

## CHAPTER V

### RESULTS AND DISCUSSION

This study dealt with diversity in the traditional costumes with the constructional details of the four selected States of North Western region namely Jammu & Kashmir, Himachal Pradesh, Punjab and Haryana.

The result and discussion have been presented as follows:

#### 5.1 Costumes and their general analysis

##### 5.1.1 Costumes of Jammu & Kashmir State

##### 5.1.2 Costumes of Himachal Pradesh

##### 5.1.3 Costumes of Punjab State

##### 5.1.4 Costumes of Haryana State

#### 5.2 Intrastate diversities in costumes

##### 5.2.1 Diversities in the costumes of Jammu & Kashmir State

##### 5.2.2 Diversities in the costumes of Himachal Pradesh

##### 5.2.3 Diversities in the costumes of Punjab State

##### 5.2.4 Diversities in the costumes of Haryana State

#### 5.3 Interstate diversities in costumes

#### 5.1 Costumes and their general analysis

The costumes have been analysed, categorised and discussed separately for each State, men and women. The garments were

## REGIONAL AREAS OF INDIA





categorised under following subheads :

- . Upper garments
- . Lower garments
- . Wrappers
- . Head Dress
- . Waist band

Jewellery, footwear and hair style were also studied.

#### 5.1.1 Costumes of Jammu & Kashmir State

Costumes of Ladakh, Kashmir and Jammu were studied for intrastate variations.

##### Costumes of Ladakh

The major communities in Ladakh were Buddhists and Muslims. Their rites and rituals were different and mode of performance also differed from region to region between various castes. Inspite of this striking diversity, there was an underlying uniformity in their costumes. Both male and female dressed themselves in woollens throughout the year due to the erratic cold in the region. The fabric used for garments was directly from the looms.

##### Costumes of Men

##### Upper Garments

Gongchis, Choga and shirt were the common upper garments of men of Ladakh.



GONGCHIS was a top upper garment. It was long cloak type dress upto knee length or 5 to 7.5 cms below the knees. Sometimes the length was even upto calfs. It was a double breast garment, had front opening and Chinese collar, V- and round neck were also common. It was a loose garment with flare at the bottom. The flare varied from 92 to 114 cms. The sleeves were upto the wrist without cuffs and ~~were~~ sometimes 5 to 7 cms more in length than the <sup>actual</sup> sleeve length which was then folded. The sleeves were neither too tight nor too loose. This garment was without lining (Plate 1 and 2).

The fabric used for Gongchis was home spun and woven at their local handlooms. Sheep wool of local breed was used. This fabric was coarse and called Pattu. The colour was generally white, grey or natural wool colour. In the long run this white colour ~~turns~~ dirty. It was common practice to wash the garment once a year or sometimes even after several years. Majority of the people liked dark coloured Gongchis. The colours preferred were maroon, brown and coffee. Other dark colours were also in vogue (Fig I).

The Gongchis of 'Buddhist Dard' was short upto knees and of black colour. The Gongchis of 'Muslim Dard' was also of knee length or 5 to 7.5 cms below knees but only in white.

CHOGA was another top upper garment having front opening with V neck or Chinese collar. The length of the Choga was either upto calf or below calf. The Kalis were attached on

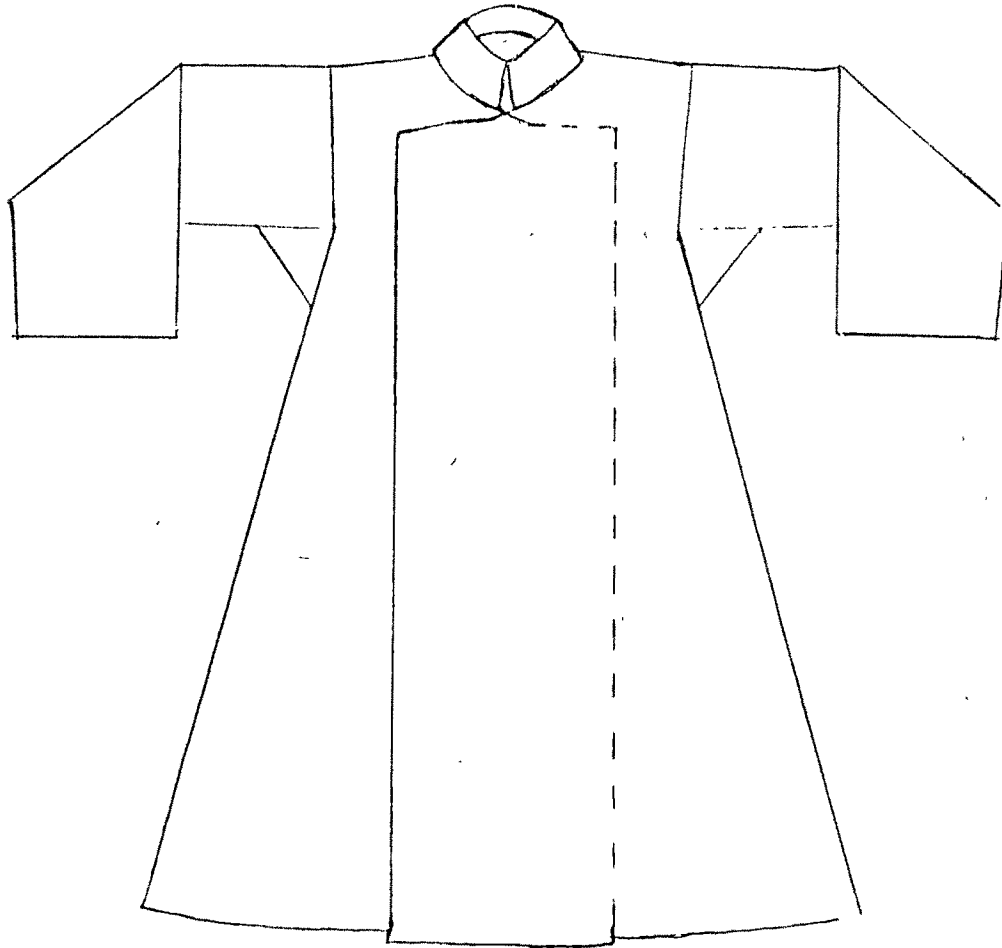


FIG. 1. GONGCHIS



PLATE 1

TRADITIONAL COSTUME  
OF  
LADAKHI MEN



PLATE 2.

MEN IN TEVI AND GONGCHIS  
TAWEEZ IN THE NECK

both the sides in the front and back from armhole to the bottom brim of the garment. These Kalis formed the armhole to which full sleeves without cuffs were attached. Gussets were attached between the Kalis and sleeves (Fig 2). A continuous band was attached to finish the front opening with V neck line. The material used for Choga was woollen called Pattu in white or grey colour. Coloured Chogas in dark shades were also preferred. Choga was mainly worn by 'Yarkandi' and 'Askarode' males. It was stitched by local tailors with hand or sometimes with machine (Fig 2).

SHIRT was a upper garment worn by men under Gongchis. The shirt was straight in cut and the length was upto knee. It had front opening in the centre till waist or 2 to 5 cms longer, and a narrow pointed collar, a Patch pocket on the left side on the chest. It had full sleeves with cuffs. Side seams of about 15 to 20 cms length were left open towards the hemline. The side corners were either straight or curved (Fig 3).

The fabrics used were thick cotton or fine woollen in any colour, but the most preferred were the darker shades. Cotton fabrics were got from Punjab and the woollen fabrics from Amritsar or they were made locally.

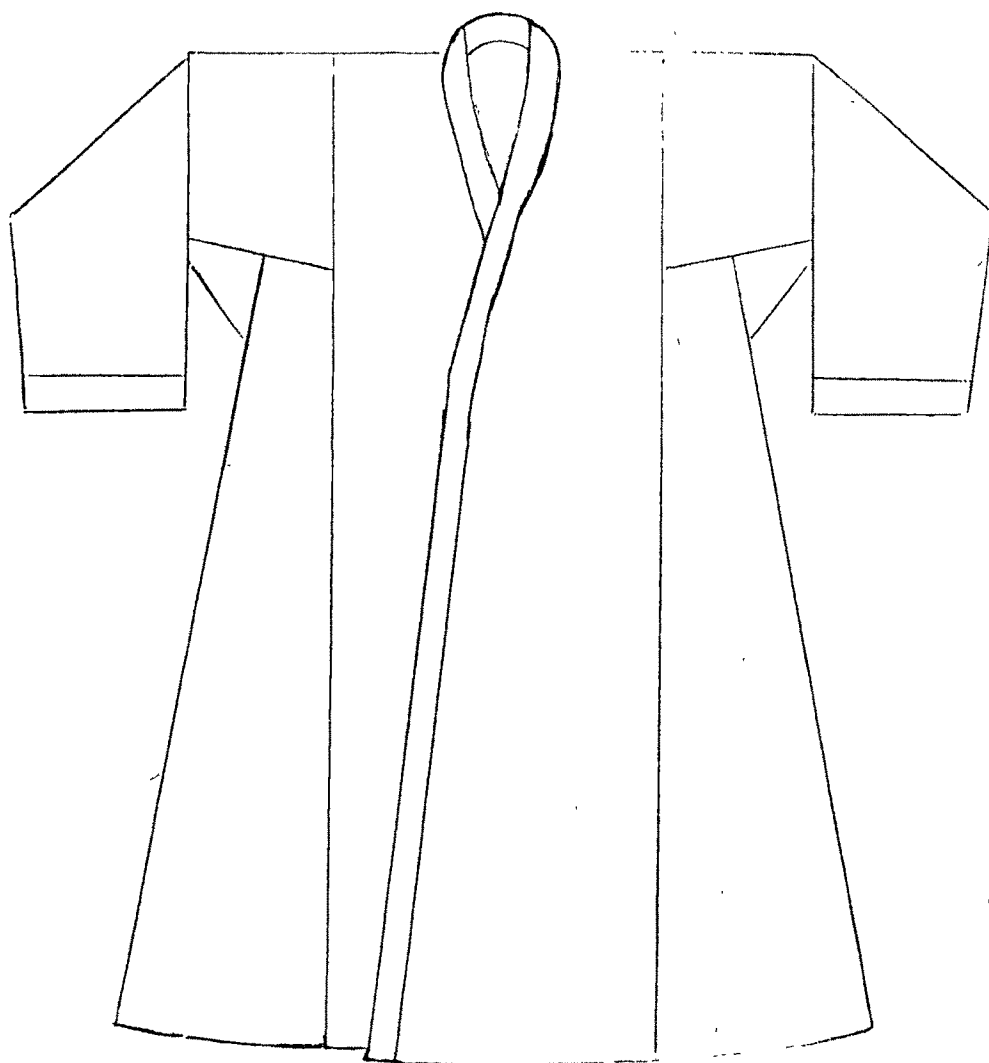


FIG 2. CHOGA

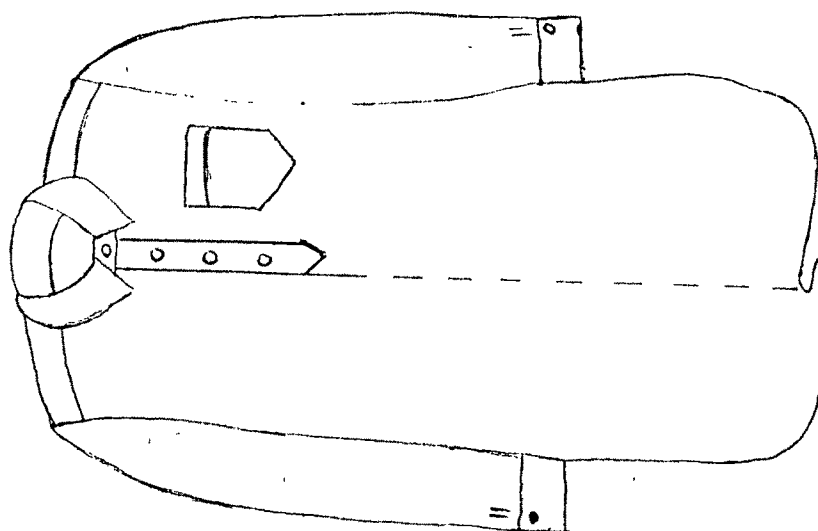


FIG 4.  
LONG SHIRT

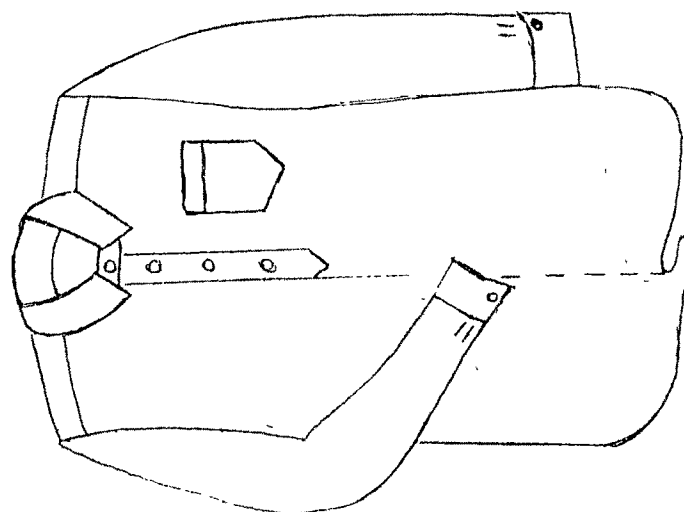


FIG 3.  
SHIRT

### Lower Garments

The various lower garments used by the men of Ladakh were Namja, Kang-G-Due.

In Ladakh the men wore a bifurcated garment called NAMJA in local language. It was loose from waist to knee and well fitted from knee to ankle. This style provided comfort while performing any type of activity. Miani was attached at crotch level, it was a triangular piece of fabric. Namja though well fitted below the knee but was without Chooris. 'Baëtis' and 'Gujjar' men of Ladakh wore Namja which was medium loose throughout the length. It was of calf length only and was made of coarse woollen fabric called Pattu. Fabric was made from the hair of their own sheep and goat. The Namja was grey, black, brown or of other dark colour, sometimes matching with the Gongchis or Choga. This was stitched by local tailors with hand (Fig 5).

The second lower garment was a type of legging called KANG-G-DUE. The material used was felt. It was a band measuring 10 to 15 cms in width and of desired length. It was wrapped tightly round the leg from ankle to knee and was secured by a garter. This was worn during severe winter and cold hours of the day. This was also worn by those men who did not use Namja and the length of the Gongchis was only upto the calf or knee. The colour of the Kang-G-Due was mainly black but other dark colours were also used. The garter was mainly in black or red colour.

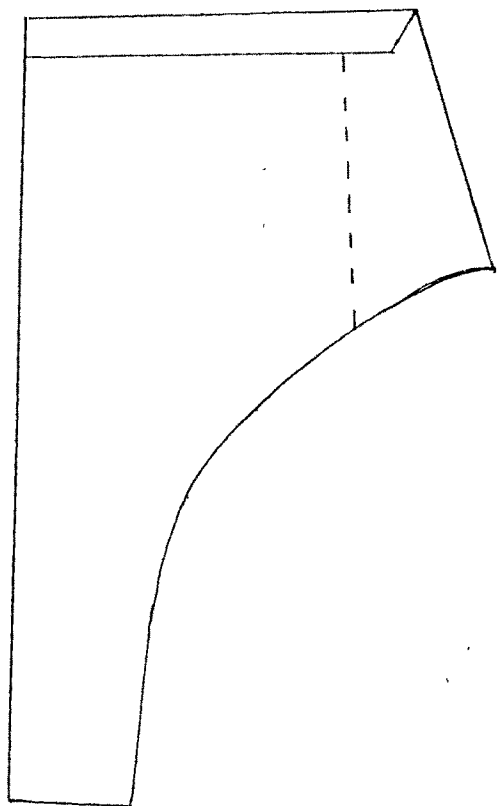


FIG 5.  
NAMJA

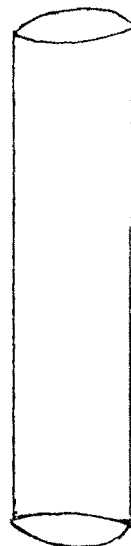


FIG 6.  
SULMA KANGCHY



## Wrappers

BLANKET or LOI was used as a wrapper in severe cold. The 'Battis' of Ladakh used wrappers of checked material in any colour. The most prevalent were red, maroon or green checks on white background. Cotton material was also used.

## Head Dress

For the men of Ladakh head dress was an important piece of attire. Varieties of caps were used by them. They also wore Safa.

TEVI was a specially shaped quilted cap. It was a picturesque head dress made of silk, silk brocade, velvet or wool material. Silk and brocade were got from Banaras and China. The material of the cap was first quilted and then cut into shape to stitch. This cap had triangular shaped flaps attached on the two sides of the cap so as to cover the ears whenever needed. Tevi consisted of four parts : a round piece, a rectangular piece with a length equal to the circumference of the round piece plus 2 to 3 cms extra and two triangular pieces were cut and stitched. The cap was decorated with golden or silver Kinari, Gota or coloured piping (Fig 7).

The men of 'Dard' community wore caps of peculiar designs. A round cap made by joining of cord. The other type of cap was made of woollen material. It was cylindrical in shape of about 25 centimeters in length. The lower part was rolled up outward at the circular edge until it fitted the size of the

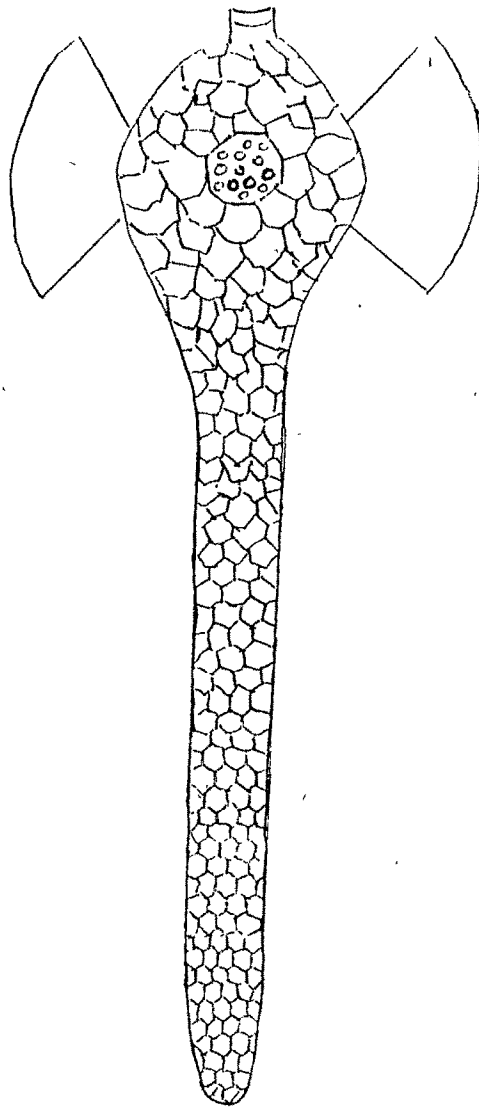


FIG 9. PERAK

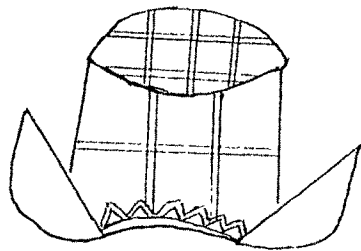


FIG 7.  
TEVI

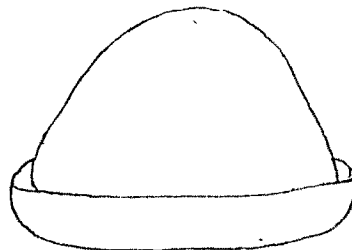


FIG 8  
ROLLED CAP

wearer (Fig 8). The folds or the roll of the cap provided protection from cold and sun. On special occasion, they tucked flowers and feather in the cap (Plate 2).

'Baltis' men wore a small cap which fitted at the back of the head. It was conical in shape and made of woollen or thick cotton material got from Punjab.

