax cloth which was very light and pretty. Rain water could not get through it. It requires 6 *gaz* stuffs, 5 *girah* binding and 2 *misqal* of silk. The cost of making one of broadcloth was 2 rupees; of wool 1 ½ rupees; of wax cloth ½ rupee. Out of a large number and wide variety of coats, waistcoat, jackets(*phatuhi*) and tunic (*angarakha*) used during the medieval period, only a few have remained fashion this days, and *chakman* is one of them in simplified form, under the modern name of *achakan*. (Plate no. 2)

12. *Shalwar* (drawers) was made of all kinds of stuffs, single and double, and wadded. It require 3 *gaz* 11 *girah* cloth, 6 *girah* for the hem through which the string ran, 3 *gaz* 5 *girah* lining, 1 ¾ *misqal* silk and ½ *ser* cotton. Cost of its making was from ¼ to ½ rupee.⁶

During cold weather same clothes were worn but with woollen long gown made with wool and wild goat's hair but the favourite was pashmina which was made of exceptionally light and warm wool like the lamb's wool.⁷

13. *Shawls and stuffs*- Many improvements were made in this department under Akbar's guidance. The imperial wardrobe began to patronise Tus shawls, which was made of the wool of an animal of that name. This shawl is well known for its lightness warmth, and softness. Natural colour is black, white and red. People used to wear it without altering its natural colour but Akbar had dyed it into various colours.⁸ Akbar showed great interest in the shawl manufactured of Kashmir. It is mention in the *Ain-i-Akbari* that the generic term for *sal*, Akbar gave his own Hindi designation *param naram* (very soft), and he changed the name of *kapurdhur* (camphor dust), a Tibetan stuff to *kapurnur* (camphor light). The *Ain-i-Akbari* gives a fairly good account of Kashmir shawls.⁹ The garments stored in the imperial wardrobe are arranged according to the days, months

and years of their entries, and according to their colour price and weight. Such an arrangement is called *misl*, a set, and their variety is noted on cloth labels sewn to one of the corners of the shawls. In the Irani months of Azar and Farwardin they are brought to Karkhanas and sorted out in accordance with their prices, varieties, colours and weights.¹⁰

14. *Patka*- It is a long and elegant strip of textile which adorned nearly every noble waist in India once. It's finest and finds the most sumptuous expression in the age of the great Mughals. Among the woven silks of India the Mughal Patka ranks as one of the finest expressions of the Indian court weaver's art. Although surviving examples appear to date only from the early 18th century onward, by which time the imperial Mughal style was well past its apogee, they constitute perhaps the largest body of evidence for the excellence and sophistication of Indian silk- weaving under court patronage.¹¹ Worn around the waist to secure a coat of splendid silk or fine muslin as well as accessories such as ornamental daggers, the Mughal Patkas vary from 2 ¼ m to over 4m in length and from about 40cm to 60 cm in width. Their format invariably comprises bordered panels at either end of a bordered central field. In most cases these end panels and borders are patterned with flowering plants and vines in coloured silks against a brilliant metal woven background. The fine scale of the patterns, the naturalism and sensitivity of the draughtsmanship and the rich but restrained colouring, all contribute to refined and appealing artistic statement.¹²(Plate no.3).

Costly dresses worn at feast or presented to the nobles and servants of The Mughal women's concept of beauty did not confine itself to jewellery and cosmetics alone, but extended to various kinds of costly brightly coloured, richly designed and brocade patterned dresses. With the arrival of the Mughals in India, we find the coming of Iranian and central Asian fashions in dresses too. Before this the Indian women never wore stitched

upper bodies with a separate garment,¹³ but with the coming of the Mughals, culture came to a totally different concept in women's as well as men's clothing. When the Mughals first came to India their women wore long gowns, caps and trousers.¹⁴ Mughal women inside the harem wore short tight bodice tops with the midriff showing ankle-length loose pants under a thin long skirt and a large veil covering their heads, but not their faces as is evident from contemporary paintings.¹⁵

15. *Kartiji*- It is an inner garment worn beneath the gowns as a short bodice reaching to the hips.¹⁶ Another jacket worn over the dress like a vest was called *nimtana*. Gulbadan Begum in her Humayun Nama, while describing Mirza Hindal's marriage, mentions nine jackets (*nimtana*) with garnitures of jewelled balls four shorter jackets (*kartiji*) with 'ball trimmings' among the articles of dowry for the bride Sultana Begam.¹⁷

Bodice, jacket and breaches:

The garment to drape the upper part of the body is a pair of hollow cups or cases. Stavorinus writes –“they support their breast and press them upward by a piece of linen which passes under the arm and is made fast on the back”.¹⁸

The bodices were sometimes “brocade lined with pearls and kept together with a beautifully wrought clasp in diamonds and emeralds,¹⁹ the use of this garment was greatly popularised in India under the influence of the Mughal culture with its fashion of close-fitting garment for women. The bodice in its latest form is said to have been brought into fashion by one of Aurangzeb's daughters.²⁰

Some of the ladies wore half smocks reaching the waist, which were made of fine cotton or silk through which their skin was quite visible.²¹ While going out they put on a waist-coat over the smocks, the sleeves of which reached till the middle of the arm and covered the rest of the arm with ornaments.²² (Plate no. 4)

Breeches (trousers) were common among Mughal ladies which usually reached the ankle.²³ These breeches which did not differ much from those of men, were tied at the naval by mean of a silver or silk string running through them ,which hanged down to the knees or even lower. These breeches were in tapering shape and slowly tight ones began to be considered fashionable and more and more ladies started preferring those.²⁴ The breeches were made of silk or brocade, mostly white or red in colour, or striped with all sorts of colours.²⁵

Apart from the bodice, jacket and close fitting trousers, the Mughal ladies wore the *jagulfi*, “a sort of empire-gown fastening at neck and waist, opening between the fastening and permitting a glimpse of the breasts and with long tight wrinkled sleeves and long flowing skirt” reaching down to the ankles.²⁶ This garment in course of time was adopted by the Rajput and other women as an imitation of it or with modification. Sometimes a short under petticoat was worn below the skirt of the outer robe, usually slit open in front. According to Abul Fazl, instead of drawers, some ladies wore *lehnga* stitched on both sides and fastened with a belt, which appeared to be short under-petticoat and with it no chemise was worn. Over the *lehnga* is worn the common shalice or *petticoat*.²⁷ During 16th and 17th centuries, stripes, were very popular patterns for these skirts. Under the Mughal influence long skirts became the fashion even if it meant hiding the foot-ornaments.²⁸

Mughal women did not wear gloves or stockings, probably for the many different varieties of hand and foot ornaments used by them .According to Manucci, gloves and stockings were not used by them because of the hot climate of this country.²⁹ Women of aristocratic or royal families put on shoes of various designs and beautiful slippers covered with golden and silver flowers, usually red in colour and with backs.³⁰

Head cover:

Both Hindu and Muslim ladies covered their heads with an *orhni* or *dupatta* which Manucci described as a sheet of gold cloth of different types and colour.³¹ This cloth “hung down on both sides as low as the knees and was sometimes made of white calicos. Sometimes the Mughal ladies covered their heads with a shawl or *mantilla* made of the finest material and dyed in delicate colours.”³² Gulbadan begam in the *Humayun Nama* mentions the *taq*, a type of cap worn by unmarried girls, and the *lachak*, which was a handkerchief folded cross ways and tied under the chin by two corners, used by married women.³³

Both the *taq* and the *lachak* were probably meant only for princesses and daughters of nobles. Sometimes the royal women wore turbans some of which had in them “a valuable aigrette surrounded by pearls and precious stones.”³⁴

Jutti:

There are ample evidences of a variety of footwear in Mughal miniature paintings and painting from the provincial courts shows the royalty in elegant footwear with zardozi work.³⁵ Ladies *jutti* has more delicate form with gold base worked with precious stones, beetle wings and sequins along with zari wire. Even the glass beads and stones replaced the semi precious stones,³⁶ their shoes used to be splendid, worked in many patterns, with gold and silver spangles. They were made with sharp points curling upward but worn down at the heel, variously coloured and garnished with precious stones.³⁷ (Plate no. 5)

Whenever the Muhammadan ladies went out they covered themselves from head to toe with white shrouds or burqas.³⁸ During the winter season the Mughal women wore the same clothes but covered themselves from top of other garment “with a woollen *cabaye* (*qaba*, a long open gown), of fine Kashmir make.”³⁹ Above all those, they put on fine shawls so delicate and fine that they could go through a small finger-ring.⁴⁰

The Mughals ladies were not just content with wearing beautiful, costly and decorative garments. Some of them like Nurjahan went a step forward and introduced new fashions and design in dress⁴¹. In place of the ‘*peshwaz*’ or ladies gown she introduced a very light dress called ‘*dudami*’ which weighed just two dams⁴². Her *panchtoliya*, a scarf weighing only five *tolas* too was a light substitute for head cover or orhani,⁴³ their *jamawars* were suits of woollen cloth with wool or silk. They also wore *Tus* or cloth made of wild goat’s hair, but perhaps their most favourite fabric was *pashmina* which was made of exceptionally light and warm wool like the lamb’s wool.⁴⁴ (Plate no.6)

According to Bernier, “Shah Jahan, the king seated upon his throne in the most magnificent attire, his vest was of white and delicately flowered satin with silk and gold embroidery of finest texture. The turban of gold cloth had an aigrette whose base was composed of diamond of an extraordinary size and value besides an oriental topaz. A necklace of immense pearls suspended from his neck reached to the stomach”.⁴⁵ (Plate no. 7)

Ornamentation:

Jewellery has been the obsession with women through the ages and of all ages. Ornaments are worn not only for the purpose of attracting the attention of others around the women but also as a distinctive mark of status, rank and dignity.⁴⁶ Both Hindus and Muslims have given religious significance to the use of ornaments. Hindus consider gold as auspicious.⁴⁷ A word must be said on the precious gems and stones (*ratnas*) used by the Mughals in their day to day life. They were incredible both in their quantity and value potential. A separate department was assigned, *JawharKhana*, which was efficiently maintained by an intelligent, trustworthy and clever treasurer, and an experienced clerk, a *darogah* and several skilful jewellers (*Johri*) to his assistance. So vivid was the collection of these precious stones that they were classified into twelve classes according to their value.⁴⁸ In the classification of

gemstones, as recorded by the court historian Abul Fazl in his account from the treasury of the emperor Akbar (1556-1605), the spinels appear to be of the utmost importance both from the fact that they are listed first and from the financial value allotted to them preceding diamonds, rubies, sapphires, emeralds, and pearls. Spinel was admired for their red colour which in the Persian literature was dominant in Mughal India symbolizing both wine and the sun evoking the light of dusk.⁴⁹ On the occasion of Jahangir's birthday celebration in 1617, Roe was stunned at the sight of the emperor, who appeared⁵⁰ "*clothed, or rather laden with diamonds, rubies, pearls and other precious vanities, which were so great and so glorious. His sword, Target, Throne to rest on correspondent; his head, neck, breast, arms above the elbows, at the wrists, his fingers each one with at least two or three rings, fitted with chains, or drilled, Diamonds, rubies as great as walnuts and pearls such as his eyes were amazed at*".⁵¹ Roe's impression were confirmed by many later European visitors to India, but for a sense of sheer scale of the Mughals' wealth it is hard to surpass the report of another Englishman, William Hawkins who resided in princely style at Jahangir's court in Agra in the year 1609-11. In the assessing the extent of Jahangir's treasury, he resorted to the use of the '*battman*', a Turkish measure typically reserved for grain and other bulky goods, which was equal to 55 English pounds.⁵² by this reckoning Jahangir had 82 pounds (more than 30 kilograms) of diamonds, none smaller than 2 carats. There were 12 *battmans* of pearls, five of emeralds, and two of rubies, plus five thousand pieces of cornelian, two thousand spinels, and an apparent infinity of semi-precious stones. And this was just the loose stones. Hawkins moved on to counting jewels wrought in gold. Jewelled swords and daggers he numbered in their thousands, gems- studded saddles at one thousand. For personal adornment, there were two thousand 'brooches for their heads' (head ornaments).⁵³ Jahangir himself testified to the importance that gems and jewels bore in the empire. Military servants who capture diamond bearing territory were liberally praised, such as Ibrahim Khan whose 'excellent exertions' in

the spring of 1616 brought the eastern province of Khukra (in Bihar) and its alluvial diamond deposits into the empire.⁵⁴ Towards the end of 1617 he recorded his pleasure that his own son, Shah Jahan had presented him with the single largest tribute of his reign, a mountain of rubies, diamonds, sapphire, emeralds and pearls which when added to a sizeable population of elephants and horses and their jewelled harnesses and armour, total value 2,260,000 rupees.⁵⁵ In 1917 it is recorded that Jewelled objects became the part of the insignia of power particularly from Jahangir's reign onwards. Jewels were the focus of court ceremonial when courtiers presented jewelled objects which were assessed and their value recorded, and of royal birthday ceremonies in which the emperor was weighed against gold, then jewels, silver and other items in turn.⁵⁶ In November 1617, Jahangir reciprocated Shah Jahan's display of loyalty with gift of his own.⁵⁷ *"On this day I made a present to my son Shah Jahan of a ruby of one colour weighing 9 tanks and 5 surkh (184 carats) of value of 125,000 rupees with two pearls. This is the ruby which was given to my father at the time of my birth by Hazrat Maryam- Makani, mother of His Majesty Akbar, by way of present when my face was shown and was for many years in his sarpech (turban ornament). After him I also happily wore it in my sarpech. Apart from its value and delicacy, as it had come down as of auspicious augury to the everlasting state, it was bestowed on my son."*⁵⁸