The high class people or those who were holding positions tied a piece of cloth called PAGRI. The quality of the Pagri depended upon the socio-economic condition of the person. The material used for Pagri was cotton or fine woollen fabric of narrow width. The colour used was white and coloured Pagris were worn on festive or ceremonial occasions. The length of the material for Pagri was 4.45 to 5.0 meters.

#### Waist Band

The Gongchis and Chogas were tied with a waist band at the waist level to keep it in place. The local name for waist band was KAMARBAND. It was a long woollen material in any plain solid colour. It was wrapped around the waist several times and then knotted in the front or on the left side. The reasons reported for tying the Kamarband were to confine the Gongchis and Chogas to keep the waist, stomach and back warm and erect, to protect from back-ache and to keep the stomach in position. It also helped in performing the daily activities comfortably, hiking and trekking too.

### Jewellery

The men of Ladakh wore very less of jewellery. They wore finger ring called ANGOOTHI, EAR RINGS and TAWEEZ made of gold or silver studded with stones was worn in the neck.

### Footwear

The footwear worn by the men of Ladakh was called CHAUSSURE in local language. Boots used by them were much of soft leather, often of goats skin, the hair being inside the shoe to feel soft and warm. Another type of Chaussure was made of strips and scraps. A sole was put under the foot and the top was covered with pieces of leather, then a long strip was wrapped round the foot to keep the sole and scraps of leather in place.

Some people moved without shoes. But they carried the shoes along with them, This practice was more common among 'Balti' men.

### Hair Style

Men from Ladakh kept very short hair, but 'Dard' male mostly had PIG TAIL hair style which reached sometimes upto the ankles.

### Costumes of Women

The costume of women in Ladakh was picturesque. They used different colours. Some of the dresses were like men but they were different due to use of colours and patterns.

#### Upper Garments

The upper garments worn by the women of Ladakh were Gongchis and Tilan.

<sup>was</sup> GONGCHIS/the upper garment of women. The GONGCHIS were in two major patterns. One pattern was similar to that of the Gongchis worn by men. It was double breasted and fastened onto the left side. The second type of Gongchis had bodice and skirt attached with gathers. The skirt had panels known as Kalis, were attached on either side of the front and the back centre skirt pieces to add to the flare. This whole skirt piece was finished by hand shearing (Fig 10). For this several rows at equal distance of about one cm were worked with running stitches to obtain about 5 to 10 cms wide band. All the threads were then pulled together and adjusted according to the waist measurement of the bodice. These threads were not removed. This style of Gongchis had front opening towards left side till waist or little lower. Opening was finished with facing. Seven to ten cms wide straight band called as CHAKKA or HASHIA was used. The neck of the garment was round in shape and finished with a Chinese collar. The armscye was cut in

straight line and so was the sleeve, and a gusset known as Bagal was attached to the side seam of the bodice and the sleeves to strengthen the sides and to make the garment more comfortable (Plate 3, 4). The sleeves were simple and slightly tapered towards the wrist.

This garment was made of woollen Pattu, Patti, Pashmina, thick cotton, velvet, brocade or silk. The silk and brocade Gongchis were used by royal people, velvet was used on special occasion and cotton by rich people (Fig 10, 11).

The 'Buddhist Dard' women wore Gongchis upto calf length mainly in white, ~~the~~ the bottom brim of the skirt of the Gongchis was decorated with multicoloured threads or several bands of strips of fabric. The colours used were red, maroon, brown, black, turquoise blue and purple. The 'Muslim Dard' ladies wore Gongchis similar to that of 'Buddhist Dard' ladies but tied a broad waist band called MUGZU, almost covering the bosom.

TILAN was worn under the Gongchis. It was a straight cylindrical shaped garment of hip length. The sleeves were 7 to 16 cms longer than the actual full sleeve length of the wearer. Sleeves were rectangular and attached to the straight armhole with gusset. A continuous band measuring 10 to 16 cms in width was attached for front opening. The band was attached from inside to outside. Neckline was basic. It had 10 cms slit on both the sides at the side seam. No fasteners were used (Fig 12).

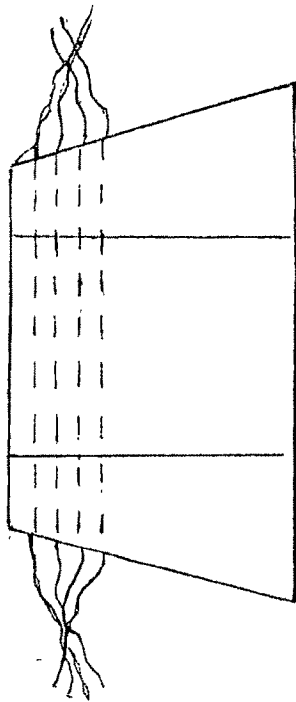


FIG 10.  
SHEARING

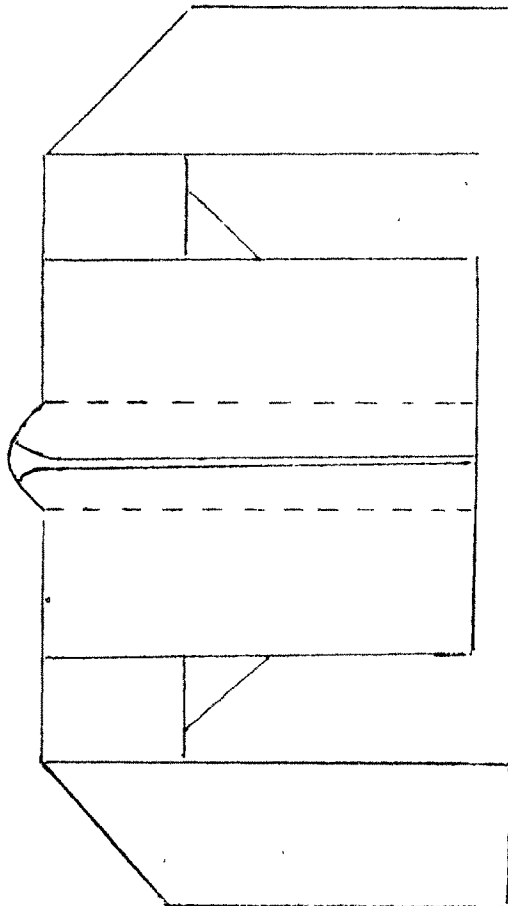


FIG 12.  
TILAN

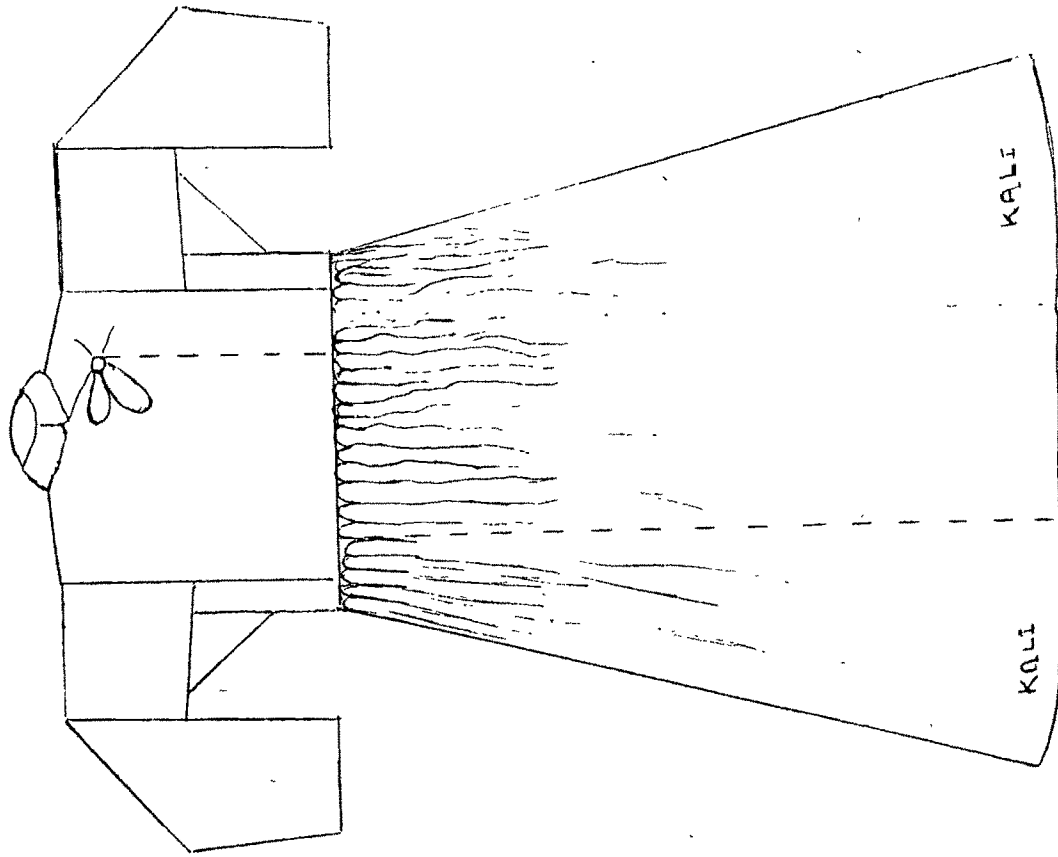


FIG.11.  
GONGCHIS



PLATE 3.

WOMAN OF LADAKH  
WEARING PERAK,  
BOUKH, TILAN AND  
WHITE & PINK TOORAK

PLATE 4.

WOMEN WEARING  
GONGCHIS  
BOUKH  
SKEYRAKHS AND  
TEVI





The extra length of the sleeve was adjusted by folding over the sleeve of the Gongchis to make the dress colourful. Several Tilan in different colours were worn at a time to give colourful effect at wrist and neck. All bright colours were used for Tilan. The fabrics used were China silk imported from Tibet, Ladyminton and soft lustrous silk. Generally light weight fabrics were used.

#### Lower Garments

The lower garments worn by the women of Ladakh were Sulma Kangchy or Saghtan Sulma, Skirt, Namja and Salwar.

SULMA KANGCHY or SAGHTAN SULMA was a lower garment worn from knee to ankle. Two separate pieces were needed for two legs (Fig 6).

This was a long cylindrical garment well fitted from knee to ankle. The length of the Sulma was  $1\frac{1}{2}$  to 2 times more than the actual length from knee to ankle of the wearer. This extra length helped in forming the horizontal folds and gave the impression of Chooridar Pyjama. Sulma Kangchy was made of the same material as that of Gongchis or matching to the Gongchis.

SKIRT or Ghagru was another ankle length lower garment of women. It was made of locally made woollen or thick cotton material obtained from other States. The colour of the skirt was either to match the colour of Gongchis or in other colours

to look attractive with the Gongchis. Striped material was also used for the skirt. It had medium flare and the size of the waist was adjusted with gathers or pleats.

NAMJA was a type of Pyjama, well fitted from knee to ankle but loose at the waist and till knees, and was made of Pattu. Ladies also used tight SALWAR. It was made of cotton material. The width of the Pouncha varied from 12 to 18 cms. The NAMJA and SALWAR were adopted later by the ladies of Ladakh.

#### Wrappers

Sakapa, Boukh, Rukhdon and Khadak were the different types of wrappers used by women (Plate 3, 4).

SAKAPA was made of goat or sheep skin. Its centre was draped at the back and then was passed over the shoulders securing in front with a SKEWER (a large iron or brass pin). The hairy side was kept at the back to provide warmth and softness to the wearer. Some people covered the skin side of the wrapper with coarse or fine woollen fabric called BAIZE in red, blue, green or yellow colour with an attractive coloured broad border all around. Rich people covered the sheep skin cloak with brocade or silk fabric (Plate 5).

BOUKH was a shawl type wrapper of brocade or silk in any colour. It was a square piece of fabric with tassels all around. Boukh was draped on the shoulders on some festive or ceremonial

occasions and at social gatherings. It was held over the shoulders by means of coloured ribbons tied in the front. All bright colours were used for Boukh and the ribbons to give colourful look to the wrapper.

RUKHDAN was another type of wrapper, triangular in shape and draped for decorative purpose. The diagonal side of the Rukhdan was draped at the back and the ends were passed over the shoulder and knotted in front over the chest. This was also made of expensive material like silk and brocade in bright colours.

KHADAK was a piece of white silk fabric, wrapped around the neck making the two ends fall free on both the sides in front. This garment was used at the time of marriage or on some other special occasions. The length of the wrapper varied from 1 to 2 meters and width upto 60 cms. or less. It was also thought as a good gift and was given to the relatives as a token of love.

#### Head Dress

The women of Ladakh were very fond of head dress hence different types of head dresses were in vogue.

TEVI was a picturesque cap attractive in look and was worn by all ladies young or old. It was similar to the cap worn by men in Ladakh. This cap had particular shape and design. The cap had flaps on both the sides. These could be brought over

the ears if needed to protect from cold season. Most of the caps were lined, stuffed or quilted, cut then stitched. The caps were made of silk, brocade, velvet, woollen material, Pattu and cotton. These caps were decorated with Kinari in different colours, beads or silver and golden strings (Plate 4).

TOMER was a conical shaped skull cap designed in a way to fit the skull. This was made of woollen or thick cotton fabric. The caps were also embroidered to give a colourful look. The cap of this type was worn by men and women. 'Dard' ladies had great attraction for decorative caps and attached many interesting things i.e. shells, corals, turquoise, metal pins, tassels, flower bunches and feathers (Plate 6).

PERAK was another peculiar type of head dress worn by the Buddhist female of Ladakh after marriage. Perak was cobra-shaped head dress made at home. It was picturesque and studded with expensive stones. Dark coloured fabric i.e. black, brown, maroon or coffee was starched, dried and ironed to make it stiff and straight (Plate 3). This finished fabric was cut into the shape of cobra, long enough to cover the wearers forehead and reach the waist at the back. The broadest part of the Perak was 15 to 20 cms. It was then studded with turquoise stones in rows, in the order of the size of the stone. The portion that falls on the forehead was studded with big pieces of turquoise called PHEROZA in local language, and decreased in size to the lower portion of Perak. A big square piece of turquoise stone



PLATE 5.

LADY WEARING  
GONGCHIS  
SKIRT, SAKAPA  
AND  
DECORATIVE CAP



PLATE 6.

LADY WEARING  
TOMAR, CHADDAR  
AND PHULI  
IN THE NOSE

called DONU was attached on the mouth of the cobra. An ornament called KAO was attached to the Perak which fell on the skull. Kao was octagon in shape, made of gold or silver depending on the status and studded with turquoise and Moonga stones. On either side of the head of cobra two ear shaped leather pieces were attached. Prior to this they were made stiff. These leather pieces were called CHARO. Perak was caught/stitched on both side of the ear with small and fine plaits, near the temple and over the ear. This head dress was given at the time of marriage to the bride by her parents (Fig 9).

#### Waist Band

SKEYRAKHS was the local name of the waist belt. This was wrapped several times around the waist over the Gongchi and then was tucked on the left side. Skeyrakhs were 2 to 2½ mtrs long and 50 cms wide. It was generally made of cotton or silk. Ornamented waist belt called CHAKMAK in local language was also used as a waist band. It was made of leather and ornamented with brass flints. Cup, spoon, knife etc. were attached to these flints.

#### Jewellery

Women wore several ornaments. These were Chouti, Douchha, Mali or Bali, Skekecha, Jooru and Toorakh.

CHOUTI was an head ornament. It was worn on the head but it dangled to down upto the chest on the left side. It was

made of silver and stones. Beads, stones, Pheroza and Moonga were arranged in horizontal and vertical lines. The vertical alternate and inbetween horizontal lines were of Pheroza and Moonga. Chouti was attached on one side with Chaudrika which was hooked with Perak and hung at the back, on the left upto the chest. Many combinations were made of the turquoise stones in vertical and horizontal lines. If the lady wore a cap it was attached to the cap and hung at the back or in the front (Plate 7).

MALI or BALI were the ear rings made of real pearls. Several rings were attached with the chain and hooked in the hair.

SHEKECHA and JOORU were the neck ornaments. Shekecha was a long ornament till the chest. This necklace was made in different patterns with Moongas and Turquoise. An octagon shaped Pendant of gold or silver studded with turquoise and moonga was called KAO. It was hung in the Shekecha (Plate 7).

JOORU was another neck ornament made of white and brown coloured stones.

DOUCHHA was a band made of stones and hung from the waist upto the calf or knee in the front on the left side.

TOORAKH was a bangle made of Shankh.



PLATE 7.

LADAKHI LADY WEARING  
MALE IN EAR, CHOUTI  
AND SHEKECHA.



### Footwear

Ladies used footwear of several materials and designs. These varied from fur to leather. Different colours were also used. A special type of shoes which had leather sole and Pattu top was called PAU.

### Hair Style

The hair style of the ladies was simple. They made either one or two plaits. Some ladies made many small plaits on both the sides of the head and these were joined in one or two plaits at the back. The ladies who wore Perak made 5 small plaits on either side of the head. The plaits were ended with a special type of string called LAMBOO. Old ladies used black Lamboo and others white or black.

### Costumes of Kashmir

The costume of Kashmir was the outcome of unique culture which sprang out from Aryans and was influenced by Jews, Turks, Chinese and Muslims. It was also influenced by varying climatic condition of the valley and the raw materials available.

## Costumes of Men

### Upper Garments

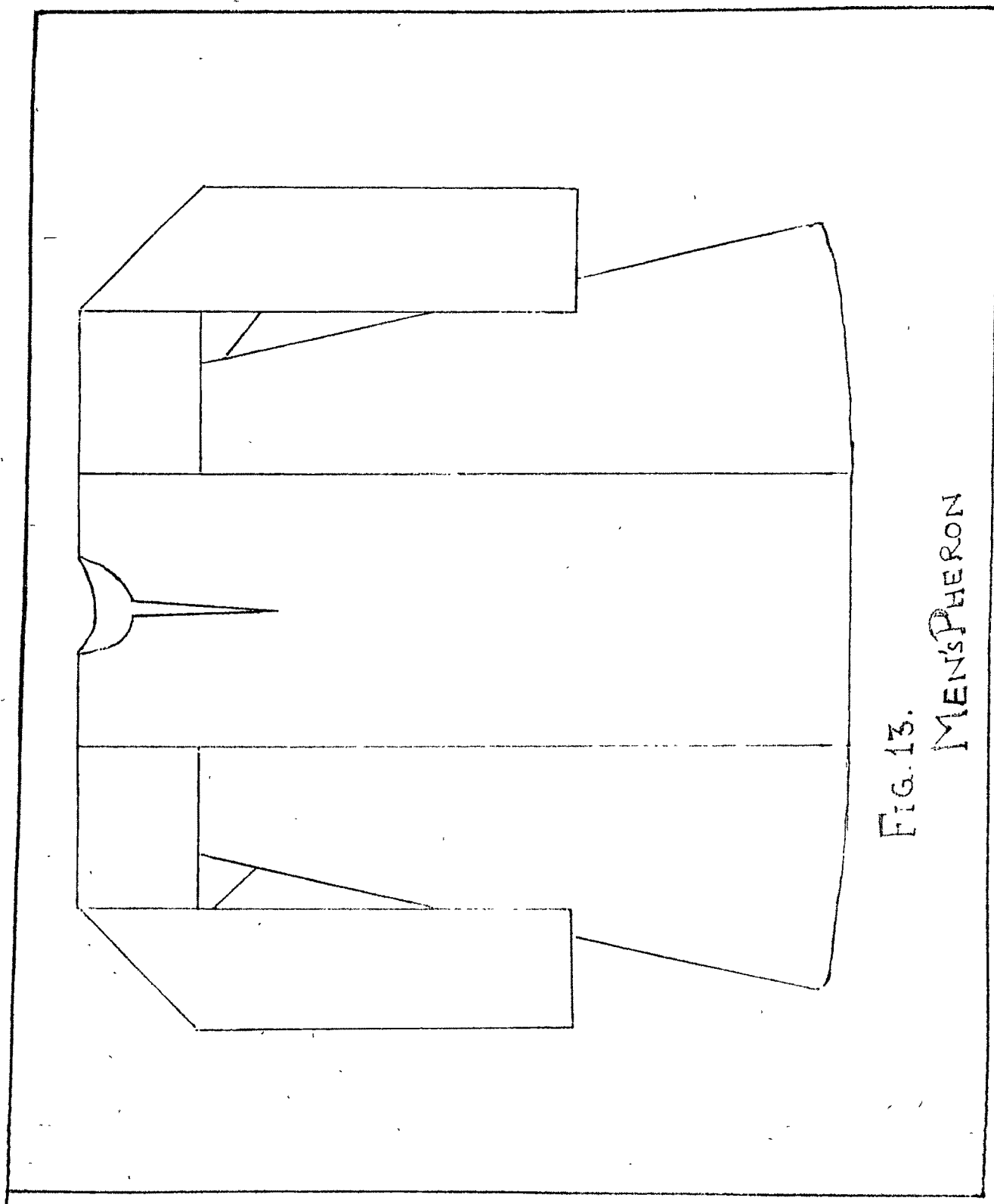
Pheron, Ponch and Shirt were the upper garments of men in Kashmir.