Large spinels inscribed with possessor's name and imperial titles were similarly handed on in dynastic succession. These were often strung as single pendants, or were combined with pearls in necklaces or bazubands (jewelled ties encircling the upper arms).⁵⁹

The Mughals and their ladies were very fond of ornaments, which they used to wear it from head to toe. Only the king and those whom he favoured and permitted used golden kadas (rings) on feet. Such kadas for wearing on wrists were presented by him to the nobles and servants of the state as a mark of honour and reward.⁶⁰ A touch of gold on the woman's body is considered to be auspicious. Muslims lady lay emphasis on holy amulets and ornaments

with stone setting and their basic ornaments is to secure protection against evil eyes.⁶¹ Women in India were accustomed to the use of ornaments from their very childhood. The noses and ears of girls were pierced through at an early age. Gold and Silver or brass ornaments according to the means of the parents were put in these holes which it seems grew wider and wider with age.⁶² Mannuci described the Princess wore on their arms above the elbow, rich armlets two inches wide, enriched on the surface with stones, and having small bunches of pearls, depending from 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 have found it different 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 stones, there is mounted a little round mirror having pearls around it. This mirror (arsi) they used to look at themselves, an act of which they are very fond at any and every moment”*.⁶³ (Plate no.8)

Anklets:

There was different kinds of ankle-ornaments worn by the Mughal ladies. *Chura* consisting of two hollow half circlets which when joined together formed a complete ring; another one *Dundhani* was the engraved form of the first; next is known as *Masuchi* which was like the second but differently engraved.⁶⁴ Pail or anklet called *khalkhal* in Arabic. These produced jingling sound when its wearer moved about. *Ghungghru*, consisting of small golden bells, usually six on each ankle and stung upon silk was worn between *Jehar* (three gold rings) and *Khalkhal*. *Bhank* was a triangular and square ornament for the instep. *Bichhwah*, another ornament for the instep was shaped like a half bell.⁶⁵ *Anwat* was an ornament for the great toe.⁶⁶ Other ornaments the women wear include rings on their toes, and *Shekels* on their legs were made hollow and some glass beads let were loose in them so that when the leg is moved they make a noise like a rattle snake.⁶⁷ These ornaments are generally made of gold studded

with precious gems. The anklets which had gold rosettes, set alternately with diamonds or lidded and set with precious or semi-precious stones. Despite the usual restrictions on wearing gold on the feet the diameter would be too great for a conventional armband. Each alternate rosette is lidded and foiled in a colour, which matches its stone. The stones, beginning with the pearl and moving clockwise, are blue sapphire, ruby, diamond, emerald, yellow sapphire, spinel, hessonite garnet, turquoise and coral. The pair of anklets are made from gold with applied lozenges and stamped spheres imitating granulation. The imitation granulation was done by stamping sheet gold onto a shaped depression in a jeweller's mould.⁶⁸

Head décor:

The Mughal ladies decorated every part of their bodies from head to toe. Abul Fazl describes thirty seven ornaments worn by the women in Mughal period of which five head ornaments like *Sis-phul* which was a bell shaped piece of gold and silver, hollow and embellished from inside with attachments fastened to the hair over the crown of the head, *Mang* was worn on the parting of the head, *Kotbiladar*, which consisted of five bands and a long centre drop was worn on the forehead, *Sehra* mainly used in marriage ceremonies and other special occasions consisted of seven or more strings of pearls linked to studs and hung from the forehead in such a manner as to conceal the face, and finally the *Binduli*, which was smaller than a gold *mohar* and worn on the forehead.⁶⁹ Women sometimes wore turbans which often had in them valuable ornaments studded with precious stones and pearls.⁷⁰

The hair ornamentations are also sets in gold with rubies, emeralds and diamonds and with strings of pearls and red glass beads from the Northern India in the mid 19th century. This hair ornament was an exhibition piece acquired by the Indian Museum in 1855. It would have

been worn with the long coils, terminating in serpent heads, framing the face and the strings of pearls with pendants fanning out over the forehead.⁷¹ (Plate no.9)

Hand Ornaments:

Abul Fazl describes lists of bracelets which include *kangan* which were of different designs, surmounted with small knobs, *gajrah*, a bracelets of gold and pearls; *jawe*, consisting of five golden barley corns strung on silk, and fastened on each wrist; ⁷² *chur* a bracelets worn above the wrist; *Bahu* like the *chur* but little smaller; *churin*, thinner than the bracelets and worn in a bunch of seven or more. Sometimes the bracelets were in the form of pearl bands which went round the wrist nine or twelve times, Manucci being a hakim, found these an obstruction for feeling the pulse as these were covered the wrist completely.⁷³

Arms without ornaments were considered a bad omen for the women in Mughal India. The upper part of the arms above the elbows were ornamented with armlets called *bazuband*, usually two inches wide, inlaid with precious stones and having small bunches of pearls hanging down.⁷⁴ *Tad* was a hollow circle worn on the arm just below the *bazuband*.⁷⁵

The Mughal ladies were also fond of wearing rings of various pattern and design on their fingers. The rings were studded with precious stones like diamonds and sapphires.⁷⁶ On the right thumb there was always a ring where in place of stone a little round mirror (*arsi*), having pearl around it. This is because as Manucci say, that the Mughal ladies were very fond of looking at themselves in these tiny mirrors quite often.⁷⁷ Abul Fazl also mention about *Anguthi* (finger ring) which were of different kinds.⁷⁸

Ear Ornaments:

All women wore pierced earrings or pendants usually made of gold, silver or copper which hung down from the ears almost touching the shoulder.⁷⁹ *Bauli* was worn in the upper part of the ear while *kundala* was for the lower part. The women also wear several small rings of gold or silver in holes bored around the rim of the ear.⁸⁰ Abul Fazl describes different type of earrings worn by the ladies like *kuntala*, a tapering shaped earrings; Karnphul (ear flower) shaped like a flower of the Magrela; *pipal-patti*, crescent- shaped, worn as a bunch of eight or nine in each ear; *champakali*, smaller than the red rose, worn on the shell of the ear; and *morbhanwar*, which was a ear pendant shaped like a peacock.⁸¹ This ear ornaments are made in gold and silver set with diamonds; pendants of pearls, green glass and emeralds, strands of pearls and rubies. The considerable weight of these ornaments is only partly supported by the hook, which passes through the ear; the strands of pearls would be looped up and the twisted gold tie threaded into the hair. Some other earrings are gold with applied stamped motifs, gold wires and granulation. However, though these ear ornaments are very obviously stylized cobras or *nagas*, the upper projecting section is the head of a semi-abstract animal (bat) with long ears and fangs. It thus relates to the group of ear ornaments with bizarre animal and bird heads. Another shared feature is the use of geometric motifs. This pair would have been worn with five other ornaments on each ear by Sudra women.⁸²

Nose Ornaments:

Nose ornaments were not known in India in the ancient times. The pre-Muslims literatures do not refer to *nath* or nose ornament. The fashion of nose ornamentation was brought into India probably by the Muslim invaders from the north-west,⁸³ but the nose ornamentation became popular in Mughal Harem as is known from the Persian miniature paintings.⁸⁴ Its presence in the Mughal Harem is known from the various sources, Abul Fazl in his Ain-i-

Akbari mentions nose ornaments like the *besar*, which was a broad piece of gold to the upper ends of which a pearl was attached and at the other a golden wire which is clasped on to the pearl and hung from the nose by a gold wire.⁸⁵ Different types of nose ornaments are used like, Phuli which was like a bud, the stalk of which was attached to the nose, Laung, which had the shape of a clove, which was a golden circlet with a ruby between two pearls or other jewels worn in the nostril.⁸⁶

Jewellery for neck:

Various types of necklaces mostly made of gold and silver and studded with gems and pearls were worn by the Mughal women.⁸⁷ They are enamelled gold and silver pendant set with rubies, emeralds, natural white sapphires and rock crystal, strands of pearls and emerald with two rubies. *Har* was a necklace of strings of pearls interconnected by golden roses.⁸⁸ The Mughal women also had three to five rows of pearls hanging from their neck coming down as far as the lower stomach. Round their neck they also had strings of pearls or precious stones and over these a valuable ornaments having in its centre a big diamond, a ruby, emerald or sapphire round it huge pearls.⁸⁹ A few necklaces are full with enamelled gold plaques and pendants; some set with pendent pearls and green glass beads, whereas the strands of pearls terminate in emerald and ruby beads. Each of the large central pendants is enamelled with slightly different motifs using the same red, white and green palette, highlighted with touches of pale blue. The plaques, which secure the strings of pearls, are enamelled in an unusual combination of opaque yellow and white flowers with lime green leaves on a translucent ground.⁹⁰

Pendants and Locketts:

The pendant (*taviz*) with rubies and emeralds in gold is one of the features of Mughals. The palmate at the centre relates to those found in the Iranian-influenced decorative arts of the

late 16th and early 17th centuries, rather than to the period of Shah Jahan when floral decoration became more naturalistic. The detail is painstaking, with the eyes of the birds being minute emeralds set in gold. The back is inscribed with a Koranic verse. The amulet, which is bored along the top edge, would have been the central pendant to a necklace.⁹¹

Pendants are also enamelled gold, set with rubies and a diamond on the front, and with green glass imitating emeralds. These pendants, with their carefully shaped, flat-set rubies, and green glass imitating emeralds, are worked in a style, which goes back to the late 16th century. The gemstones are used almost like mosaics, set into chased depressions and separated by gold left in slight relief to delineate the pattern. The residual areas are then engraved with flowers and foliage. The back is beautifully enamelled in a rhythmic portrayal of a bird amongst flowers, using the standard Moghul palette of white, red and green, though with touches of opaque yellow and blue.⁹²

The lockets are the enamelled gold set with diamonds. Each locket has a rose-cut diamond at its centre, the other stones being roughly faceted and a rather unusual feature in Indian jewellery where small diamonds are, typically, flat-cut. The larger of the two lockets has translucent blue at the front, the smaller and a rather pale translucent green. The backs have similar motifs of red, green and blue birds and flowers on a white ground, on the larger contained within a quatrefoil frame and on the smaller within an oval.⁹³

Mughal Turban Ornaments:

Only the emperor himself, his intimate relations, and select members of his entourage (beasts as well as men) were permitted to wear a royal turban ornament. As the empire matured, differing styles of ornament acquired the generic name of *sarpech*, from *sar* or *sir*, meaning head, and *pech*, meaning fastener. Initially, however, in Akbar's time, the principal turban ornament appears to have been the *kalgi*, a relatively simple gold or jewelled stem of Turco-

Persian origin, into which was inserted a plume of feathers. Ideally, the feathers was of a heron.⁹⁴ Royal portraits from Jahangir's reign show a more elaborate style of noteworthy gems clustered at the base of the plume and with a pendant pearl encouraging a gentle droop from the plume itself. During Shah Jahan's reign an entirely mineralogical version of the *kalgi* appeared, an ornate, heavily jewelled brooch, in which a stylized 'plume' as well as the stem was composed of gems set in gold and backed by polychrome enamel. Even when solid, however, the 'plume' often affected the drop of Jahangir's *kalgi* and was adorned by one or more pendent stones. In this form the turban ornament was known as a *jigha*, although it is important to note that most *jighas* retained a stem (*tana*) at the back for the insertion of the original feathered plume. In a more elaborate form still, the *jigha* acquired a wide jewelled base, a *sarpatti*, of three, five, or seven panels which was secured to the turban by silken or jewelled ties. *Sarpattis* of five or seven sections often sported three or five *jighas* respectively.⁹⁵ (Plate no.10)

There is a considerable debate about the origins of these new designs. Susan Stronge has argued that the development of the Mughal *jigha* owed something to the influence of the jewelled hat aigrettes of sixteenth and early seventeenth-century Europe. Illustrations of these would have been available to the emperors and their goldsmiths in the portraits of their sovereign and patrons that European visitors presented at court. Recently Oppi Untracht has countered that it may have been the European who derived their aigrettes from India, noting that portraits of nobles travelled in both directions and that the European took some time to replace the turban-friendly stem of the *kalgi* with a pin that was more suited to European hats.⁹⁶ At the very least, the debate serves to highlight the interchange of artistic ideas between vibrant cultures. It is certain that European noticed both the ornaments and the symbolism of kingship they radiated. In the 1660s, Francois Bernier (1620-88), a French physician who reside at the court of Aurangzeb, witnessed a state occasion in which the

emperor's *sarpech* dazzled: 'A turban, of gold cloth, had an aigrette whose base was composed of diamonds of an extra ordinary size and value, beside an oriental topaz, which may be pronounced unparalleled, exhibiting a lustre like the sun,' another French traveller, Jean de Thevenot (1633-67), observed that in Golconda the local sultan had expanded turban ornamentation to prodigious- even grotesque-dimensions.⁹⁷