PHERON was the traditional dress of men of Kashmir. The cut and shape of the Pheron for both men and women was same except with little variations. It was also the same among both the communities, Hindus and Muslims.

Pheron was a calf length garment, some people preferred 3 to 5 cms below the calf. The shape of the neck was round with a small placket in the centre front or on the left side (Plate 8).

The sleeves of the Pheron were almost twice the length of that of man's arm till wrist. The respondents stated that this extra length of sleeves helped in holding the brass tea cup, taking the pot from the fire and used as defensive piece to fight. Pheron had no seam on the shoulder line. On either side of the front and back central panels of the Pheron, Kalis were attached. The gussets were attached to the sides of the Kalis and sleeves. Pockets were made on both sides or on one side inbetween the side seams (Fig 13).

This voluminous garment was most suitable for using Kangri i.e. the fire pot in winter season. When Kangri was kept between the legs Pheron formed an excellent cover and helped to keep the body warm.



The fabrics used were Pattu, Pashmina or any other woollen material. Cotton fabric was used by rich people in summer and was considered as a luxury item. For special occasions, like marriage, ceremonial occasions and festivals; silk, velvet and fine wool fabrics were used for Pheron. Colours usually preferred were cream, military green, fawn and navy blue.

PONCH was another top garment. It was worn under the Pheron. This garment was exactly the same in shape and size as that of Pheron except that the length was shorter by 5 to 7 cms. Between the two layers of the garments of Pheron and Ponch people kept Kangri near the chest to keep the body warm. Ponch was usually made of white cotton fabric and sometimes of coloured cotton fabric.

SHIRT was worn under Ponch. Sometimes shirt was worn under Pheron. In severe winters two-three shirts were worn under the Ponch and Pheron. The shirt was knee length or calf length (Plate 9). It had a yoke called Teera at the back. The yoke was double layered and as stated by the tailors the width of the yoke was calculated as  $\frac{1}{8}$  of round chest plus 1.5 cm. It was attached to the back part of the shirt with two knife pleats. These pleats were equidistance from the centre back and facing towards the armhole. The shirt had full set in sleeves with cuffs attached. The front opening was upto waist or navel and ended in a broad knife pleat of about 3 to 4 cms. The patch pocket was attached at chest level. The bottom edge



PLATE 8.

MAN IN PHERON  
SUTHEN AND CAP



PLATE 9.

KASHMIRI MEN IN  
SHIRT SELWAR, PHERON SUTHEN, PHERON &

of the shirt was curved at the side corners and this lower portion of the side seam was left open and was called Chalk (Fig 3, 4).

The material used for making shirt was thin woollen and thick cotton fabric. Mainly dark colours were preferred, cream and white were preferred by elderly persons.

### Lower Garments

Salwar and Suthan were the bifurcated garments worn by the men of both the communities, Hindus and Muslims.

SALWAR with broad Pauncha was worn by Brahmins. Muslims wore voluminous Salwar with narrow Pauncha. Salwar had two parts PAUNCHA and KUNDA. Pauncha was a rectangular piece of fabric, joined from both sides with Kunda. Kunda was cut into shape and straight sides were joined with Pauncha (Fig 14). Salwar was made long cloth, Khaddar and other varieties of cotton fabrics. Cot's wool and thin woollen fabrics were also in vogue for Salwar. White was the most preferred colour.

SUTHAN was another common garment worn by both the communities. Suthan was a local name for Pyjama. This garment was loose from waist to knee and moderately fitted from knee to ankle. A triangular long piece was attached at crotch level called MIANY (Fig 15). Usually on special occasions this garment was worn or it was worn by young fashionable men. Suthan was made of long cloth, Khaddar and Serge, woollen fabric was also used. Coloured check Pyjama was rarely worn and if worn was in light colour. The length was from waist to ankle and was tied at the waist with a string called Nefa.

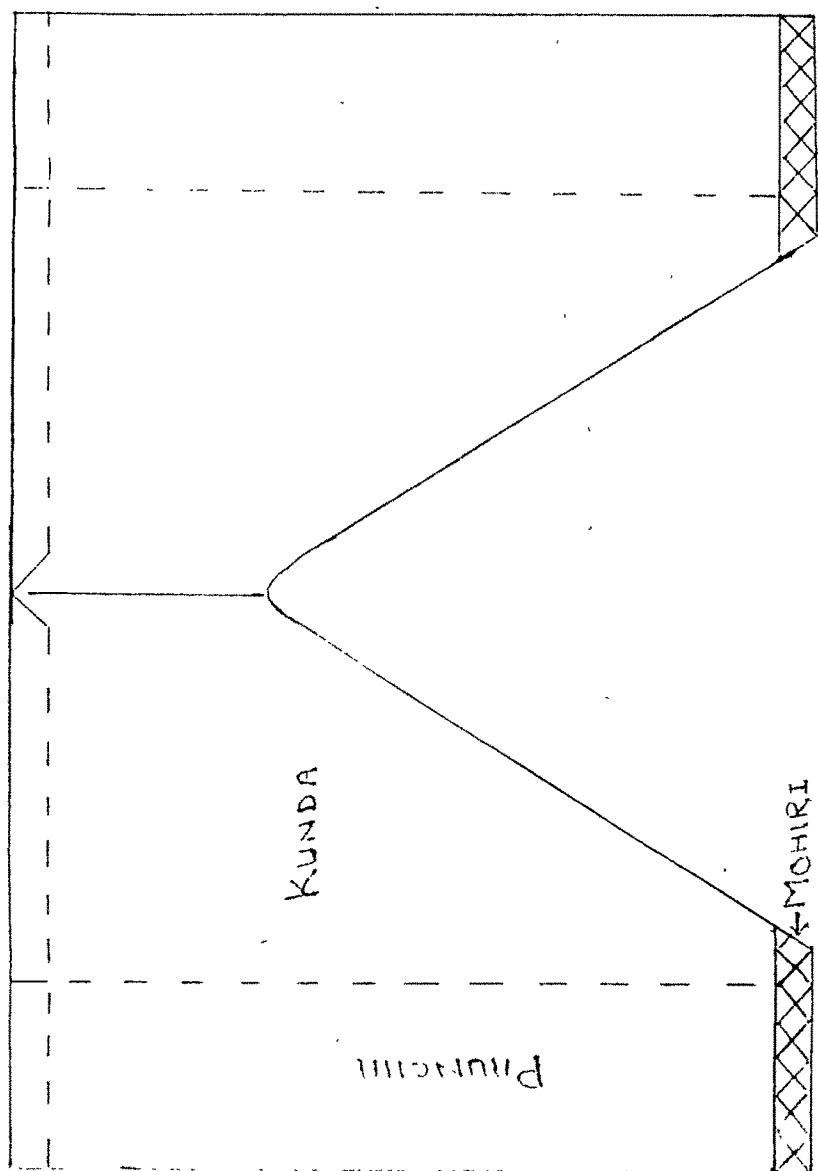


FIG. 14. SALWAR.

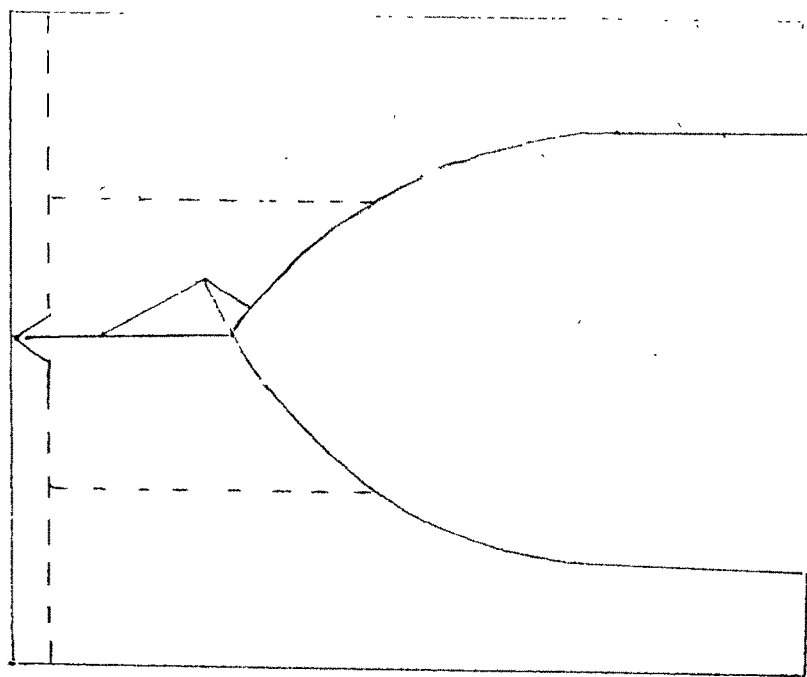


FIG. 15.

DARGHANI DHILA  
SUTHAN

The woollen cloth used for Salwar and Pyjama was prepared by the local people in winters when the communication links of the valley cut off, and the people were forced to engage themselves in the indoor activities with indigenous materials. The spinning of wool and weaving of different cloth material was produced by the local people themselves.

### Wrappers

SHAWL was used as wrapper by Kashmiris. They draped one end of the shawl on the left shoulder took the second end of the shawl from the back passed under the right arm, covered the chest and then left loose on the left shoulder. Dull colour shawl were preferred, on special occasions designed shawl were used.

### Head Dress

The head dress has a social significance in the costume of both men and women. It had been a symbol of prestige eruditions and religious conformity in case of men and modesty and security in case of women. The many forms of head dresses reflected both psychological make up of the people and the weather of the region. The head dresses helped in distinguishing men of different caste, class and religion. The men of Kashmir could be distinguished to a great extent from the style in which they tied the Pagri.

PAGRI and CAP were the main head dress worn by men of Kashmir. It was tied in different styles by Hindus and Muslims.



Hindus tied their Pagri either tight or loose. Some Hindus especially the Brahmins tied the Pagri tightly like bandage. The Pagri was folded or rolled into narrow width and tied around the head so that the working end comes on the right ear and tucked there. The fabric used for Pagri was 18 to 24 meters long and 46 to 56 cms wide. Majority of the people preferred white Malmal or voil material for Pagri.

The other style among Hindus was tying the Pagri loosely in different shapes. Some Hindus and Brahmins tied Pagri so as the working end was made into the shape of fan and tucked to the Pagri at the back like cockade. Some Hindus liked Larewali Pagri. In this style inside end of the Pagri hanged at the back like a tail. This was called Lar. The length of the fabric for Pagri was 10 to 15 meters and width 51 to 56 cms. The material used was white cotton. On special occasions Pink Pagri of fine quality was used.

Muslim wore Pagri loosely over the head. Sometimes they wore Pagri on the skull cap which was raised in the centre. The Pagri was tied leaving the central of the cap part. The length of the fabric used for Pagri was 7 to 9 meters with 91.5 cms width. White cotton Pagri was preferred. Coloured Pagris were not common among Muslims except among 'Buchars'. They tied Pagri quite similar to Hindus. The material used for turbans was coarse and striped. Black and green coloured stripes were common. The size of the fabric used for Pagri

was also less,  $3\frac{1}{2}$  to  $4\frac{1}{2}$  meters long and 42 cms wide.

CONICAL SKULL CAP was used by men of both the communities, Hindus and Muslims. The caps were made of woollen fabrics, Pattu and Pashmina fabrics were common. Cotton fabric was also used. Embroidered caps were also worn by both the communities.

### Jewellery

Finger rings were worn by all men of Kashmir and was called ANGOOTHI. BALI was worn in the ear by some of the Hindus. TAWEEZ was worn by Muslims and Hindus in the neck.

### Footwear

PULAHAR, TSAPLI or PAIZARA were the straw or grass shoes worn in rainy season and in the home. The straw used was the wisp of rice straw. They also wore WOODEN KHADAON but its use was restricted within home or immediate neighbour. Leather shoes were used on special occasions or while going out by Hindus. Muslims wore leather shoes in and out the home and on formal or informal occasions.

### Hair Style

Muslims shaved their heads or kept the hair very short. They also kept well cut beard. Hindus had a bunch of hair in the centre of the head slightly on the back side as a religious significance and was called Cheotiya. Young Hindus had short or cut hair. Many of them kept beard.

### Costumes of Women

There was a difference noticed in the costumes of women of the two major communities of Kashmir namely Hindus and Muslims.

#### Upper Garments

The upper garments worn by the women of Kashmir were Pheron, Ponch, Kameez<sup>and</sup> Blouse.

PHERON was the main upper garment of the women. It was a very loose garment. The length of the Pheron for Hindu ladies varied from shoulder to ankle or shoulder to foot. Those who wore foot length Pheron wanted to hide their feet. The sleeves of the Pheron of Hindu ladies were broad and with a length upto the wrist. It was said that the broad and loose sleeves helped the ladies to hide their face when there was a need to give respect to elders. Comparatively the sleeves of the Pheron of the Hindu unmarried lady was less broad. The second difference was that married ladies attached a broad brocade red band of silk at the forearm level. This was further tucked with the folded sleeve of Ponch an undergarment of white cotton fabric. This band was called NIRVAH. This was a sign of being 'Suhagan' (Plate 10). The plain red band or the same brocade red hand was attached to the neck and on the front opening, front bottom hem. This band was called DOOR, and width varied from 2 to 3 cms. It also gave a decorative effect to the garment.

Pheron consisted of several parts. The centre parts which included front and back, sleeves called Asteen, Kalis known as Rad, and gusset called Kachwatt. The centre parts of Pheron was a rectangular piece equal to the length of the Pheron. The width of rectangle was 38 to 43 cms taken on the basis of shoulder measurement. There was no seam on the shoulder. The neck was round with a slit in the centre front. Kalis called RAD were attached from the armhole to the hemline of the garment in the front and the back. These Kalis formed the armhole to which the sleeves were attached. The gusset called KACHWATT was attached to the side Kalis and sleeve on both sides (Fig 16). Kachwatt was a square piece of 10 cms. The size of the Rads was adjusted in a way to obtain the bottom width approximately equal to the length of the garment. Some ladies had slit on the front side of the sleeves of the Pheron and the length of the sleeves was adjusted with the help of this slit. The folded sleeves were kept in position by pins or by stitches. This slit was called KURAB.

The material used for Pheron was woollen, Pashmina or silk. Printed fabrics were not used by Hindu ladies. The Pheron made of velvet called Makhmal was worn on special occasions. There was particular choice of colour except for bride. Red velvet Pheron with embroidery was made for the bride. The embroidery was done with silken, golden or silver threads. Floral motifs were commonly embroidered.

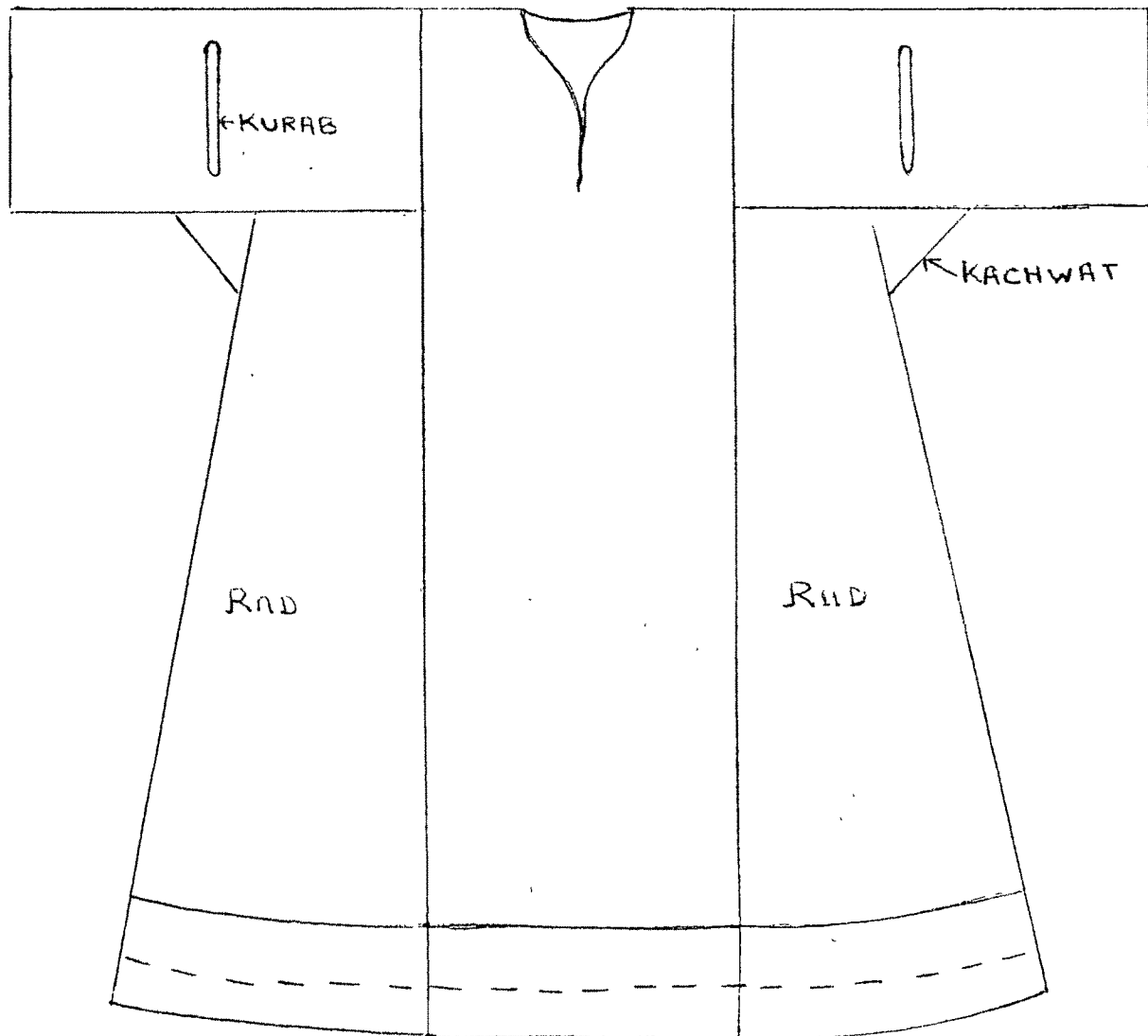


FIG. 16.

PHERON  
OF HINDU LADY

The tailor reported that the bottom circumference of the Pheron was approximately the same as the length of the Pheron or little less. They also reported that 15 to 20 cms away from the lower edge of the Pheron a horizontal pleat measuring 10 to 12 cms wide was made on the Pheron. This was common only with the Brahmin ladies. The pleat helped to drape well.

The parts of the Pheron for Muslim ladies were same as for Hindu ladies. The length of the Pheron for Muslim ladies was upto knees or 3 to 10 cms below knees. The sleeves were narrow and upto the wrist. A pocket inbetween of the side seam was made on the right side. The Pheron was decorated with embroidery or by attaching coloured bands of fabric around the neck and opening, sleeves 2 to 10 cms above the wrist, pockets and sometimes on the bottom of the garment on the front. The colours used for band were red, green and blue. This band was called CHURMA. Use of printed material was common amongst Muslim ladies. The material used for Pheron was woollen, cotton. Silk and velvet were used for special occasions and social gathering. Bride wore red velvet Pheron decorated with Salma Sit<sup>a</sup>ra work.