Nurjahan married her daughter Ladli Begum to Jahangir's son Shaharyar. Jahangir himself mention "*I present my son Shaharyar with Jewelled Charquab (coat) with turban and two horses with a gold saddle and even offered ornaments, and other present to the bridegroom*".⁹⁸ Innayat Khan mentions that Shah Jahan held a grand ten day long celebration to inaugurate Shahjahanabad, an immense gold embroidered velvet canopy sixty four metres by forty one metres ordered from Gujarat at a cost of 100,000 *rupiya*, was put in *Diwan-i-am*, the durbar hall for the occasion. Innayat Khan also mentions the fabulous Peacock Throne that Shah Jahan had commissioned on his accession, to display the vast collection of gems accumulated during the preceding reigns. The Peacock throne was a unique achievement of the jeweller's art. "*It is the richest and most superb throne which has ever been seen in the world*, says Tavernier all studded with rubies, garnets, diamonds, rich pearls and emeralds.⁹⁹

European jewellers in Mughal India:

Of the six principal Mughal emperors, Jahangir and Shah Jahan were the ones most famed for their love of decoration and show.¹⁰⁰ Foreign visitors who sought to win their favour brought gifts for them of top quality loose stones and also jewels set in fashion of their own countries. Sir Thomas Roe noted sourly in 1618, Jahangir was increasingly hard to please. At that time Dutch and English traders found it hard to compete with the Portuguese in the gifts they presented at court.¹⁰¹

Yarn and fabric:

The garment of Mughal ladies were made of the finest muslins, silks, velvets and brocades. The muslins used for their clothes were of three types-*Ah-e-Rawan*(running water), *Baft hawa* (woven air) and *Shabnam* (evening dew). Many paintings of the Mughal Harem show ladies wearing muslin were so fine that they appeared to be almost transparent. Because of their intense fineness of texture they are spoken of in poetic language as muslin called *Shabnam* were brought from Dhaka *malmal*.¹⁰² Some of the Dhaka muslin was so fine that they became invisible to the eye when made to float on water.¹⁰³ Lot of silk was brought from China and Persia and also from parts of India like Banaras, Bengal and Orissa to make beautiful dresses for the royal ladies who had great love for silk. Some well known fabrics used by the Mughal ladies were satin, *kimkha*, *katan*, *tasser*, *tafla*, *ambari*, *atlas*, etc.; imported velvet both plain and brocaded, called *makhmal* was also used.¹⁰⁴ Cotton too form a predominant place in Mughal clothing.

Once, the Mughal emperor Akbar asked his courtiers, which was the most beautiful flower. Some said rose, from whose petals were distilled the precious *itr*; others, the lotus, glory of every Indian village. But Birbal said, "*The cotton boll*". There was a scornful laughter and Akbar asked for an explanation. Birbal said, "*Your Majesty, from the cotton boll comes the fine fabric prized by merchants across the seas that has made your empire famous throughout the world. The perfume of your fame far exceeds the scent of roses and jasmine. That is why I say the cotton boll is the most beautiful flower.*"¹⁰⁵

Wool was also used by the Mughals. Wool was obtained from different animals like sheep, camels, goats and angoras. Indian wool was not of superior quality, it was coarse, suitable for blankets only. Fine wool had to be imported from Tibet and Himalayan areas. Woollen goods therefore were costly. Fashion in Agra and Lahore were influenced by Akbar's preference.¹⁰⁶

Innayat Khan in his 'Shah Jahan Nama' also speaks of the delicate fabrics used for the dresses of the royal ladies which were also perfumed with fragrant oils.¹⁰⁷ He says that this was the reason why Jahanara's garment once caught fire so easily from a burning lamp and caused her severe burns.¹⁰⁸ Like their ladies, the Mughal Emperors like Akbar, Jahangir and Shah Jahan took equal amount of interest in wearing beautiful garments. Cloth came from foreign land and different parts of India. Southern India famed for its woven fabrics.¹⁰⁹ Bernier speaks of the riches and most exquisitely wrought brocade, fine linens and *alachas* or silk stuffs interwoven with gold and silver.¹¹⁰ Bernier also speaks of *Karkanays* (*karkhanas*) where embroidery was done. He also says that these costly articles of dress beautifully embroidered with needle work, cost ten or twelve crowns or even more but they were only used for a few hours.¹¹¹ The Mughals also wore *tus* or clothes made of wild goats' hair. The ladies of Mughal harem did not enjoy the pleasure of wearing nylons, chiffons and georgettes, but a better material provided softness or liquefaction to their dresses. It was a silk, the very touch soothed the fingers and the body, its sleek lustre was synonymous and splendour.¹¹² Terry says that the country yields good store of silk which they weave curiously, sometimes mingled with silver or gold. They make velvet and satin taffetas.¹¹³ Fine cotton clothes was manufactured at Delhi, Lahore, Agra, Patna, Banaras, Burhampur, Dhaka and many other places. Dhaka produced prodigious quality of fine white clothes and silken stuffs.¹¹⁴ The royal manufactories or Karkhanas were spread all over the country from Kashmir, Lahore and Agra to Ahemdabad, Fatehpur and Burhampur. The workmanship of Kashmir was renowned and its shawls were superb.¹¹⁵ A large number of costly stuffs with gold and silk threads and brocades were prepared in the imperial Karkhanas the most popular among them were *zardozi* and *kalbatlun* which were silk stuffs embroidered with *zari* (floral designs embroidered with gold and silver threads, stars, leaves and flowers).¹¹⁶ The order of the colours is:-

tus (tusi),
safed- alcha (safed - white),

ruby -coloured,

Golden (*sunahri*),

Orange (*narangi*),

Brass- coloured,

Musk- colour (*pitliya*),

Crimson (dark red),

Grass- green (sap-green),

Cotton- flower colour (mauve colour),

Sandalwood-colour (*chandni*, yellow ocher),

Almond colour (*badami* light brown),

Purple (*bengani*),

Grape-colour (*anguri*, light green),

Mauve (a shade of purple),

Parrot-colour (*totai*, light green),

Honey-colour (dark brown),

Brownish lilac (dark brown),

Colour like the *ratanmanjani* flower,

Colour like the *kasni* flower,

Apple-coloured (light red),

Hay coloured (chrome yellow),

Pistachio (*pistai*, dark green),

Bhojapatro colour (brown),

Pink (*gulabi*),

Light blue,

Colour like the *galghah* flower,

Water-colour,

Oil-colour,

Brown-red,

Emerald-colour,

Bluish like china-ware (*lajward* colour),

Violet (*baingani*),

Bright pink,

Mango-coloured (chrome yellow deep),

Musk-colour,

Colour like the *fakhta* bird (ring-dove, grey).¹¹⁷

White and black are believed to be the origin of all colours. They are looked upon as extremes, and as the component parts of the other thus white when mixed in large proportions with an impure black, will yield yellow; and white and black in equal proportions will give red. White mixed with large quantity will give a bluish green.¹¹⁸ In keeping in with his interest in textiles, Akbar showed great interest in the shawl manufacture of which he gave his own Hindi designation, *Paramnaram* (very soft), and he changed the name of *Kapurdhur*

(camphor dust), a Tibetan stuff to *Kapurnur* (camphor light). He encouraged in every possible way, manufacture of shawls in Kashmir. A kind of shawl called *mayan* is chiefly woven there; it consists of silk and wool mixed together. Both are used for *chiras* (turbans), *fotas* (loin bands) etc. *Tus* shawl was made from the hair of *tus* goat. Corded and patterned shawls (*tarah* shawls) were made of white, black or mixed wool.¹¹⁹ Attention was paid to the manufacture of the following varieties of shawls:

1. **Zardozi** - Apparently this shawl was embroidered with gold wire and sequins.¹²⁰ Prince of Wales Museum has already good examples of this kind of shawl. The *zardozi* embroidery which was firmly established by the Mughals in the large production continues to mention excellence during the regime of Jahangir. His memoir *Tuzuk-i-Jahangiri* mentions at several places such expensive gorgeous robes of honour.¹²¹ *Khulasat-ut-tawarikh* describes Agra famous for its gold and silver embroidery on turbans and Gujarat for stuffs of gold embroidered velvet. Shahjahan's period may be called the golden period in regard to sophistication of this craft. With the sifting of his political seat from Agra to Delhi, the court based *karkhanas* spread up in and around Delhi; the *karkhanas* then worked in full swing, and the craftsmen moved to Delhi from Agra as well as other parts of the country.

But the period of Aurangzeb shows a turning point in *zardozi* work. Due to incessant warfare, royal resources became scarce. Besides, Aurangzeb was in favour of austere living. The court no longer patronized this art and as a result many craftsmen left the Mughal metropolis and took shelter around provincial courts.¹²³

2. **Kalabatun** - The design seems to have been brocaded with gold wire.

3. **Qasidah** - In this variety the pattern was embroidered and not woven.

4. **Qalghai** - This type was made either of silk or gold wire or bore pine-cone patterns.

5. **Bandhnun**- Shawls had tie – dye pattern.

6. *Chint*- Shawls were apparently painted or decorated with floral pattern in the manner of calico prints. According to Moorcroft even in the early nineteenth century some shawls with green flowers tied in small hard knots to protect them from the action of the dye were made. When united each flower was surrounded by a small white field to which small eyes of spots of yellow, red were added by the embroiderers.

7. *Alcah*- It was a white banded stuff.

8. *Purzdar*- It is described by Jarrett as all sorts of stuff of which the outside is plush-like. There is little doubt that by *purzdar*, that kind of shawl is meant in which the size is obtained by joining together several strips –the *khandasamghatya* of ancient times.¹²⁴

The shawls before Akbar's period were narrow. He ordered them to be made up to suit length.

Wool was also extensively used during the period of Mughals. It is generally obtained from the hair of goats', yaks and dogs of Central Asia through various agencies. After spinning wool the *pashm farosh* sold the wefts to the *kar-khandar*. The two methods of shawl weaving *amlakar* and *kani* shawl (twill tapestry), the former was introduced by Sultan Zain-ul-Abidin, and the later by Akbar. The famous designs texture was known as *Pashming kani*, *jora kani*, *qasaba kani*, *romai*, *shah passand*, *tamvar* and *hasiya*. The *kani* shawl method was complicated; it required the greatest concentration and skill. With the help of small sticks called *tuj* bobbins, square pieces of various sizes with designs were prepared and then joined together¹²⁵. Akbar not only introduced dye but also used silk and *kalabatun* in order to prepare the brocades were used along with the shawl wool. Gold thread and cotton were also used in some styles.¹²⁶ Embroidery was introduced in the latter half of the sixteenth century and received impetus from Akbar. Muslin a kind of silk which was the part and parcel of Mughal clothing even got its place in lyrical and poetic expression. *Shabnam* is such a

transparent when moistened and stretched over blades of grass in the dawn, *abrawan* a kind of fine fabric is invisible to the eye when held in the flow of stream, *baftihawa* woven winds the lightest and airiest of all texture. Abul Fazl praised the quality of muslin of Sonargaon (Dacca)¹²⁷.

Kalamkari is also a form of art patronised by the Mughals. Cloth could be patterned on the loom by using coloured yarn. Usually however, printing of cloth was done by applying the colour on the cloth with a pen or brush by hand (*qalamdar*) or *qalamkar* or imprinting it with engraved woods blocks dipped in paint or prints as in Gujrat and Western India¹²⁸ (Plate no.11)

Shisha embroidery was originated in 17th century in India, the use of decorative mirror or *shisha* was introduced from Iran during the Mughal Empire. However the shisha embroidery was not used much in the Mughals clothing.¹²⁹

Mixed Goods- Moreland opines that a substantial proportion of the raw silk consumed in India was used for the production of mixed goods which are still a feature of the hand weaving industry.