PONCH was the upper undergarment of the Kashmiri ladies. The cut and shape of the Ponch was same as that of Pheron except that the length was 5 to 10 cms less than the Pheron. The sleeve length was upto the tip of the longest finger or more depending on the choice of the person. This extra length was turned over the sleeves of the Pheron. The reason stated was to protect

the sleeves of the Pheron from getting dirty during work as Pheron material was costly. These long sleeves of Ponch were also used for holding the hot pots. The width of the sleeve was same as that of Pheron. White Khaddar, Poplin and long cloth were used for Ponch. The ladies kept Kangri fire pot inbetween the Ponch and Pheron to keep the body warm during winter. Chinar leaves or Chinar coal was used in Kangri.

KAMEEZ was another garment worn under the Pheron. This was worn next to skin with Salwar. Some ladies wore all the three upper garments together; Pheron, Ponch and Kameez. This garment was similar to shirt of the men but was with or without the central pleat confined to the centre front opening. The sleeves of the Kameez were long and had cuffs. The length of the Kameez was upto knee or just above the knee. The neckline was finished with shirt collar or Chinese collar. Round neck was rare. This garment was mainly worn by Muslim ladies. It was less prevalent among Hindus. Printed and plain cotton material was used for Kameez. Woollen and cot'swool fabrics were used in winter season. Silk, velvet and brocade Kameez were made for special occasions.

BLOUSE an upper garment was worn with Sari. The length of the blouse was till waist or more. Old ladies preferred loose blouse and young ladies snugly fitted blouse. The sleeves were long or short depending upon the season. Long sleeves were finished with cuffs. The blouse had front opening. The neckline

was round or had a Chinese collar. The materials used were cotton for summer and wool for cold season. White blouse was more common especially among old ladies.

#### Lower Garments

The lower garments worn by the ladies of Kashmir were Salwar and Sari.

SALWAR was worn by all the Muslim ladies. Orthodox Hindu ladies never liked to wear Salwar. They considered it as a dress for Muslims and they wanted to keep up to their own traditions.

SARI was worn by all, young and old ladies of Hindu community. The style of wearing the Sari was called as SIDHA PALLA SARI. While draping one end of the Sari was tucked little ahead on right side from the centre waist in the Petticoat called SAYA. Proceeded round the waist towards left and brought to the centre front, simultaneously adjusting the length till ankle. The other end or the Pallo of the Sari was taken from the left, on the right shoulder allowing it to hang in the front approximately  $1\frac{1}{2}$  meter down in length. The remaining portion was taken into small pleats 7 to 10 cms wide and tucked in the Petticoat at centre front of the waist. The pleats face on the right side of the wearer. The Pallo is then loosely draped at the back, then cover the head, chest and abdomen and left either loose or the upper corner was tucked on left side at waist.



The length of the Sari was  $4\frac{1}{2}$  to 5 meters. These Saris were of plain colour, printed or embroidered. Ladies liked cotton, silk and fine wool Saris with various border widths. Embroidered Saris were worn by the ladies of well to do families. On festive or ceremonial occasions ladies preferred wearing brocade, silk and embroidered Saris. Floral motifs, Chinar leaves, Cherries, Kalka or almond were the common motifs mainly from nature.

#### Wrappers

SHAWLS were used to cover head and also used as wrappers. When shawls were used as wrappers they were of bigger size. While draping one end of the shawl was draped on the left shoulder passed across the back and brought on the right shoulder, then in the front and the upper end was thrown over left shoulder. Ring shawl, Pashmina, Jameware were in vogue. Embroidered shawls were also used. The motifs used were floral, creeper, Kalka, Cherries and Chinar leaves.

#### Head Dress

The women of Kashmir wore various types of head dresses. Dupatta, Caps, Rumal, Kasaba, Burka and Taranya were common.

One of the most common head dress was DUPATTA. Ladies covered their heads upto the forehead as a mark of respect. The Dupatta was taken over the head, ears and shoulders and

left hanging at the back. The material used for Dupatta was thick cotton fabric got from Punjab. Fine woollen material woven in Kashmir was used. The other head dresses were different types of caps, scarfs, Burkas and Tarangas.

SKULL CAP, FILLET CAP, ORNAMENTAL CAP: The skull cap was a round cap and fitted the skull fully. This was made of Pattu or thick cotton material with or without embroidery. The Fillet cap was the typical head dress of some ladies. It was conical shaped cap, the edge was finished with border. A velvet band, ribbon or embroidered band was attached to add to the stiffness. The Ornamental caps were made of woollen fabric which were decorated with metal ornaments. On the edge of the cap metal beads and glass beads were also attached.

SCARF was worn over the cap called RUMAL which was tucked into the cap. Rumals were square in shape and in various sizes. The most commonly used sizes were 61 x 61 cms and 76 x 76 cms. The Head dress worn by Muslim ladies was KASABA. It was a square plain woollen shawl and measures 95 x 95 cms. Kasaba was draped over the forehead, covered the ears and hanged at the back. The materials need for the scarfs were cotton, silk or wool. White scarfs were common among all age groups, coloured scarfs were preferred by the young ladies of Kashmir of both the communities, Hindus and Muslims.

BURKA was only used by the Muslim ladies to cover themselves from head to foot. Some Hindu ladies used only the veil of Burka to cover their faces. White or black cotton material was used for daily use, and silk or shining glazed cotton for special occasions (Plate 12).

TARANGA was a type of head dress worn by the Hindu ladies at the time of marriage. It consisted of five pieces : KALPUSH, ZOJI, TARANGA, PUTSI, VADAPALA. Kalpush meant head cover as Kala meant head and Push meant cover. This was a conical shaped loose cap the lower edge of which was folded upwards. It was made of wool, brocade with lining, printed cotton material. Red and maroon colours were preferred (Plate 10, 11).

Zoji was derived from the Persian word called Zoja which meant wife. This was a bridal veil which covered the head and fell at the back. This veil was oval in shape reaching about 18 to 22 inches below the neck. Fine muslin, net or silk material either white or in any other colour was used. This was worn on the Kalpush.

Taranga was made of fine white fabric or of long cloth. The fabric was starched well to make it stiff, ironed and then folded into a band. It was wrapped several times around the head over the first two pieces of the head dress i.e. Kalpush and Zoji.



# PLATE 10.

HINDU LADY IN  
PHERON WITH  
KAMAR BANDH  
RED BAND ON  
PHERON, SLEEVE  
NECK AND  
BOTTOM.

# PLATE 11.

BACK VIEW  
OF  
TARANG



Putsi - this part of the Taranga was made of white oblong muslin cloth. It was attached to the three above said pieces whose two ends were stiff and twisted into a tapering fork like point hung down upto the feet at the back.

Vadapalla - it is the outermost covering of the head and shoulder secured with pins under the chin. This was used by married ladies while going out. Customarily, it was to be worn by all married ladies (Plate 10, 11).

Taranga on the whole was to be worn by all Hindu ladies during marriage and further for the times to come till Suhag. This was presented by the parents to their daughter at the time of marriage. Unmarried Hindu girls wore Kalpush and Scarf as head dress.

#### Waist Band

KAMARBAND was used only by Hindu ladies. It was of cotton fabric measuring 2 to 2½ meters long and was tied around the waist over the Pheron. Pashmina ruffles or ring shawl were also used as Kamarband. Muslim ladies kept the Pheron loose (Plate 10).

#### Jewellery

Kashmiri women were fond of jewellery. Majority of the Hindu ladies wore gold ornaments and Muslim ladies wore silver ornaments. Besides gold and silver precious and semi-precious

stones and jewels were used in abundance.

TEEKA - this ornament was worn on the forehead. It was placed on the forehead by means of three chains, one in the centre and two on the two sides of the head, hooked in the hair. This part of the ornament which was on the forehead was called SUMB.

KAMRAJ - These were a kind of rings worn in the hole of the ear lobes. It consisted of fine rings joined together. It was bold in size with loose chains around it (Plate 13).

AIKA-HOR was the ear ornament. It was hanged over the ears on either side of the head, connected with a chain running over the head. Gold or silver and sometimes studded with real or coloured glass stones (Plate 13).

The neck ornaments were NADDARMALA, HAAR, HALAK BAND and TAWEEZ. Naddarmala was a neck ornament designed like Kamal Kakri. HAAR was a long silver ornament. HALAK BAND was another close neck ornament of gold with jewels. It was also made with silver. The daughters got this ornament from their parents at the time of marriage. It was essential to wear this at the time of marriage. TAWEEZ made of silver or white metal was generally worn by Muslim ladies in black thread.

BAJUBAND - Ladies wore different types of ornaments on the hand. Bajuband was a broad bangle with fine intricate striped design and fitted on the hand with a screw at the arm.





PLATE 12.

MUSLIM LADY  
WEARING  
SHIRT, PHERON,  
SALWAR AND  
BURKE



A

B

PLATE 13.

KASHMIRI WOMEN WEARING

A. ALKA-HOR KAMBAJ

B. KAMBAJ, NUMBER OF RING IN THE EAR.

KURR and KORE were bangles. Kurr was silver bangle but Hindu ladies wore gold Kurr. Kore was broad wrist ornament. It was also called WAGER in Kashmiri language, and was made of silver.

DIJHORU was an ear ornament worn by married Hindu ladies and more customary for Hindu Brahmin ladies. It consisted of gold chain or black thread taken through the hole in the centre of the ear called ATRAJ or ATTHA. At the end of the Atraj gold oval shaped piece called Dijhoru was hung. The Atraj was passed through the hole of the Dijhoru and at their end attached with ATHORU a golden or silver tassels brush like or silver beads. The thread of Dijhoru was changed every year on the birthday of the husband. This ornament was given by the girls parents at the time of marriage and was a sign of Sohag.

#### Footwear

Hindu women used old fashioned grass sandals called PULAHAR for warmth and protection. It was made of rice straw. The stalks of rice were first twisted into rope. Some times it was dyed before weaving into the shape of sandals. Wooden KHADAON were used by the ladies in Hindu families. Muslim ladies used leather and velvet shoes, chapals or sandals. Hindu ladies wore leather shoes while going out of the house.

#### Hair Style

In Kashmir the hair was arranged into a net work of many tiny plaits in which black wool or silk cord was interwoven



before marriage. After the marriage these plaits were separated and one plait was made with a heavy tassel.

## Costumes of Jammu

### Costumes of Men

The costumes of men comprised of upper garments, lower garments, wrappers, head dress including footwear and jewellery.

#### Upper Garments

The upper garments worn were Coat, Jacket, Cholu, Shirt, Kurta and Sweaters.

COAT were two types, short coat and long coat, worn by Jammu men. SHORT COAT was of hip length or slightly below, with a slit at the centre back and had full sleeves. The neckline was finished with shawl collar or Chinese collar. This was a lined garment, and the fabric used was woollen called Pattu or any other woollen fabric. The materials used were in sober colours. LONG COAT was also used especially by people who stayed on high hills. It was a long, loose and lined garment few cms above or below the calf with little flare at the bottom. The coat had front opening and was buttoned upto waist. It also had a Chinese collar or a shawl collar. The fabric used was either Pattu or any other woollen material which was got from other parts of India (Plate 14).

CHOLU was worn by the people living on high mountains. It was loose, calf or below calf length garment and looked like a frock. It had full sleeves slightly tight but comfortable. Cholu had front opening and simple round neck or a Chinese collar. It was made of cotton, silk or woollen material. The woollen Cholu was worn in winter.

JACKET was a sleeveless garment of hip length with 2 or 3 pockets. Two bound pockets were made in front on the right and left lower side of the Jacket. Third pocket was made on the left side at the chest level on the front face or inside(fig 19). Jacket was made of wool, silk and cotton fabric and lined with cotton lining material. Fur Jacket was used by the upper class. Some Jackets had fur attached on sleeves at the edge, centre front, around neck or hemline. Sometimes the total front was made of fur. The farmers wore Jacket upto thigh or even below the thigh. On long Jackets pockets were placed on each side in front at the waist level. The woollen and fur Jackets were worn in winters, cotton in summer and silk on special occasions. Goat's skin Jacket called POSTIN was used in severe winters. It had full sleeves with cuffs and rolled pointed narrow collar.

SHIRT was loose garment of knee length or 5 to 7 cms above the knees. The shirt had full sleeves with cuffs, pointed shirt collar. The front opening was till the waist and below it till the end of the garment a knife pleat of about 5 cms was formed. People staying in colder areas wore shirt

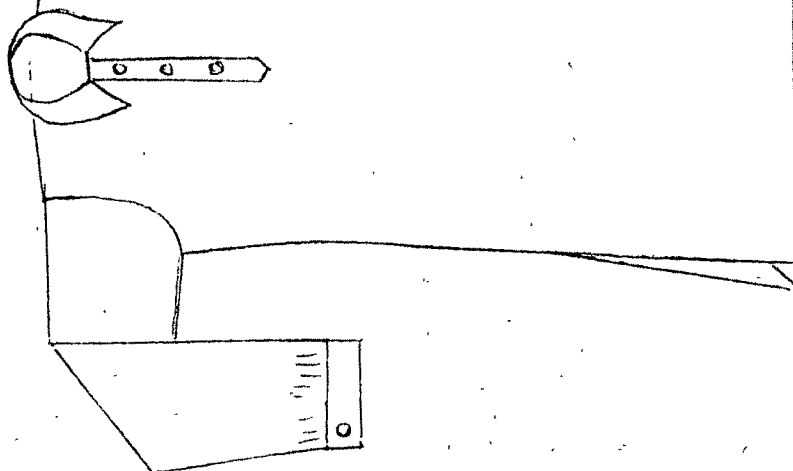
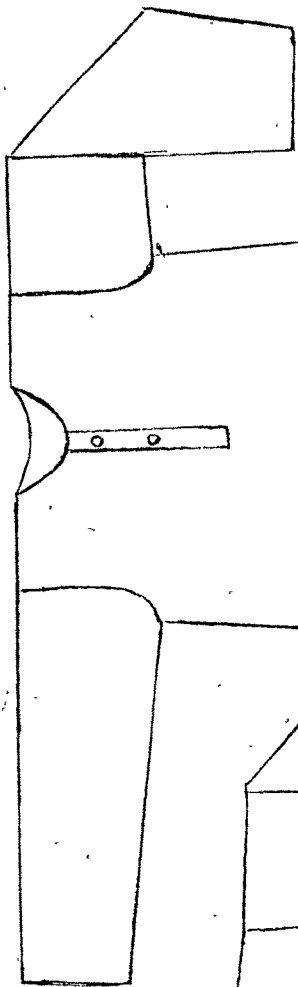


FIG. 17.  
WOMENSKURTA

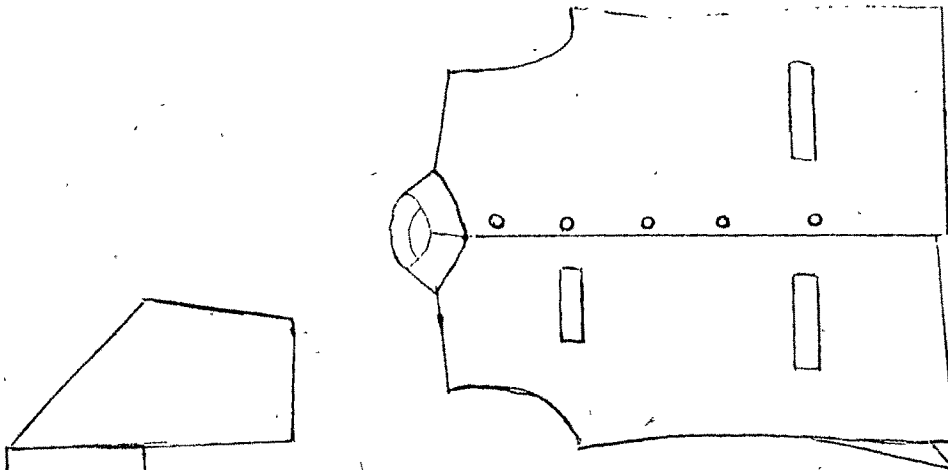
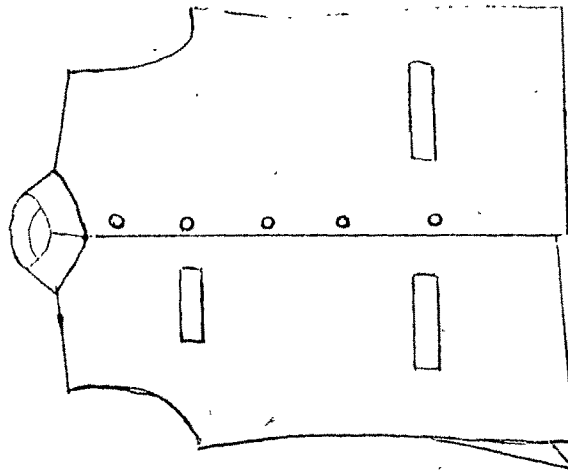


FIG. 18.  
MENSKURTA

FIG. 19.  
MENSJACKET



of Pattu fabric which was locally made or of any other woollen material imported from Amritsar. In plain areas people used cotton, chintz or plain coloured material.

KURTA was a common attire of men. It was upto the knees or slightly above the knees with a front opening upto the waist with simple round neck or Chinese collar. Kurta had set in full sleeves, tapering slightly towards the wrist. It was made of cotton material. White colour was preferred most but light colours were also in vogue. This garment was mainly worn on festive or ceremonial occasions(fig 18)

#### Lower Garments

Men of Jammu wore Chooridar Suthan and Darmiani Dhila (moderately loose) Suthan.

CHoorIDAR SUTHAN was the most important lower garment of the men. Suthan was loose from waist to knee and below that became tight. It was cut on straight or bias grain. The material used was Pattu, poplin long cloth and Khaddar. The length of the Pyjama was more than the actual waist to ankle length (Fig 20). This extra length was adjusted from calf to ankle so as to give horizontal folds called Chooris. White Suthan was mainly used, but other colours were also used by some people. Cotton, woollen fabrics were used (Plate 14).

DARMIANI DHILA SUTHAN was similar to Chooridar Suthan except it was moderately loose from knee to ankle (Fig 15).

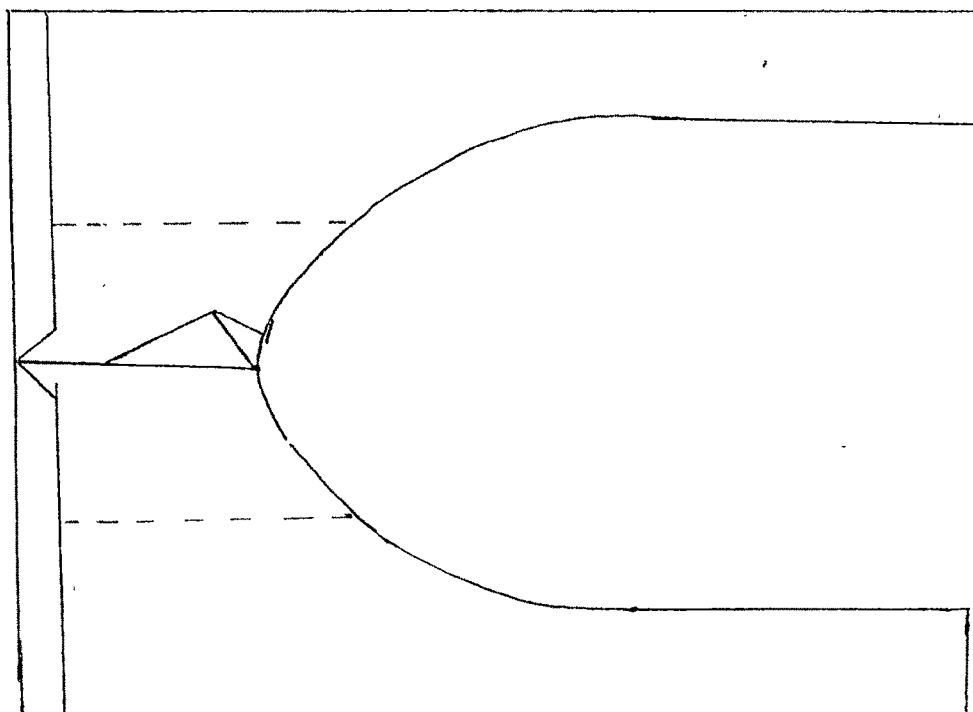


FIG. 20. CHOORIDAR



PLATE 14.  
JAMMU MAN IN  
TRADITIONAL  
COSTUME

PLATE 15.  
TRADITIONAL  
DUPATTA AND  
NATH OF  
JAMMU LADY



### Wrappers

SHAWL was used as wrapper. It was 2.75 to 3 meters long and 1.15 to 1.25 meter wide. They draped one end of the shawl on the left shoulder took the second end from the back passed under the right arm, covered the chest and then left loose on the left shoulder. Shawls were in white, brown or grey colours.