A perusal of the Ain-i-Akbari indicate several varieties of stuffs mixed with silk ,brocades, *baftas*, *mayan* shawl (silk and wool mixed) manufactured at Lahore, *qutni* (stuff made up of silk and wool),*tassar*, *alcha*, etc. Stuffs with gold and silk thread (*zardozi*, *kalabatun*, *kashida*, *qalghai*) were manufactured in Kashmir. *Thattah* used to produce, says Alexander Hamilton, *cabulleys* (silk mixed with carmenia) besides *cuttenee* (*jamawars*) of silk.¹³⁰

Perfumes and other accessories:

Flowerbeds occurred in some of the gardens primarily for their beauty and fragrance. For example, the gardens laid out by the aristocracy adjoining their mansions used to be so

planned to consist of fruit bearing trees and sweet scented attractive blossoms. The immigrant Muslims had introduced some flowers of the Islamic countries, for example, roses and their cultivation by the sixteenth century had become quite common. Odoriferous plants of both foreign and Indian origin were used for extracting scented oil required generally for anointing the skin and hair, so that its industry gained considerable importance.¹³¹ Agra, Jaunpur and Ghazipur were then noted centres for the manufacture of scented and sweet smelling oils.¹³² But the more sophisticated perfumes too were extracted from flowers, having stronger and more refined scents such as that of roses, *gul-i-henna*, jasmine, and saffron and so on.¹³³

How much the Mughals love perfumes is brought out by the royal memoir-writer, Jahangir, himself. When his mother-in-law, Asmat Begum, struck upon a new method of preparing essence of rose, or *itr-i- Jahangiri*, the enthusiastic son in law wrote, “*It is of such strength in perfume that if one drop is rubbed on the palm of the hand it scents a whole assembly, and it appears as if many red rose-buds had bloomed all at once.*”¹³⁴

Nurjahan introduced *itr-i-gulab* (perfume of rose) which is also known as *itr-i- Jahangiri* became very popular.¹³⁵

Abul Fazl’s catalogue of perfumes and the method of their preparation make an interesting reading; Akbar created a separate department called *khushbu khana* (department of perfumery). Shah Mansur was put in charge of it.¹³⁶

Some of the choicest recipe was as follows:

1) ***Santhuk*** was used to keep the skin fresh. It was prepared from *zabad* (civet), *chuwa*, *chambeli* essence and rose water.

- 2) **Argaja** was used in summer for keeping the skin cool. It was prepared from *chandan* (sandal wood), *iksir*, *mid chuwa*, *banafsha* (violet root), *gehla*, *karpoor* (camphor) and ‘*arq*’ of rose (rosewater; *gulabjal*).
- 3) **Gulkama**, an incense prepared by the special process from *ambar* (ambergris), ladan, musk (kasturi), agar (aloewood), *iksir i-‘abir*, juice of *gul-i-surkh*, rose-water, extract of *bahar* and juice of *bahar-i-naranj*.
- 4) **Ruh-Afza** was also burned in censers and gave a very fine smell (*khushbu*, *sugandha*) in the household. It was prepared from agar (aloewood), *chandan* (sandalwood), *iksir*, *loban*, *dhoop banafsha* (violet-root), *chharila* and rose water.
- 5) **Opatna**, a scented soap, made by an intricate process of *ladan*, agar (aloewood), *bahar-i-naranj* and its bark, *chandan* (sandalwood), *char*, *chharila musk*, *pacha* leaves apples, moth, violet-root, *dhup*, *ikanki*, *kachur*, *loban*, rose-water and extract of *bahar*.
- 6) **Abirmaya** was prepared from agar (agarwood), *chandan* (sandalwood), violet-root, *chhar*, *dawalak*, *amushk*, ladan, *bahar-i-naranj* and rose-water. It was used as a soap.
- 7) **Kishta** smelt very fine when burnt and was exhilarating. It was prepared from agar (aloewood), ladan, *lobal*, *chandan* (sandalwood), *iksir*, *dhup*, violet-root, *mushk*, *chharila* and rose water.
- 8) **Bukhur**, is an incense made of agar (aloewood), *chandan* (sandalwood), ladan, *mushk*, *iksir*, refined sugar and rose-water.
- 9) **Fatila**, an incense prepared from agar (aloewood), *chandan* (sandalwood), *iksir*, ladan, violet-root, *loban*, refined sugar and rose-water.
- 10) **Barjat**, is a soap made of agar (aloewood), ladan, *mushk*, *chandan* (sandalwood), *loban* and *kapur* (camphor).

11) **Abir-iksir**, a soap prepared from *chandan* (sandalwood), *iksir* and *mushk*.

12) **Ghasul**, a liquid soap made of *chandan* (sandalwood), *katul*, *mushk*, *chuwa*, *karpoor* (camphor), milk and rose-water.¹³⁷

The fine smelling (*khushbudar*) flowers were largely patronised:

1) The **Sewti**- Whitish blooms the whole year, especially towards the end of the rains.

2) The **Bholsari**- Whitish in the rain.

3) **Chambeli**- White, yellow, and blue; in the rain and partly during winter.

4) **Ray-bel**- White and pale yellow in the end of the hot season, and the beginning of the rain.

5) The **Mongra**- Yellow; in summer.

6) The **Champa**- Yellow; all the year; especially when the sun stands in Pisces and Aries constellations.

7) The **Ketki**- The upper leaves are green, the inner ones yellowish-white; it blooms during the hot summer.

8) **Kuza**- White; during the hot season.

9) The **padal**- Brownish lilac; in spring.

10) The **Juhi**- White and yellow like jasmine; during the rains.

11) The **niwar**- Whitish; in spring.

12) The **kewara**- From Leo to Libra.

13) The **chalta**- White petals with yellow stamens, blooms during the rainy season.

14) The **gulal**- In spring.

15) The **tasbih gulal**- White; in winter.

- 16) The *nargis*- White; in spring.
- 17) The *singarhar*- It has small white petal; in hot season.
- 18) The *violet*- Violet; in hot season.
- 19) The *karna*- White; in spring.
- 20) The *kapur*- bel.
- 21) The *gul-i-zasfaran*- Lilac-colour; in autumn.¹³⁸

The more sophisticated perfumes too were extracted from flowers having stronger and more refined scents such as that of roses *gul-i-henna*, *jasmine*, *saffron*.¹³⁹

Out of different varieties of perfumes mentioned by Abul Fazl, *duwelak* was the cheapest from 3 to 4 dams per seer and the most expensive one was *ambar-i-ashhab* whose price ranged from one to three *mohurs* per *tola* or eighty to two hundred and forty *mohurs* per seer.¹⁴⁰

The following is an authoritative list of perfumes and their prices in Akbar's reign (c. 1600 A.D.):

- 1) *Ambar – i- Ashhab*
- 2) *Zabad (civet)*
- 3) *Mushk*
- 4) *Agar*
- 5) *Chuwa*
- 6) *Gaura*
- 7) *Bhimseni kapur*
- 8) *Mid*

- 9) *Zafaran*
- 10) *Zafaran-i-kamandi*
- 11) *Zafaran-i-kashmir*
- 12) *Chandan*
- 13) *Kalanbak*
- 14) *Silaras*
- 15) *Ambar-i-ladan*
- 16) *Kafur-i-china*
- 17) *Arq-i-fitna*
- 18) *Arq-i-Bed-i-Mushk*
- 19) *Arq-i-gulab*
- 20) *Arq-i-Bahar*
- 21) *Arq-i-chambeli*
- 22) *Banafsha*
- 23) *Azfar-ut-Tib*
- 24) *Barg-i-Maj*
- 25) *Gugal*
- 26) *Loban-i-sargard*
- 27) *Loban*
- 28) *Chhar*
- 29) *Chharila*

Henceforth, the use of *itrs* became very popular in the harem and the court. The different *itrs* were used on the person according to the season. Gradually perfumes become a characteristic feature of lifestyle of the Mughal and of those who emulated them and could afford this costly luxury. The later Mughals used *itrs* so wantonly that they are credited to have flown them into harem cascades, tanks and fountains and virtually bathed with them.¹⁴¹

Women as whole had a deep liking for cosmetics to beautify themselves since ancient times as is evident from Ajanta paintings and Mythological legends suggest. The Mughal ladies were also not lagging behind they use every possible means to beautify themselves, they use costly dresses with heavily studded jewellerys, used oil to massage their body and used paste of sandalwood, rice powder to gain glory to their face.¹⁴²

Patterns, Designs and Motifs used by the Mughals in their Costumes:

There can be no doubt that by far the greatest transformation took place in the field of design during the Mughal period. The finest early Indian textiles were often plain, as with the clear muslins. The garment pieces represented in Hindu or Buddhist sculptures and murals tend to be plain or geometrically patterned with chequers, stripes or chevrons, sometimes worked in diagonal bands alternating with processions of *hamsas* (sacred geese) and stylized rosettes.¹⁴³

During the Mughal period all this changed. A naturalistic flowering plant motif, quite different from anything seen in earlier Indian art, distinct even from the semi-naturalistic flowers of earlier Persian manuscripts, emerged to become the dominant theme in Mughal arts and crafts from the mid-17th century on. The style was almost certainly heavily indebted to the European herbals known to have been circulating at the Mughal court in early part of the century; it appears to have crystallized as a result of the ecstatic reaction of the emperor Jahangir (1665-27) to the flora of Kashmir in the spring of 1620.¹⁴⁴ The motif reached its

zenith under Shah Jahan (1627-58), from whose region may date the sumptuous gold and silver ground textiles with flowering plants woven or embroidered, which have come to epitomize the culture of the Mughal court. Painting from the earlier years of Aurangzeb (1658-1707) show lavish use of 'cloth of gold' ground textiles in furnishings and costumes though towards the end of his reign increasing bigotry made him adopt a puritanical attitude towards luxuries.¹⁴⁵ The flowering plant motif in many forms continued to dominate textile design throughout the 18th century, with increasing stylization. It appeared as a diaper of flower springs in court's coat-fabrics, and as a row of single flowering plants at the ends of shawls and court girdles. As a large flowering plant framed in a niche, it was the usual theme of furnishing such as prayer mats and tent hangings, which like Mughal court dress represented a culture often originally alien to that of the craftsmen –weaver, embroiderers, chintz-painters who made them, and whose adaptability had long proved itself a prime asset. The distinctive high Mughal style which had evolved by the mid-17th century, while owing its initial inspiration to the flower cult of the aesthete Jahangir, could not have come into being without the skills, the artistry and interpretative genius of Indian craftsmen, most of them anonymous.¹⁴⁶ (Plate no.12)

In 16th and 17th centuries stripes were very popular patterns for the skirts (*lahenga*) when it comes to colours, the Muslim women preferred white dresses either plain or wrought with flowers.¹⁴⁷ The dazzling range of textiles which Abul Fazl mentions in *Ain-i-Akbari* notwithstanding all those exquisite silks and cottons from the four corners of the world. The emperor most often wore plain white with only an occasional streak of colour of gold to it.¹⁴⁸ Through the period the most fancied articles was *patkas* and its patterning is more complex with an emphasis on geometric designs, diamonds and zigzag and the like with no marked or bold floral patterns discernible. During Jahangir reign the *patka* turn into double *patka*, a white one brocaded in gold and decorated with registers of floral scrolls and during Jahangir

reign motifs of patkas were broad horizontal bands with scrolling vine and alternating with those with zigzag patterns. The Sashes in Mughal era are decorated with pearls.¹⁴⁹ Miniatures from the time of Akbar also the early days of Jahangir's time depict an unusual form of dress instead of *Jama* being finished with a normal straight hem at the bottom it ended in a sort of zigzag with from four to six points which were often tucked into the shawl or the belt of the wearer to allow freedom of movement when out hunting or during other such activities. For shawls the patterns were woven into edges, then later they came to be embroidered with the finest thread. Clothing became more luxurious during the time of Shahjahan and Jahangir. The *buta* motif a pattern of buds is used during the Mughal era. Fabric were generally silk with flowers leaf.¹⁵⁰ (Plate no.13)

Berneir while describing Shah Jahan's attire in the court writes in his account that "The king appeared seated upon his throne at the end of the great hall in the most magnificent attire, which was of white and delicately flowered satin with silk and gold embroidery of fine texture."¹⁵¹ The male costumes like *Jama* coat, *Choga* have ornamental embroidery the front and the back yoke, the shoulder, the cuff, the border and the edges of the front opening are heavily embroidered. The rest of the body is either plain and where the base fabric is *kani* style woven material or the design moves along the boundaries of the flowered pattern on the fabric. The body is covered with repetitive pattern of lobes or design along tailing stems. *Dupatta (orhni)* are unstitched garment adorned with gold embroidery. Patka made of thinner fabric. The body design is in *ari bel*, while border has repetitive floral motifs.¹⁵² The *Lehnga* is stitched by satin fabric, the embroidery is the floral pattern mainly in the gold gilded wire intercepted at places with silver cups placed in shapes of a flower.¹⁵³

Lehenga and Choli:

Though it is difficult to trace back the history, the *lehnga* is believed to have originated in the Mughal era. In the Mughal times, ladies used to wear this attire on all special occasions. During that time, it was believed that the *lehnga choli* had all the qualities that would define Indian exquisiteness in its purest form.¹⁵⁴

According to Abul Fazl, instead of drawers, some ladies wore *lehnga* stitched on both sides and fastened with a belt, which appeared to be a short under-petticoat and with no chemise was worn. Over the *lehnga* is worn the common shalice or petticoat.¹⁵⁵ In the 16th and 17th centuries, stripes were very popular patterns for these skirts. Under the Mughal influence long skirts became the fashion even if it meant hiding the foot-ornaments.¹⁵⁶ (Plate No.14)

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