### Head Dress

Cap, Safa and Pagri were used as head dress by Jammu men. CAP was worn by all classes of people. It was a common head dress. The cap fitted the skull and hence was known as skull cap.

SAFA and PAGRI was used as head dress by Mians and Rajputs. Safa tied was a piece of fabric in one colour and Pagri worn had two pieces of fabric in two different colours. The length of Safa was 6 to 10 meters or more and the width was 1 to 1.10 meter. The material used was cotton usually Mulmul or Voile. The common colours were white, pink and saffron coloured Safa was tied on special occasions. Sometimes people combined two different colours for Safa and tied together and it was called Pagri. Colours usually preferred in the combination of red and white or pink and white. Safa was further ornamented by narrow coloured bands of fabric and golden and silver tassels for formal occasions (Plate 14).

### Waist Band

KAMARBANDH was used in this region on some occasions. Wearing of Kamarbandh was not a common practice. This was 2.25 to 2.75 meters long cotton fabric of small width. People used this waist band while dancing because it kept the dress in place and provided comfort to the dancer.

### Jewellery

Only some jewellery items were worn by Jammu men. Ear ring in gold called BALI was common among all classes. ANGOOTHI was a finger ring made of gold, sometimes it was studded with stones in gold or silver. Rich people wore gold CHAIN in the neck.

### Footwear

The shoes of Dogra and other Jammu men was made of plaited grass called PULHARU. It was best to wear as it was comfortable and good for mountain work. The another type was LEATHER SHOES, made with rough untanned hide. Front part of these shoes was conical in shape. WOODEN KHADAON was used in the home only or going immediately to the neighbour's house. SANDLES and SLEEPER were also worn which were made of leather.

### Hair Style

The male of Jammu region kept their hair short and tidy.



### Costumes of Women

The various garments that the women of Jammu wore were Kurta, Kurti, Chola, Blouse, Giddi, Suthan, Ghagra and Sari.

#### Upper Garments

The upper garments worn were KURTA, KURTI, CHOLA, GIDDI and BLOUSE. KURTI was the upper garment worn with Ghagra and Dupatta. The length of this garment was upto the knees or above the knees. It had full set in sleeves with cuffs. The front opening was upto the chest. The neckline was finished with facing or Chinese or shirt collar. Slight shape was given to the waist by shaping the side seams, no vertical darts were put in the front or back. The material used was cotton, plain or printed for daily wear, silk, Chinese silk, bosky, Shanghai and velvet in bright colours were used for special occasions. For formal occasions Kurti was decorated by attaching Gota or Kinari to the cuffs, neckline and hemline or with embroidery work done with silk and metal threads and Salma Sitra. Red Kurti with golden embroidery was worn by the bride. It was believed that red and golden colour would keep the evil eye away.

KURTA was a calf length snugly fitted garment, had no vertical waist darts but the side seams were shaped as per the wearer's silhouette. This garment was worn with Chooridar Suthan. It was calf length or above. It had full set in sleeves

with or without cuffs. Simple round, V, U-shaped neckline with or without front opening was common. Sometimes pointed rolled collar was made. Side seams of about 32 cms or more were left open towards hemline, known as Chalk. Sometimes pockets were attached above the Chalks in the scum of the side seams. The fabrics used were Khaddar, Poplin, Cambric, Crepe. Velvet, bosky, China silk, Shanghai, crepe, ladyminton were used to give rich effect. Kurta decorated with Gota, Kinari or silk thread, Salma Sitra<sup>a</sup> embroidery were used for festive, ceremonial occasion. Kurta was worn with Suthan but while going out Ghagra was worn on top of the Suthan (Fig 17).

CHOLA was worn by some of the Dogra ladies. The length of the Chola was upto calf or above the calf. It had a bodice and a skirt. The skirt was attached to bodice with gathers. The bodice was snugly fitted. It had full sleeves sometimes with cuffs. The neckline was round or had Chinese collar. The material used was white or coloured cotton. In winter woollen fabric was preferred.

GIDDI was mainly used by the Dogri women during household work or while carrying water from far distance. This was a big rectangular piece of fabric like bed spread wrapped around the body. It was 2.75 or 3 meters in length and 1.10 to 1.5 meter in width. The centre of the sheet was put at the centre back, passing the two ends under the arms and bringing the ends to the centre front. The corners were crossed and encircled the

neck and tied at the back of the neck. This garment covered the whole body from shoulder to ankle. Thick cotton material was used.

BLOUSE was worn by Hindu ladies of Jammu. It was loosely fitted and below waist length, with half or full sleeves. Front was open and neck was round and V shape.

#### Lower Garments

The lower garments worn by Jammu ladies were Suthan and Ghagra.

Suthan was the popularly used lower garment. It was a bifurcated garment and was properly known as Pyjama. It was cut on straight grain or on bias and was known as CHOORIDAR SUTHAN. The length of the Suthan was always more than the actual wearers measurements. The extra length was adjusted from calf to ankle by means of horizontal folds called as Chooris. It was loose from waist to knee to provide comfort to the wearer. Cotton material was preferred in white or any other colour. Bosky and thick silk material was also used for special occasions. This was slightly loose than the cotton Suthan.

GHAGRA was the lower garment with great volume and worn with Kurti. About 7 to 9 meters of material was gathered or pleated with fine knife pleats and a band was attached called

as waist band to pass the string to tie at the waist. The ready waist band measured 4 to 6 cms in width and the length was 15-20 cms more than the actual round waist measurement of the wearer. The flare edge of the Ghagra was finished or decorated by attaching 10 to 12 cms wide straight or bias band. This was attached from wrong side to right side and was called as LAMAN. It was stated that Laman made the Ghagra strong and draped well. The materials used were cotton, Soof, Shanghai and Satin in bright colours. Red and blue were the most common colours used. The colour of the Laman was dark brown or black when turned on the wrong side, and when turned on right side then suiting to the Ghagra and to look attractive. Ghagra was ankle length.

SARI was draped by Hindu ladies. The way Sari was draped by Jammu ladies was same as that of Kashmiri ladies.

#### Wrappers

Chaddar and Shawl were used as Wrappers. SHAWL was thrown over the shoulders and covered the back and front. Plain shawls were used for daily wear in cold season and embroidered shawls were worn on formal occasions. The material used was woollen. Cotton CHADDAR was also wrapped over the Dupatta while going out and sometimes they covered their heads also.

## Head Dress

DUPATTA and CHADDAR were used by the ladies of Jammu. Chaddar was bigger than the Dupatta. The size of the Chaddar varied from 2.75 to 3 meters in length and 1.15 meter in width. Dupatta was 2.25 to 2.50 meters long and 1 meter wide. Mulmul and voil were commonly used materials for head dress. On formal occasions silk, Shanghai, Chinon and Shiffon were used. Coloured Dupattas were preferred by young ladies, cream and sober colours were used by old ladies. The style of wearing Dupatta or Chaddar was simple. The head was covered with one end of the Chaddar or Dupatta and the other end was brought in front and passed over the back from the left shoulder, so that it covered the bosom (Plate 15).

CAP was also used by some ladies specially in winter and over it they draped the Chaddar.

## Jewellery

The various ornaments used by Jammu ladies were same in all classes.

Chak Phul, Singar Patti or Mang Patti were head ornament.

CHAK PHUL was a head ornament, conical in shape made in gold or silver. It had many carved designs. The motifs mainly carved were flowers and leaves.

SINGAR PATTI or MANG PATTI was worn on the forehead and hooked in the hair at the centre back by a chain. The two side chains were hooked on the either side of the head near the ear. This was made in gold.

Karan Phull, Kanta, Bale were the ear ornaments.

KARAN PHULL was a gold ornament varying in size and weight. Some ladies who could not afford gold wore silver Karan Phul. KANTA was worn in the ear lobes. This was made of gold or silver and many times studded with stones. All ladies young and old wore BALE made of gold or silver in varying designs.

Laung, Tili, Balu were the nose ornaments.

LAUNG was a nose ornament mostly as a circular disc of gold often studded with stones. The size of the Laung depended on the choice of the wearer.

TILI was another nose ornament smaller in size than Laung.

BALU was a nose ring studded with real or imitation stones. This was an important jewellery piece for a bride to be worn at the time of marriage. It was also important to wear it after marriage (Plate 15).

Kapoori Mala, Chander Har were the neck ornaments.

KAPOORI MALA was a rosary of coloured band of some hard substance. The material of this Mala was brought from Lahaul. It was a common ornament.

CHANDER HAR - it was a heavy necklace made in gold or silver weighing 300 to 400 grams. Various floral designs were carved on this ornament.

Banga or Choori, Tokke were the wrist ornaments.

BANGA/CHOOORI - these were bangles of gold or silver made in many designs and worn on the wrists.

TOKKA were broad bangles in silver which were elaborately designed or carved.

FINGER RINGS were made of silver or gold and sometimes studded with stones, called ANGOO THI.

Jhanjhar, Panjeb and Tode were ankle ornaments.

JHANJHAR were silver rings in variety of designs often decorated with sound producing trinkets (Ghoonghrus) worn on feet. These were made of hollow silver pipes or silver threads beautifully arranged and designed.

PANJEB - this was another ankle ornament made in silver with variety of designs.

TODE - it was a heavy silver ornament worn on ankles. These were plain or patterned ornaments having beautifully designed two ends points.





## Footwear

Leather footwear called PONI were used by all the ladies of all classes. Leather sleeper were also common. Grass shoes were another common type worn by the ladies. These footwears were merely soles having one broad band. The band was fastened on both sides of the sole. The grass footwear was kept firmly attached to the feet. Wooden KHADAON were used by ladies at home.

## Hair Style

The Jammu ladies made many plaits on both the sides of head. These were put together into a single plait to give a finishing touch. Some ladies liked to braid only one plait.

### 5.1.2 Costumes of Himachal Pradesh

The dresses in Himachal Pradesh were mainly woollen due to cold climate. The demand of woollen fabric made sheep rearing and breeding as one of the main occupation. Spinning and weaving was a community activity.

There was a lot of variety in the costumes worn by the people residing in the different regions of Himachal Pradesh. The variation existed in the costumes of different parts of Himachal Pradesh were Kangra, Chamba, Kinnaur, Lahaul & Spiti, Sirmaur, Kulu and Kotkhai.

## Costumes of Kangra

The costumes of men and women of Kangra comprised upper garments, lower garments, wrappers, head dress and waist band.

### Costumes of Men

#### Upper Garments

The upper garments worn by men were Coat, Shirt, Kad and Sadri.

COAT was the top garment worn on shirt or Kad. It was thigh or hip length and had full sleeves upto wrist, with shawl or Chinese collar. There was no slit at the back of the coat. Two bound horizontal pockets were made in front, below the waist line, sometimes the pockets had flaps. This was a lined garment and the material used was woollen or Pattu a locally woven fabric. Dark and light shades of brown, grey were common for coat.

SHIRT was another upper garment worn by men. It was a loose garment of thigh or slightly below thigh length, with full sleeves and cuffs. The yoke was attached with the back part of the shirt called TEERA. The other details were same as worn in Kashmir. The bottom slit was about 6 to 8 cms in length. The material used were poplin, Khaddar, cambric and mercerized cotton. On formal occasions Bosky, silk, Gulban or other fine fabrics were used for cotton. White and cream colours were the most preferred for shirt.

KAD was an upper garment. This was a loose garment of about knee length and had full sleeves without cuffs. The front opening was on the left side and started from the shoulder line till the waist. This was fastened with buttons or loops. The neckline was round till the base of the neck or slightly above. Cotton fabrics in different varieties such as Khaddar, cambric, poplin was used. The common colours used were white or cream, brown, Fawn and blue were also used (Fig 21).

SADRI was the local name for waist coat. It was moderately loose of hip length and without sleeves. It had three bound pockets with or without flaps. Quilted Sadris were also in vogue. For this cotton fabric in dark shades was used with the same colour lining material, designs used for quilting were generally geometrical. Woollen Sadris were also made. Woollen and quilted Sadris were worn in winter and cotton in summer (Fig 22).

#### Lower Garments

Lower garments worn were Suthan loose, moderately loose and Chooridar.

SUTHAN LOOSE was the lower bifurcated garment of the men of Kangra and was worn with Kad and shirt. Some Suthans were tight and others loose or moderately loose. The length of the loose Suthan was from waist to ankle and loose throughout. It was cut on straight grain. A triangular piece

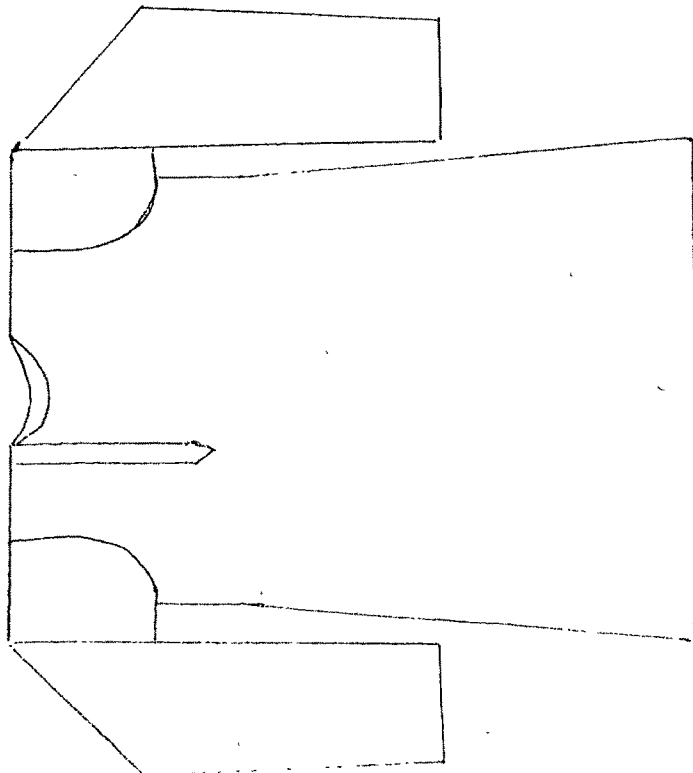


FIG. 21. KAD

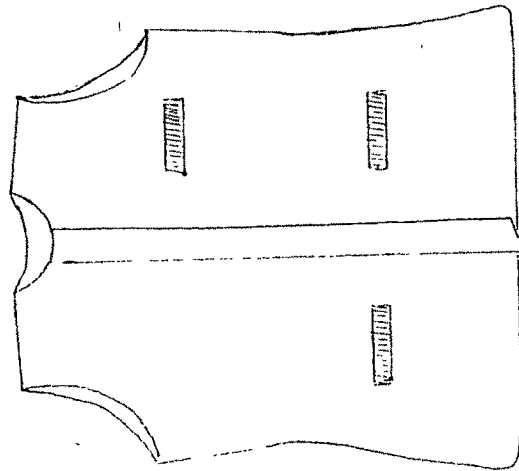


FIG. 22.  
SADRI

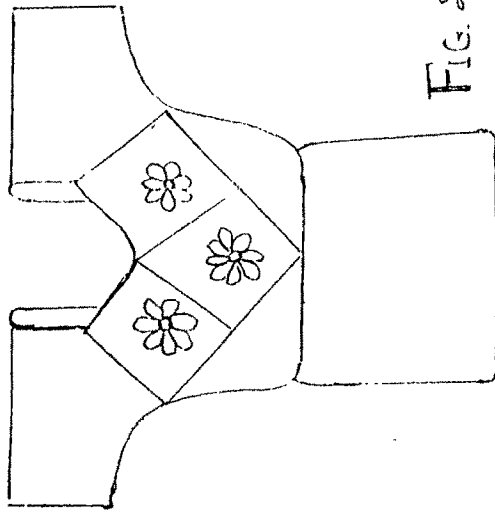


FIG. 23.

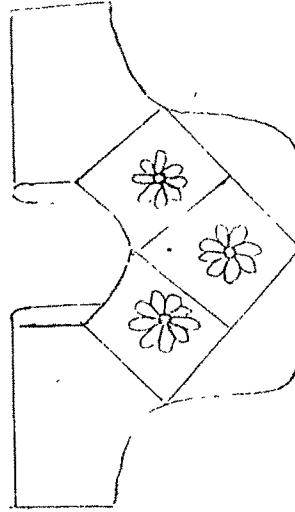


FIG. 24.

Fig 23 & 24  
CHOLI OR  
ANGI

of fabric was attached at crotch level called Miyani. The Mohiri or the bottom width was 20 to 25 cms. Long cloth and white Khaddar was mainly used.

For CHOORIDAR SUTHAN or the tight Suthan the length was little more so that about 6 to 10 folds were formed within knee to ankle length.

MODERATELY LOOSE SUTHAN was liked by majority of the Kangra men. The length was upto ankle.

#### Wrappers

Wrappers used by Kangra men were Khes and shawl. Khes was made of cotton in twill weave. Checks were preferred more in red and white, blue and white and green and white. The shawl used was woollen rectangular in shape.

#### Head Dress

The head dress used by men of Kangra were Safa and Topi.

SAFA was the most common head dress. The length of the fabric used for Safa was 6 to 10 meters in regular common width. The material used for Safa was white mulmul or voil. The other colours preferred for daily wear were saffron (Kesari), blue, brown. Pink Safa was worn on special ceremonial occasions as the colour was considered auspicious for the occasion. The material was first folded across the width into a narrow band and then draped.

While draping one folded end of the Safa was kept on the left side at chest level or slightly below. The other side was extended upto left shoulder then taken to the back neck, from there turned to the centre of the head and brought to the middle of the forehead. This was then turned on the left side, and brought again to the centre of forehead after passing over the left side ears, back neck, over the right side ears. In this way the whole Safa was wrapped around the head. The working end was tucked on the right side. The hanging edge was known as Lar and this was brought at the back.

TOPI was the local name for the cap. The cap was either round or boat shaped. The pointed edge of the cap falls in the centre front of the forehead and other at the centre back of the head. The most preferred colours were white and black.

#### Waist Band

The waist band was known as PATKA or KAMAR PETA. The length of the waist band varied from 2.75 to 3 meters with regular width of 90 cms or less. The narrow width of the Patka was preferred most. The material used for Patka were muslin, mulmul or any other textured fabric in cotton. The Patka was folded across the width and then wrapped around the waist several times and tied on the left side with a knot or tucked inside. All colours were used. It was generally worn on Kad. While dancing a sword was hung through their Patka.

### Jewellery

The ornaments were worn on the neck, fingers and ears by the Kangra men.

NANTI was a plain ring-like worn by the Hindu men in the ear. It was also called MURKI.

KANTHA was a neck ornament made in both gold and silver.

ZANJIR was a long chain in several layers. It was made of both gold and silver.

ANGOO THI means finger ring was made of gold or silver studded with precious stones.

### Footwear

JUTTIS worn were pointed shoes made of untanned leather. The embroidered JUTTIS were also worn. The shoes worn were usually with flat heel.

### Hair Style

People preferred to keep short hair and combed them daily.

## Costumes of Women

### Upper Garments

The upper garments worn by the Kangra women were Chaori, Kurti, Kameez, Sadri and Lingchola.

CHAORI was a top garment worn by the women with Ghagra. The length of the Chaori was slightly above the hip or upto hip. It had opening till the waist in front but slightly on the left side and had round neckline. The sleeves were half or full with cuffs. Khaddar, poplin, cambric were the commonly used fabrics without any restriction on colours.

KURTI was another upper garment. This was loose and of thigh length. It had front opening which ended at the waistline, with 2.5 to 3 cms wide knife pleat. The neck was finished with shirt collar. It had full sleeves with cuffs. The Chalks measuring 15 to 20 cms in length were open on both sides. The material used for daily wear was cotton, and cotton Khaddar, poplin and crepe, Kurti made of silk, Shanghai, self designed silk fabric, crepe, taffeta, velvet, Ladyminton and bosky were used on formal occasion. This garment was also worn with Ghagra. Red colour Kurti of silk or velvet was used at the time of marriage by the bride.

KAMEEZ was the upper garment worn by the ladies in Kangra. It was a moderately fitted garment of knee length or slightly above the knees. It had full sleeves with cuffs or half



sleeves and had basic round neck or shirt collar. Vertical bustline darts were made at the waist to shape the waist curve. Different varieties of cotton fabrics were used for daily wear and occasional wear. Bosky, Shanghai, Ladyminton, crepe and velvet were used for the Kameez to be worn on special occasions. All colours in dark or light shades were in vogue. Red coloured silk Kameez was worn at the time of marriage. Kameez was worn either with Chooridar Pyjama or Salwar (Plate 16).

SADRI was a waist coat worn by the ladies of Kangra. It was waist length snugly fitted and sleeveless garment. It had opening in the centre front, with basic neckline or pointed shawl collar. This was a lined garment. The material used for Sadri was woollen or velvet. Embroidered Sadri with Tilla work were worn on special occasion. The Sadri was also called KAMRI.

LING CHOLA was a long rectangular piece of garment worn from shoulder to ankle and sometimes even below the ankle by the bride. The width was 90 to 95 cms. The neckline was deep round so that it could be slipped over the head. It was stitched from armhole to hemline on the sides. Both gave yellow colour to Ling Chola. This garment was worn along with the Ghagra and Kurti or Chooridar Pyjama and Kameez to cover the whole body. The hands were taken out from the armhole. Ling Chola was yellow in colour which was dyed at home with turmeric powder or Kasari flowers.

Chadru was worn over the head so that no part of the body could be seen. This was worn by the bride and later by the newly wedded girl while going out.

#### Lower Garments

Lehanga, Suthan, Salwar were the lower garments worn by Kangra women.

LEHANGA was also known as Ghagra and was worn over Suthan or tight Salwar. It was made from 12 to 25 meters of fabric upto the lower calf or ankle length. The fullness of the Ghagra was taken care by masses of fine knife pleats attached to the waist band of little more in length than the waist size. The bottom portion of the Ghagra was finished with LAMAN which was either straight band folded on the wrong side or MAGZI a narrow bias band of contrast colour or of the same colour and material as of the waist band. The material used was Khaddar or poplin whereas for special occasions, Shanghai satin, China silk and Soof were used. The colours commonly used were dark red, maroon and blue, other colours were also in vogue. Red and pink Ghagras decorated with silver or golden threads were used as bridal dress. If the Ghagra was of less voluminous, made from only 6 to 8 meters of fabric, it was called Ghagri. The constructional techniques used for Ghagra and Ghagri were same.

SUTHAN was a bifurcated garment worn by the ladies of Kangra. Chooridar Pyjama and Salwar were called Suthan in

local language. It was loose from waist to knee and tight from knee to ankle. It was cut on bias or straight grain. The length of the garment from knee to ankle was kept more than the actual measurements of the wearer for the horizontal pleats called Chooris. This garment was, therefore, also known as Chooridar Pyjama. The favourite material for this garment were long cloth, poplin or Khaddar. For special wear Ladyminton, bosky, crepe and other good quality material were used.

**SALWAR** - This was worn mainly with Kameez. It was a loose, ankle length garment but not baggy. Elderly ladies favoured Salwar Kameez most as it was comfortable to wear.

#### Wrappers

**SHAWL** was used as wrapper by the Kangra women in winters, while going out Chaddar was used.

#### Head Dress

Various head dresses were worn by women of Kangra were Dhattu, Chaddru or Dupatta and Rahira.

**DHATTU** was a small rectangular or square piece of fabric decorated with embroidery or with bias binding. It measured 95.0 x 95.0 cms or 1.50 meter in length and 95 cms in width. Dhattu was drapped over the forehead taken over ears and was tied at the back of neck. The materials used were light weight Khaddar, voil, mulmul, and cambric. The colour

selected was similar to the shirt. On special occasions silk Dhattu was tied.

CHADDRU was known as DUPATTA and was used by most of the ladies. The length of the Chaddru or Dupatta was 2.25 to 2.50 meters and width 0.95 to 1.15 meter. The fabric used was mulmul, voil or Khaddar. Young ladies preferred different colours whereas old ladies preferred white or cream.

RAHIRA was in red colour measuring 2.50 to 2.75 meters in length and 1 to 1.20 meter in width in voil or mulmul, but rich ladies used silk Rahira. Rahira was used by the married ladies and so decorated with silver or golden threads (Plate 16).

### Jewellery

Varieties of ornaments were used from head to toe.

Chaunk, Mang Tikka were the head and forehead ornaments.

CHAUNK was a bowl type silver ornament which was fastened on the head. Generally, it weighted 50 to 100 grams. Some people wore gold Chaunk of 20 to 30 grams. Along with the central Chaunk it was customary to have a pair of small Chaunks which were fastened behind the ears. These were in many designs, if the Chaunk had chains it was called Laridar Chaunk, Lari meant chain; if it was decorated with Meena it was known as Meenawala Chaunk.

MANG TIKKA - This was worn on the forehead. It was mainly of gold but silver was also worn depending upon the socio-economic status of the lady. It was hooked at the back by means of chain. Various designs were found in this ornament.

Various ear and nose ornaments were worn: Ballian in the ear; Balu, Lacing, Karu, Tili in nose.

BALLIAN - This was an ear ornament and was worn on the earlobe. It was generally made of gold. The other 4 to 5 small Balis called PHERS were worn in the upper part of the ears.

BALU - It was worn in the nose. It was a big ring called Nath and was a special ornament of a bride and married ladies. It was made of gold in different designs. After wearing, it was hooked on the left side of the ear (Plate 16).

LAUNG - It was a disc-like gold ornament and was worn in the nose. It was in different sizes.

KARU/BULAKH - This was also the nose ornament and was known as Bulakh or Karu.

TILI - This was another nose ornament made of gold and worn in the nose. It was smaller in size than Laung.

Various ornaments were worn in the neck. These were Budhki, Singhni, Kanthi, Naulakha Har, Malka Ke Har, Kapoori Mala.

PLATE 16.  
KANGRA LADY  
IN  
TRADITIONAL  
DRESS



PLATE 17.  
GADDI  
WEARING  
CHOLA AND  
WAIST BAND DORA

BUDHKI or CHAVANNI BUDHKI was a necklace made of four anna coins (25 ps) threaded at regular intervals and was worn in the neck. The length of the necklace depended upon the wearer. This was a silver ornament.

SINGHNI - pendant type, with fine cut work and worn in the neck with black string.

KANTHI - It was a gold ornament made of several chains with a pendant.

NAULAKHA HAR - It was a heavy silver ornament for neck.

MALKA KE RUPE HAR - In this ornament 10 to 15 silver Victoria rupee prevalent in the time of Britishers were threaded and worn.

KAPOORI MALA - This neck ornament was made of coloured beads got from Ladakh.

The various ornaments worn in hand were Toke, Kangru, Sungnaran, Chooris.

TOKE - It was flat silver bracelet heavy in weight ranging from 300 to 500 grams. Toke had many engraved designs. Open screwed Tokes were preferred by ladies. Some Toke had trinklets (Ghoonghroos) on the screw.

KANGRUS - This was a simple, thick, hollow silver ornament weighing 50 to 100 grams and was worn in hand.

SUNGNARAN - These were a kind of thick gold bangles also known as Kara. Besides women, men also wore sometimes.

BANGAN/CHOORIAN - These were made of gold and were worn on the wrist. Glass bangles were also worn in combination with gold bangles or separately.

The foot ornaments were Jhanjer, Payjeb, Bichue.

JHANJER - This was a hollow pipe of silver with thick wires. Small trikets were often attached to these to produce sound.

PAYJEB - It was a silver foot ornament in different designs. Often trinkets in bunches were put on this for producing sound.

BICHUE - These were toe rings of different designs. These were generally of light weight.

#### Footwear

Desi Jooti of leather were worn by the women in this region. These were generally pointed and were known as Punjabi Jooti. They also used chappals but mainly in the home.

#### Hair Style

The Kangra ladies had simple hair style. They had centre parting or on the left side. The hair were combed into one plait at the back, and Parandha was also plaited along with the hair. Parandha ended with coloured or golden tassels.



### 5.3 Costumes of Chamba

The main tribes of Chamba are Gaddis, Pangwals. The dress and ornaments worn by tribes and the inhabitant of Chamba were different, depending on geographical conditions and the cultural set up of the people.

The study revealed variation in dress as of Bhuamaur, Pangl and Chamba area. Among Chamba district, the costumes of the three places have been described together to show the differences in the costumes.

People of Bhuamaur were known as Gaddi. They resided exclusively on the snowy range, which divided Chamba from Kangra. They were found from an elevation of 4000 to 7000 feet above the altitude having little or no cultivation. They were semi-nomad and semi-agriculturist. They spent six months in migrating in search of grass and fodder for cattle and seasonal self employment, the other six months they remained busy in agricultural activities in their villages.

The Serene Valley of Pangl lies at the foot of Himalayas between two parallel ranges. The highest of which vary from 14500 ft to 21000 ft. The most convenient pass leading to the valley is SACH PASS at 14528 ft height. In winter, the region is snow bound and the entire range is isolated where men and women live in their houses without moving outside. Pangl is the sub-Tehsil of Chamba district. The Pangwals are the

aboriginals of the Pangi region of the Chamba district of Himachal Pradesh.

### Costumes of Men

#### Upper Garments

Gaddi men wore few garments but mainly woollens. The upper garments worn by Gaddi men were Chola, Shirt, Jacket.

CHOLA was the main upper garment like a coat upto knee or 5 to 15 cms below the knees. It was a loose garment and had no lining. The front was open and neckline was finished with shawl collar. To add flare to the garment five Kalis each on the left and right side were attached from armhole to hemline. The middle Kali was bigger in size. Chola had loose, full sleeves attached to the straight armhole. For comfort and free movement of the hand, gusset was attached at the armseye (Fig 25 ). A waist band was tied round the waist called as Dora to secure the Chola no fastener was used. The material used was home-spun locally woven woollen fabric Pattu or woollen material from Amritsar. The texture of the fabric was thick compactly woven. The cutting and stitching of this garment was simple. It was mainly stitched with running, back and hem stitches by hand. Off white shade was used and no other colour was used to make Chola. The Gaddis stored many articles in their Cholas. They could be often seen carrying

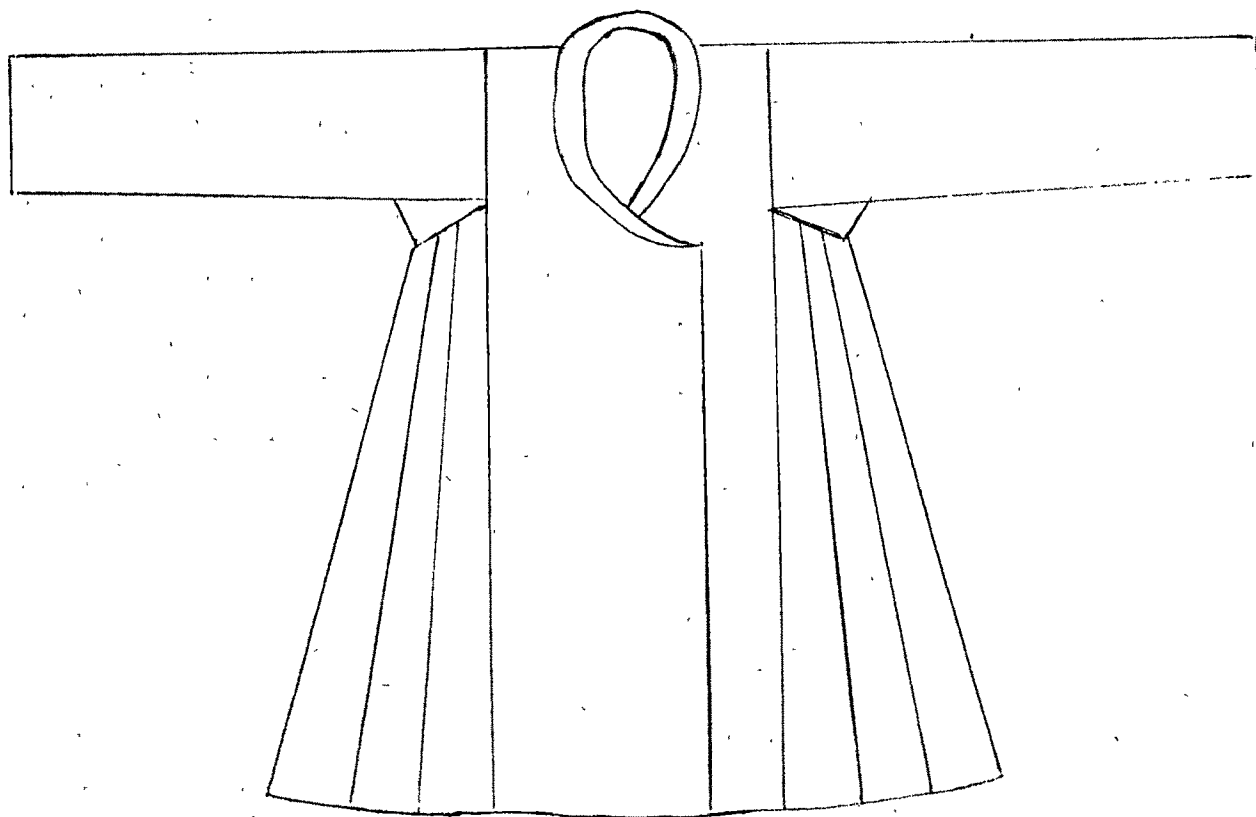


FIG. 25. CHOLA

one or two newly born young lambs who peeped out of the overlapped portion of the Chola (Plates 17, 18).

SHIRT was worn under the Chola but all men did not liked to wear shirt. It was a loose garment upto thigh or slightly below the thigh length with full sleeves and cuffs attached. It had shirt collar or sometimes high collar neck with an opening in the front upto the waist. It had one pocket on the left side at the chest level but some people preferred it on the right side. The thick cotton fabric in any available variety or colour was used. Woollen shirt was also worn by Gaddi male.

The upper garments worn by Pangwals were LEKKAR and SHIRT also called KAMEEZ.

LEKKAR was the upper garment of knee length or slightly longer. It had centre front opening and fastened with buttons (Fig 26). The neckline was finished with Chinese or shawl collar. Lekkar was moderately loose. Full simple sleeves were attached. The material used was locally woven, having compact structure called Pattu, and was of white colour, but some people preferred dark coloured fabric. On special occasion like marriage, fair and festival etc. they wore best Pattu Lekkar.

SHIRT was also known as KAMEEZ in local language. It was upper garment and worn under the Lekkar. The Kameez of Pangwals

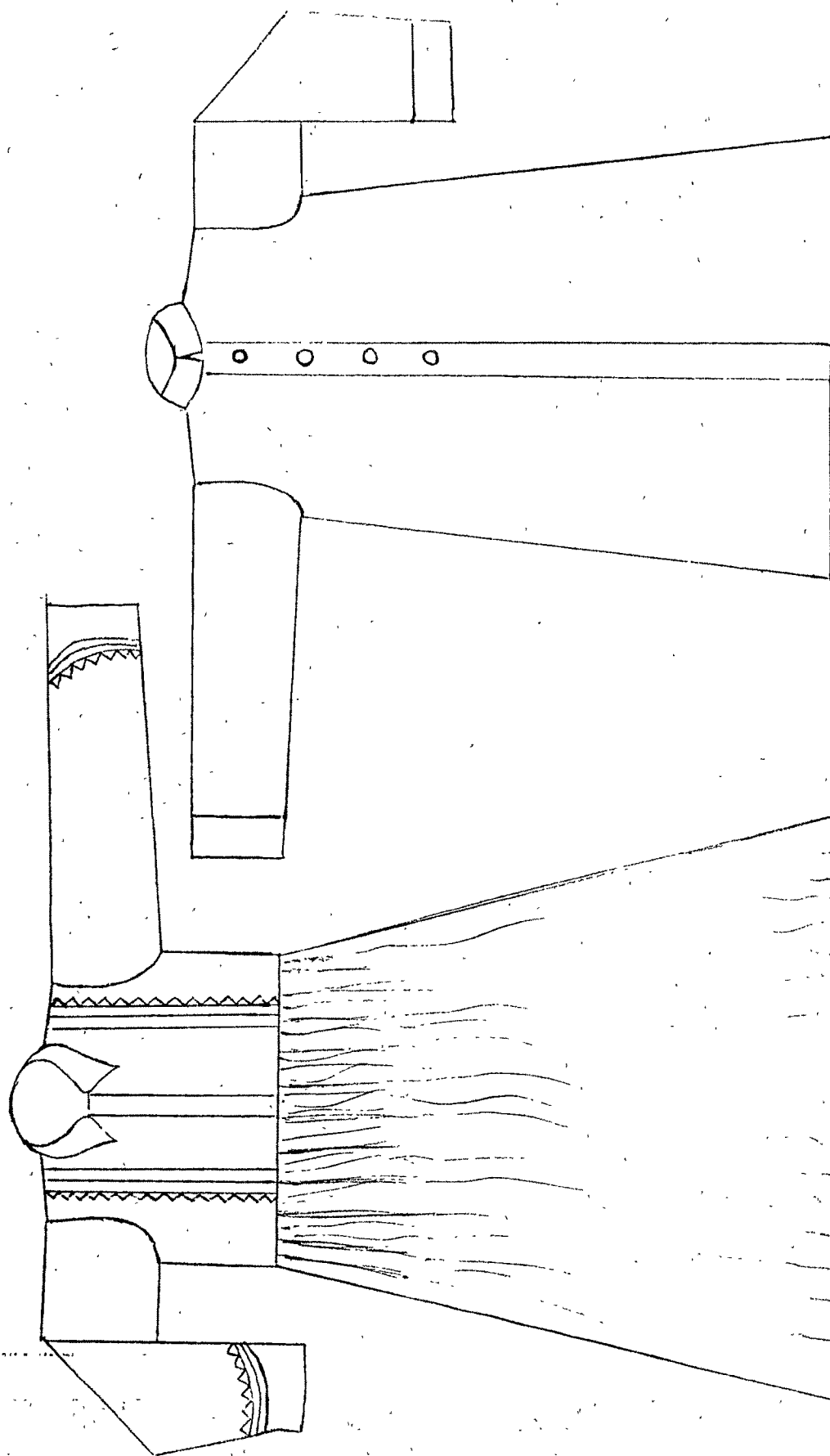


FIG. 26. LEKKAR

FIG. 27. LONGWACHHRI

PLATE 18.

GADDI  
CARRYING LAMBS  
IN CHOLA



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PLATE 19.

CHAMBA MAN IN  
KURTA, DHOTI  
SADRI AND SAFA

was more or less similar to that of Gaddi men except that these were knee length or slightly above knee length and these shirts were with or without collar. It was of plain cotton fabric of bright colour. In winter they wore more than one shirt to keep the body warm. Woollen shirts were also in vogue.

The upper garments of the men of Chamba were Coat, Choga, Basket, Kurta and Shirt.

COAT was the topmost upper garment of hip length of Chamba men. Sometimes it was double breasted. It had shawl collar in different widths. A slash at the centre back was optional. It was made of woollen fabric.

CHOGA was a long garment of above calf length, had full set in sleeves. It was a flared garment with round neck or Chinese collar. The front was overlapping. The sides of the Choga were cut slant. A Kali was attached in the centre front from neck on both sides, left and right. The chalks were open. It was mostly made of Pattu locally made woollen fabric or any other woollen fabric. It was worn in place of coat. The colours preferred were fawn, brown, dark blue, sometimes black (Fig 28).

BASKET: Jacket known as Basket in the local language was worn over the shirt or Kurta. It was a medium fitted garment of hip length, had opening in the centre front and fastened with buttons. It had two bound pockets on the two

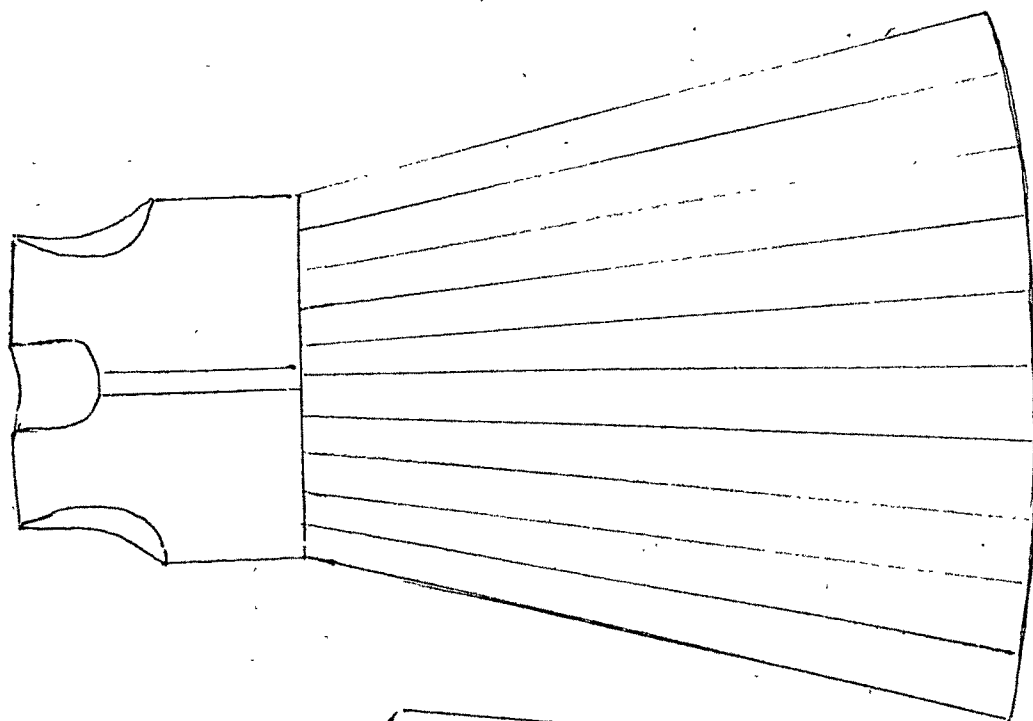


FIG 29. PESWAT

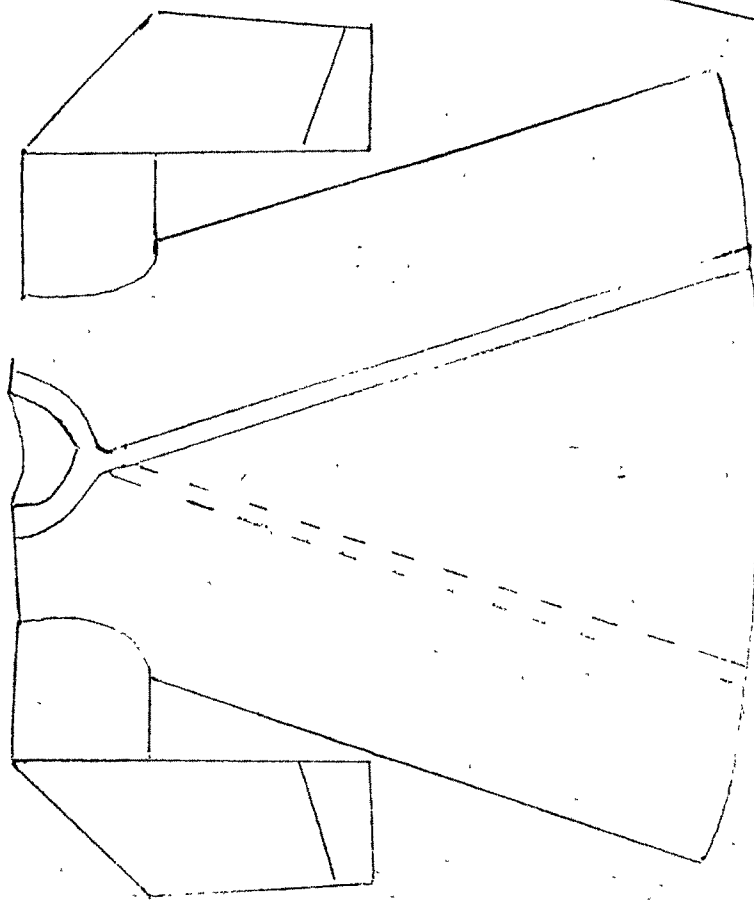


FIG 28. CHOGA



sides at waist level. Basket was made of woollen or Khaddar fabric, lined, and had sides left open towards hemline called as Chalks. Colours preferred were brown, black, grey and white (Plate 19).

KURTA was an important garment for men. It was a loose garment of knee length or reached just above the knees. It had full sleeves, plain round neck or Chinese collar. Khaddar and poplin were popular materials for Kurta. Silk Kurtas were used by few on special occasions.

SHIRT was another upper garment very much in use like Kurta. It was generally of thigh length but some preferred shirt of knee length with an opening in the front, ending in a knife pleat. It had a shirt collar with a pocket on the left at chest level, and full sleeves.

#### Lower Garments

The lower garments of the Gaddi men of Bhramaur area was Suthan, Chooridar and Short Suthan.

SUTHAN an ankle length garment, was moderately loose but from waist to knee it was slightly more loose for comfort. A triangular piece of fabric known as Miyani was attached at crotch level. Woollen fabric was more common for Suthan. Thick cotton Suthan was worn by the Gaddis while migrating to the Plains. Surge and Flannel were the other commonly used fabric.

CHLOORIDAR SUTHAN was another type of Suthan worn. The length of the garment was more than the actual length to adjust in Chooris. Surge, Khaddar were more popular fabrics. This was mainly worn on festive or ceremonial occasions.

SHORT PYJAMA was thigh length garment with a Miyani attached at the seat level to make the garment more comfortable. Some Gaddi men wore this garment. The fabric used was cotton.

The lower garment worn by the Pangwal man was Suthan. This was the local name for Pyjama.

SUTHAN was moderately loose bifurcated garment. A triangular piece was attached at seat level to make the garment comfortable. Woollen fabric locally made was used for this garment. Some people used thick cotton Suthan, Surge, Khaddar were got from Amritsar and were used for Suthan.

In Chamba district the men wore Suthan and Dhoti as lower garments.

DHOTI - Double Lang Dhoti was worn by Chamba men. The Dhoti was tied nearly from the middle around the waist in the front at waist level. Width between both the side corners were then pleated and passed between the legs and fastened at the back on waist. Both the legs were covered upto the ankle. The Dhoti was 4.25 to 4.50 meters in length with piping border or without border. White Dhotis were preferred most, but light cream colour was also in vogue. The material used was Mulmul

or voil, other cotton material of thin texture and light weight were also used.

### Wrappers

Wrappers were not used in Chamba region by men and women both.

### Head Dress

Safa was an important head dress of Gaddi men. This was worn on ceremonial or festive occasions. Safa was 4.5 to 5 meters long and 92 cms wide. The material used was Mulmul or some thin cotton fabric. Usually white Safa was preferred, but often other light colours were also used.

CAP was worn by Gaddi men. It was of a peculiar shape, with a flap round the margin, and a peak like projection in the centre, said to represent the Kailas - the abode of Shiva. The flap was turned up for ordinary wear. In cold time of the day they covered the ear and neck with the flap(fig 32)

Pangwal men wore TOPI, a kind of skull cap. It was a cylindrical cap fitted on to the skull. There was slight projection at the front and back which were turned upwards. Its lower side was finished with red or green coloured piping.

Chamba men wore both Safa as well as cap. The cap called TOPI was of two types, Round cap and Gandhi cap. These were

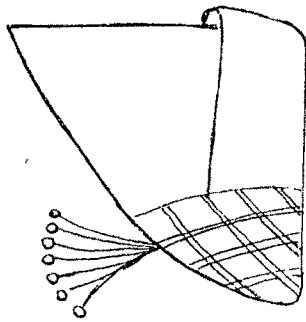


FIG 32. GADDI

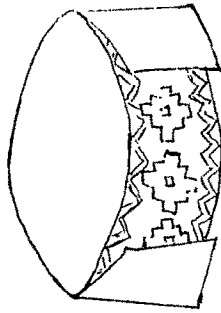


FIG. 33. KULU

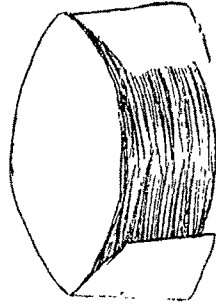


FIG. 34. KINNAURI

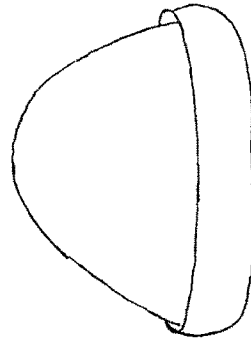


FIG 35. ROLUD

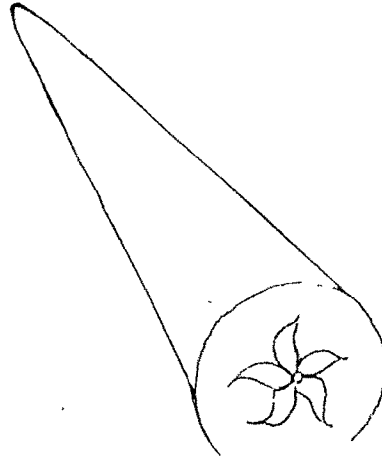


FIG 36. JOJI

CAPS OF  
HIMACHAL PRADESH

made of cotton fabric. Some people wore woollen caps also.

SAFA was worn by majority of the people. It was mainly liked by the old people. But on ceremonial occasions it was customary to wear Safa. The length of the Safa was 4 to 5 meters and width 90 to 95 cms. White Safa was common, but on special occasions pink and saffron coloured Safas were used.

#### Waist Band

DORA, a long black rope, was used as waist band by Gaddis. It was 20 to 25 meters long and 2 to 3 cms thick, made of sheep wool. The Dora was wrapped around the waist and abdomen on Chola like a broad band. This facilitated in carrying many of their belongings, even 4 to 5 newly born lambs. They also hung many articles like knife, hammer, money bag to this waist band. Also it was used as rope, when need arose. It was a very useful item of their attire.

Waist band was an important piece of the costume of Pangwal men called MANJHIN which they wrapped around the waist. MANJHIN was a cotton fabric, measuring 4 to 6 meters in length and 50 cms or less in width. Some people wrapped woollen grey cord around the waist and abdomen over Lekkar.

People of Chamba district did not use the waist band.

## Jewellery

Gaddis were fond of ornaments. The main ornaments used by them were Nanti, Taweez, Zanjir, Buttons and Angoothi.

NANTI - These were small ear rings worn on the earlobes made of gold or silver.

TAWEEZ - The Taweez was worn in the neck with some chain or thread to which rectangular piece of gold or silver was hung like a pendant.

ZANJIR - This was a chain made of gold or silver and liked by some of the Gaddi men.

BUTTONS - The buttons were used on shirt. These were all joined by a chain and were used to fasten the front opening of the shirt and also used as cufflinks. These were generally made of silver and worn on special occasions.

ANGOO THI - A finger ring, generally made of gold, sometimes of silver and studded with stone.

The ornaments worn by Pangwal men were NANTI, TAWEEZ, ANGOO THI. These were similar to that of Gaddis.

The ornaments used by Chamba men were Murki, Bala, Kantha, Buttons and Angoothi.

MURKI - It was an ear ornament and was worn only by some people. It was a small ear ring made of gold. Murki was also known as Nanti.

BALA - This was also an ear ornament like Nanti. It was bigger than Nanti made of gold and worn in the central part of the ear.

BUTTONS - The buttons were similar to that of Gaddi men.

ANGOOCHI - This was a finger ring made of silver or gold studded with some cheap stone or four annas piece (25 paise).

### Footwear

Desi Jutti was worn by Gaddi men. It was made of leather known as Kachcha leather with flat sole. The shoes were plain or embroidered but plain shoes were commonly used. Grass footwear were also used to keep the foot warm. These were generally worn in the house or walking on snow.

The footwear of Pangwal was known as PULLAY. They also wore socks known as JATULAN.

PULLAY - It was a kind of locally repaired footwear of straw or grass. These were very common amongst the Pangwals. They were comfortable to wear though hard, as they did not slip on snow. They also kept the feet warm. Grass shoes were also made with leather sole.

JUTTIS - Leather shoes

JATULAN - Men used socks of cylindrical shape called Jatulan made of wool. These were closed at one end hence could be worn comfortably. It was worn to keep the legs and foot warm in severe cold. Leather locally made shoes were also worn.

The footwear of Chamba men was JUTTIS, and were made of locally made leather. Juttis were painted in front and had flat heels. Embroidered shoes in Chamba embroidery were worn on special occasions. SANDLES, SLEEPER were also preferred.

#### Hair Style

Gaddi, Pangwal and Chamba men kept short hair. They got them cut from time to time.

#### Costumes of Women

##### Upper Garments

Upper garments worn by Gaddi women were Cholu, Kameez and Longwachri.

CHOLU was a long garment from shoulder to ankle and consisted of two parts, the bodice and skirt. The length of the bodice was from shoulder to waist which was attached to the skirt by means of gathers or small knife pleats. The fullness of skirt depends upon the wearer. The bodice had a front opening either upto the waist or slightly below the waist



It had fully set in sleeves with or without cuffs and round neck or Chinese collar. The fabric used was Pattu, thick coarse woollen fabric compactly woven in dirty white or natural white colour. The whole garment was stitched by hand by the local tailors, the stitches were mainly tacking and hem stitch (Fig 30, 31).

**KAMEEZ** - It was a common garment among women. The pattern of the Kameez was similar to that of men. The length was till the knees or above knee levels.

**LONGWACHRI** was a long garment upto ankle. This dress had bodice, skirt, sleeves and collar. The bodice was from shoulder to waist. It was lined with matching coloured material which kept the Choli strong and chest warm. Choli was decorated by attaching coloured bias bands, Kinari in different colours and ota. Sometimes the Choli was embroidered with silk threads. The skirt was joined to the bodice with gathers or small pleats. The skirt was straight rectangular piece gathered at the waist. Some skirts were made of panels so as to provide less width at the waist and more flare at the bottom. The material required for skirt was 8 to 12 meters. The bottom edge of the skirt was finished by contrast colour piping or band. This bias band or piping was called SANJEEP. It had snugly fitted full set in sleeves with decorative cuffs. The neck was round, or had Chinese collar. The material used for Longwachri was cotton with small prints in maroon, red, yellow or blue, brown (Plate 20)

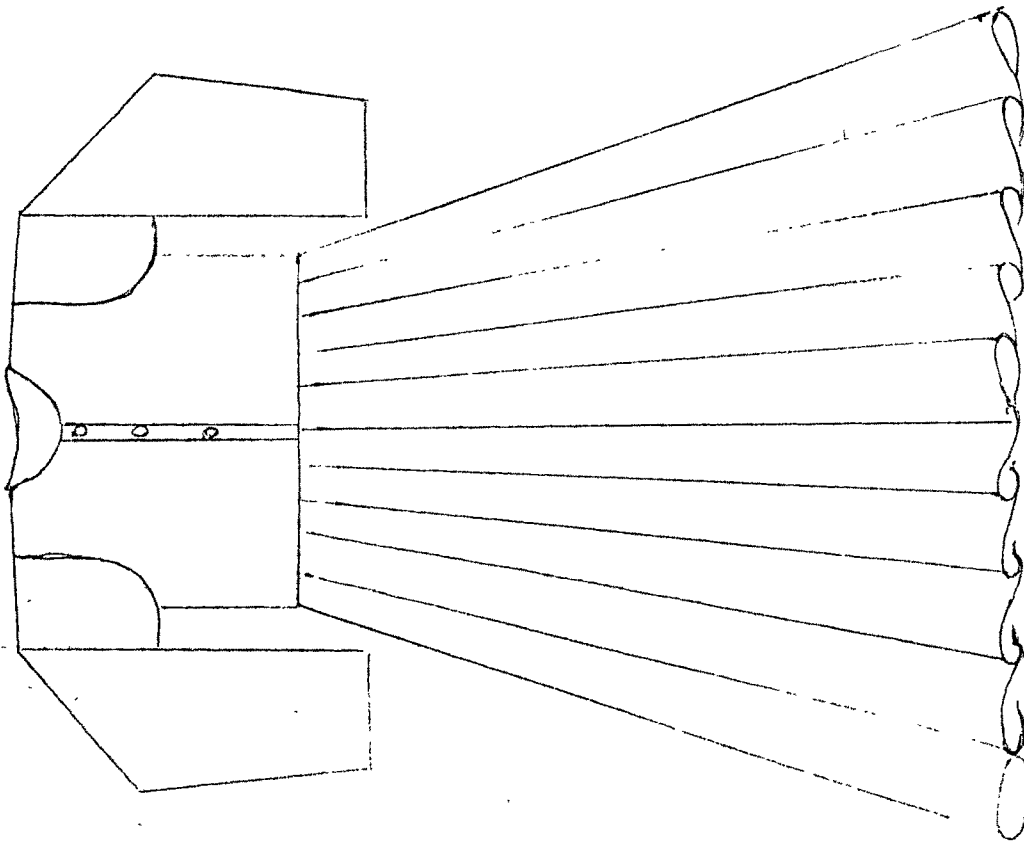


FIG. 30. CHOLU

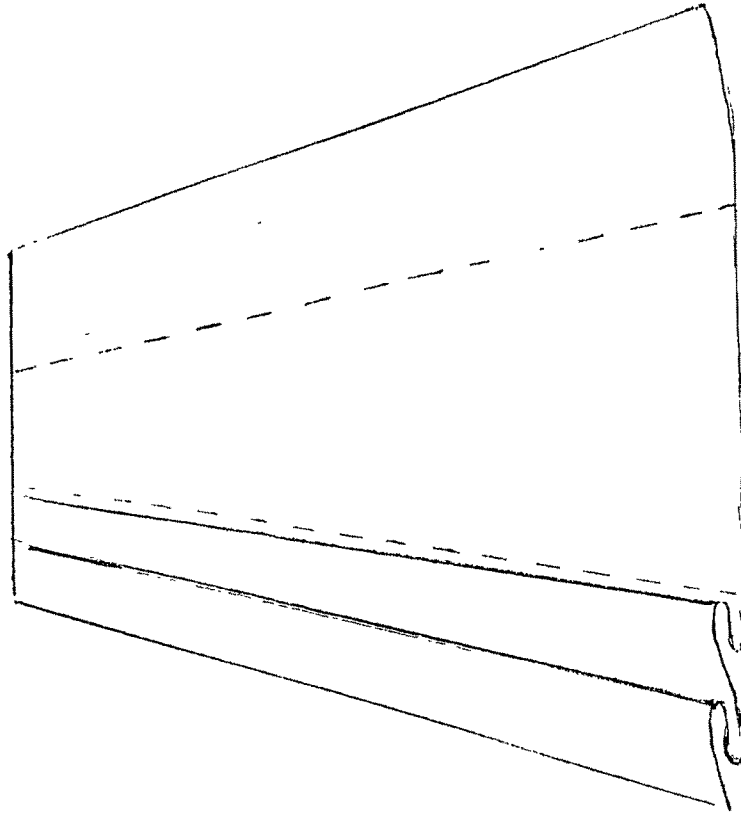


FIG. 31. KALI SKIRT  
SHOWING PLEATS



PLATE 20.

GADDI WOMAN  
WEARING  
LONGWECHRI,  
CHADDAR AND DORA

PLATE 21.

GADDI LADY  
IN TRADITIONAL  
JEWELLERY



background were preferred. Gaddi ladies wore this garment when they migrated to plain in search of grass for their cattles (Fig 27).

The upper garments of Pangwal women were Kamri, Pattu.

KAMRI was shirt-like worn by the Pangwal women and was known as Kamri in local language. Kamri was a loose garment of knee length or more. It had set in full sleeves with cuff and a narrow shirt collar, a patch pocket on right side at chest level. It had a slit on the sides about 20 to 22 cms to provide ease in walking. The Kamri was made of woollen or cotton fabric of any colour. The number of Kamris worn depended upon the severity of the cold.

PATTU was a woollen wrapper. It was draped in a peculiar, graceful manner. The length of the Pattu was 3.25 to 3.75 meters, and width 1.15 to 1.35 meter. The draping started from the back by keeping one corner on the left shoulder, brought it from the underarm passing above the bust along the armpit line and taken to the back after passing under the right arm so as to bring second end corner on the right shoulder. The Pattu was left loose on the chest. The corners of Pattu were pinned with the silver or brass pins. This was draped over the Kamri. The Pattu used for wrapping the body was colourful. It had colourful attractive geometrical designs. The cost depended on the design and colours used, also the quality of wool.

Costly Pattus were worn on special occasions like festivals and ceremonies. For daily wear checked and plain coloured Pattu were worn of low quality wool. The brass or silver pins were put in a string or in a silver chain. For special occasions silver pins were used. These pins were called NALOT. The Pattu was also known as Blanket.

CHADDRU was similar in size and shape but not of pure wool. Thick cotton fabric with twill weave or basket weave was got from Amritsar. It was draped in the same way as Pattu.

The upper garments of Chamba women were Choli or Angi, Kurta, Jacket, Peswaj and Sweaters.

CHOLI or ANGI was a backless garment worn to cover the bosom.

There were two types of Cholis. The first type of Choli consisted of 7 pieces of fabric, cut in different shapes and sizes according to requirement. They were stitched together. The raw edges of the Choli were finished by bias binding. The pieces cut were either of plain or printed material. Plain Cholis were decorated with embroidery. The garment was stitched at home with great care, interest and patience to give a colourful look. This was tied at the back with strings(fig 23)

The second type of Choli was stitched exactly in the same style as the first except that the second Choli had one extra

rectangular piece attached to the lower side of the Choli in the front. This piece covered the abdomen and also gave a decorative effect (fig 24).

**KURTA** - It was a medium loose, straight, knee length garment. The sides were curved at waist level, no vertical darts were put. It had long sleeves with cuffs. The neck was either round or with Chinese collar and had front opening in the centre front upto the waist or slightly above the waist line and finished with extended band. The Kurta was made of cotton and silk fabric. The ladies liked embroidered Kurtas. Floral motifs were used.

**JACKET** - It was a sleeveless garment upto the waist or 3 to 5 cms below the waist with side slits called chalk. Jacket was open in the front and had round or 'V' neck. It was made of cotton, woollen or velvet fabric. The woollen and velvet jackets were generally lined but cotton jackets were quilted. The lining was generally of the same colour of thin cloth. The cotton quilted jackets were called PHATOHI also. The woollen and quilted jackets were used in winters and velvet jackets on festive occasions. The colours used in velvet jackets were generally black, dark brown, dark green and yellowish. In woollen jackets darker shades were preferred.

**PESWAJ** was a long garment like gown hanging from shoulder down to the ankles. It was reported by the respondents that origin of this garment was Iranian and was used in Mughal

court often as a ceremonial dress. It was later adopted by the women of Punjab hill tracts, and ultimately became the traditional costume of Chamba ladies. It had full set in sleeves with or out cuffs. Some ladies preferred sleeveless Peswaj and wore on the top of the long sleeved Kurta. The garment had two parts, the bodice and the skirt. The bodice was of waist length, front open, with 'U' or round neckline and moderately loose (Fig 29). It was always cut on double layer. The skirt was from waist to ankle. The skirt was made of panels joined together to give flare to the garment. The number of panels depended upon the flare required by the wearer. The bottom was finished with a bias band, 5 to 7 cms wide generally in contrast colour. The garment was reversible and stitched by local tailor. It was made of cotton or woollen material. The material required was 15 to 35 meters depending on the width of the fabric and the pattern.

#### Lower Garment

The lower garment of the ladies from Bhramaur was Ghagra.

GHAGRA - Ghagra was made of 8 to 15 meters of material of ankle length. The desired width was achieved by joining panels. The upper portion of the garment was joined with the Nefa, a waist band, with pleats or gathers. Ghagra was made of coloured or printed cotton fabric of thick texture and also of woollen material called Pattu. Cotton Ghagras were

more voluminous than woollen. The colours preferred were red or maroon, blue, green and yellow in dark shades and with small Bootis. When a Ghagra was made of woollen material, the required amount of material was 5 to 6 yards. The material was cut into panels and joined together by keeping the narrow part at the waist and wider part at the bottom for providing flare.

The lower garment of Pangwal women was Chalan which was a kind of Pyjama.

CHALAN - Chalan was quite loose upto the calf but fitted closely below the calf level. It was cut both on bias or straight grain. It was made of cotton fabric. The colours preferred were black, blue, green and maroon in dark shades.

The lower garments of Chamba women were Ghagra, Suthan.

GHAGRA - It was from waist to ankle. These were of two types, Sidha Ghagra and Kalidar Ghagra. Sidha Ghagra was made of a straight piece of fabric of desired width. The upper part was pleated and joined with the waist band. In this Ghagra the flare at the top and bottom was the same. The Kalidar Ghagra was made by joining the panels together, keeping less flare at the waist and more flare at the bottom. The upper portion was joined to the waist band with gathers. Ghagra was made of Khaddar and poplin for daily use, satin, Shanghai and Soof for special wear. The special wear Ghagra was decorated with Gota, Kinari, golden and silver wire and



silken thread embroidery. The colours selected were dark shades in blue, brown, black. The colour of the waist band used to be different than the Ghagra. Ghagra was worn with Choli.

**SUTHAN** - It was worn with Kurta and mostly inside the house as it was a comfortable and light weight dress. Suthan was comfortably fitted from knee to ankle and loose from waist to knee to provide freedom of movement. The total length of this garment was more than the actual length of the wearer. This extra length provided Chooris in the Suthan. It was cut on bias as well as on straight grain and was made of long cloth, poplin and Khaddar mainly in white. Chamba ladies wore Suthan under the Ghagra.

#### Wrappers

Wrappers were not used by the ladies of Chamba region.

#### Head Dress

The head dress of Gaddi women was CHADDAR, Pangwal ladies wore a cap called Joji and Chamba ladies wore Chaddar or Dupatta.

The CHADDAR worn by Gaddi ladies was woollen or cotton. The size of the Chaddar varied from 2.25 to 3 meters in length and 1.25 to 1.50 meter in width. The middle part of the Chaddar was draped over the head, then took over the shoulders

and the ends were then taken at the back. The silken Chaddar specially decorated with coloured bands, Kinari and Gota was used on special occasions.

A typical head dress was worn by the women of Pangti region called JOJI. It was made of cotton or silk fabric. It was made in different sizes and of peculiar shape. A tail was attached to the cap which was tucked in the hair at the back with a pin. Cap was embroidered with coloured threads using stem, long and short and herringbone stitches. The motifs used were stylised human and animal figures, geometrical design were also embroidered.

#### Waist Band

The waist band tied by the Gaddi ladies of Bhramaur was DORA. Pangwal women of Pangti region tied the waist band called GACHI. But Chamba ladies did not use any waist band.

DORA was tied by Gaddi women around the waist. It was 20 to 25 meters long and 3 to 4 cms in diameter. It was made of goat's wool; dyed in black colour. It was wrapped from waist to abdomen. In journey, it was used like a pillow and as a rope for picking up anything dropped deep down. They hanged knife, leather bags and eatables in their Cholu as the tied Dora provided them place like a bag.

GACHI - It was a waist band used by the ladies of Pangwal.

It was long fabric of narrow width in woollen or cotton material. Goat hair rope was also used as Gachi. It was about 8 meters long. Grey colour was preferred.

### Jewellery

The Gaddi women of Bhramaur were very fond of ornaments. They wore it on the head, forehead, ears, nose, neck, arms and foot.

The head ornaments were Chaunk, Chiri, Bandiyan.

CHAUNK was a bowl shaped, gold or silver ornament. Sometimes, two small Chaunk were attached with a chain to a central piece and hung behind the ears. Chaunk was worn on the head.

CHIRI - It was a forehead ornament made of silver. It was connected to a chain studded with imitation stones on the top. Sometimes, a flat Philigri was also attached to this which fell on the forehead. Chiri was made in various designs and numerous sizes (Plate 21).

BANDIYAN - A beautifully designed piece and connected with chains was fixed on the forehead and on two sides of ears by chains. Sometimes, designs were also made on the chain. It was a silver ornament.

Pher, Kanphool, Karanphool and Dokhu were the ear ornaments.

PHER was a local name for ear rings. Six or more ear rings were worn in the upper part of the ear. These were made in gold and silver.

KARANPHOOL - This was another silver ornament for the ear. It was made of silver and worn in the ear lobe. It was also known as BALBARIAN.

KANPHOOL - It was a typical ear ring resembling a bunch of flowers made of silver. It was also worn in the ear lobe.

The ornaments for the nose were BALU and LAUNG.

BALU - It was a ring made of gold with Philigri work. It was worn at the time of marriage.

LAUNG - This was made of gold. The upper part was a circular disc. It was worn on the left side of the nose.

The neck ornaments were JO MALA, GALBHIRI MALA and LACHHA.

JO MALA was a silver bead necklace in different lengths.

GALBHIRIMALA - This was worn close to the neck, and made in different designs in silver.

LACHHA - It was a silver chain reaching upto the waist, also known as SAMBIH.

TOKE, BANGIAN, CHHAR KANGAN, KANGNEE were the hand ornaments.

TOKE - This was the wrist ornament in silver in varying designs to be opened and closed by means of hooks.

BANGIAN - These were bangles made of silver in different designs. Generally, they wore three bangles on each hand.

CHHAR KANGAN/KANGNU - This was worn on the wrist before bangles. The order in which the hand ornaments worn were Kanga, Toke and Bangian.

The Pangwal women wore ornaments in the ear, nose and neck.

Karus, Sanglies and Tikkis were the ear ornaments, Murki for the nose and Motidana or Dodh Mala, Jantar and Kandhari or Galpatti were the neck ornaments.

KARUS - These were ear rings made of silver, 8 to 10 Karus were worn in each ear on the upper ear.

SANGLIES - This was a silver ornament with chains. It was worn on the ear lobe.

TIKKIS was an ear ring of gold. The weight and size varied according to the socio-economic status and the liking of the wearer.

MURKI - It was a gold ornament designed like a circular plate studded with varigated colourful stones and worn in the ear.

MOTIDONA/DODHMALA - It was a neck ornament with silver beads or old four anna coins.

JANTAR - It was a long rectangular flat silver band for the neck.

KANDHARI/GALPATTI - This ornament was worn around the neck, made of silver in different designs.

The women of the Chamba wore Chaunk and Maang Tikka in the head and forehead. The Chaunk worn was similar to that worn by the ladies of Bhramaur.

MAANG TIKKA - This was a gold ornament worn on the forehead. In the centre it had a moon or crescent shaped plate known as Tikka. Two wire strips with different motifs were attached with Mang Tikka. These strips were hooked in the hair above the ears.

BALE or PHER, KARANPHOOL were worn in the ear. These were similar to those worn by women of Bhramaur.

BALU, NATHNI, KOKA and PHOOLI were worn in the nose.

BALU was similar to those worn by the ladies of Bhramaur.

NATHINI - It was a small nose ring made of gold in different sizes and designs.

KOKA - It was a circular disc type ornament made of gold. \_\_\_\_\_

PHOOLI - It was a star shaped gold ornament studded with jewels at five corners and a small jewel was also fitted in the centre.

Dodhmala, Chanderhar, Singi and Chabi were the neck ornaments.

DODHMALA - This was made of big hollow round beads of silver. They were about 1 inch each in size in length. These were then threaded either in a silver wire or cotton thread. Ordinarily one necklace had 20 to 30 beads.

CHANDER HAR was an ornament made of chains in odd numbers 5, 7, 9, 11. These chains were prepared in any shape and sizes. These were joined together with plaques provided as many oval hooks as may be required according to the number of chains. However, there was one central unit, then on the two sides equal number of units. The last unit on both the sides was triangular which could be opened and closed by means of hook. It was a heavy ornament.

SINGI - This silver ornament was worn with a purpose to bring goodluck and to keep the evil spirits away. It was a pipe shaped ornament with a bend in the centre.

CHHABI - This was a square piece of silver ornament fastened with black thread and was worn with a desire to bring goodluck. It was also known as Tawiz.

Toka, Bang, Kangnee were the arm ornaments. BANG had impressions of different motifs. Ladies wore 2 to 10 Bang at a time on the wrist.

KANGNU or KANGNEE was thin and plain in the centre and wide at the two ends, and the shape of tiger or some other shape was made on the ends, they also had creeper design on it. The Kangnu was also made by knitting 3 to 5 strings of wire.

Arsi and Mundris were the finger rings.

ARSI was a gold or silver ornament worn in the thumb. It had a round looking glass at the top. It was given to the bride at the time of marriage.

MUNDRIS were made in gold and were worn in fingers.

JHANJHAR were the anklets made in silver, hollow rings thick in centre but narrow at the ends. The ends had star shaped design. Small stones were placed inside the rings to give a tinkling sound during movement.

PAYJEB were found in many varieties. It was designed around chain 1 to 3 cms broad flat circular ring with designs of silver wire and circular pipe like ring. These were then decorated with bunches of trinklets varying in number.

ANGUTHARE - It is a silver ornament in different designs for the toes.



ANGUTHARI - This is also a silver ornament for the toes and made in different designs.

#### Footwear

JUTTIS - The ladies of Bhramaur wore DESI JUTTIS made of leather. They were pointed in front mostly plain and often embroidered. Grass shoes were also used by them.

The Pangowal ladies liked to use grass shoes made of rice straws often combined with Bhang straw. The straws were twisted together to form the upper part, The sole was made later on then attached to upper part. Sometimes, the top was also made with goat wool. Attractive designs with coloured thread, grass or wool was made. The main colours used were maroon, green, yellow and blue. Leather shoes were also used and called as Desi Jutti.

Varieties of footwear were worn by the women of Chamba. Earlier, grass footwear were used but later leather footwear were used called as Desi Jutti. They were pointed and were made of local leather. Leather chappals and sandals were also commonly used mainly with flat heels. The main variety used in plain sandals were HOOKDAR, JALIDAR.

To make the shoes the sole was first cut according to the required size and shape, filled with waste leather pieces and glued with a paste locally known as Lathi. The filling was

hidden by sticking the upper portion of the sole with a flat leather. It was stitched with vamp already made. Embroidered footwear were made by using traditional motifs. The embroidery was done by the ladies without tracing the design.

### Hair Style

The hair style of Bharmaur ladies was simple. They parted the hair from the centre and then brought them at the back to make one plait. They ended the plait with the help of cotton or wool black string.

The hair style of Pangwal and Chamba ladies was also simple. They parted the hair and then made either one plait at the back or many small plaits on both the sides of the head and then joined them together into one plait at the back. It was ended with a black string of cotton or wool.

### Costumes of Kinnaur

Nature has been bountiful in bestowing charming and scenic beauty upon Kinnaur. It is the land of snow clad mountains such as Kailash, Khaskar which have sacred characters. Kailash is believed to be the soul of dead and khaskad, the abode of Shiva. The Kinnaur valley is absolutely secluded from the rest of the country. It has no proper roads. The cold and dry climate however, provided them the subsidiary occupation of weaving

woollen fabric and doing other arts and crafts. People of Kinnaur wore woollen clothes throughout the year. Cotton garments were not common. They had great love for flowers. On fairs and festivals they used natural and artificial flowers called Chemukaoo. They tucked these flowers onto their caps.

### Costumes of Men

#### Upper Garments

The upper garments worn by Kinnauri men were Chubba, Kholakhril and Chamu Kurti.

CHHUBHA was a clock like long garment of calf length with full sleeves of medium width and neckline with a Chinese or shawl collar. This was open in the front. The top part was snugly fitted and had flare downwards. Lining was put in matching colour. This was worn over the Chamu Kurti (Plate 22).

KHOLA KHARIL was a loose knee length garment, had full sleeves with cuffs. There was front opening on the left side and tied with black string called TOOTA. It had Chinese collar. This was made of woollen fabric known as GHUNAM, but was not lined. The colours preferred were green, navy blue and brown. It was worn over Chamu Kurti with Suthan Tikot.

CHAMU KURTI - This was a shirt upto thigh length with centre front opening upto waist ending with a knife pleat.

It had shirt collar and had a patch pocket on left side at chest level. The sleeves were long with cuffs. The material used was woollen. Cotton was used very rarely. The number of Kurtis worn at a time depended upon the severity of the cold.

#### Lower Garments

Two types of bifurcated garments were used: Suthan and Suthan Tikot.

CHAMU SUTHAN was the local name for Suthan. It was moderately loose from waist to ankle. Trapezium shaped fabric was attached in the centre of the Suthan from crotch to waist. This style provided freedom of movement. Chamu Suthan was made of locally made woollen material in plain colour.

SUTHAN TIKOT was another type of Pyjama usually used for formal wear. The constructional features of Suthan Tikot were same as Chamu Suthan except it was well fitted from knee to ankle, and it had geometrical designs in different colours from knee to ankle. Above knee it was plain. The ground colour of Suthan was light grey, cream and white. It was tied at waist with string (Fig 37).

#### Wrapper

CHANNALI was the wrapper draped on the right shoulder. This was folded into a band and kept on the right shoulder from the centre. Both the ends after crossing the front and

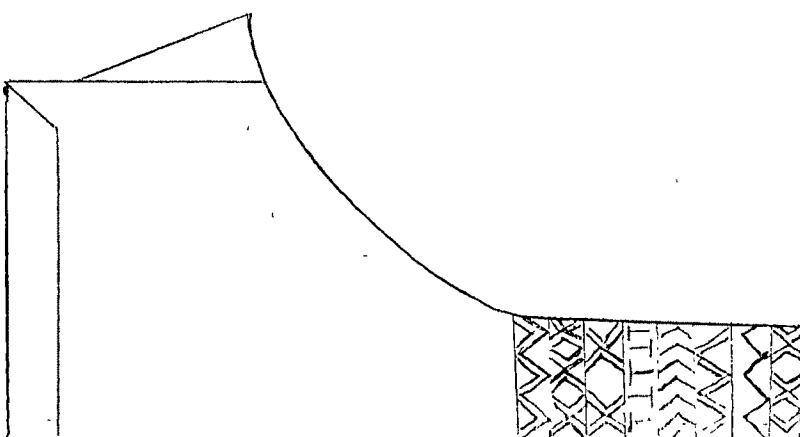


FIG 37.  
MEN'S  
SUTHAN TIKOT

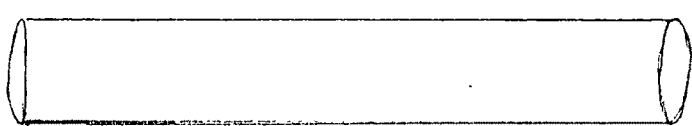


FIG 38.  
PAUNCHA

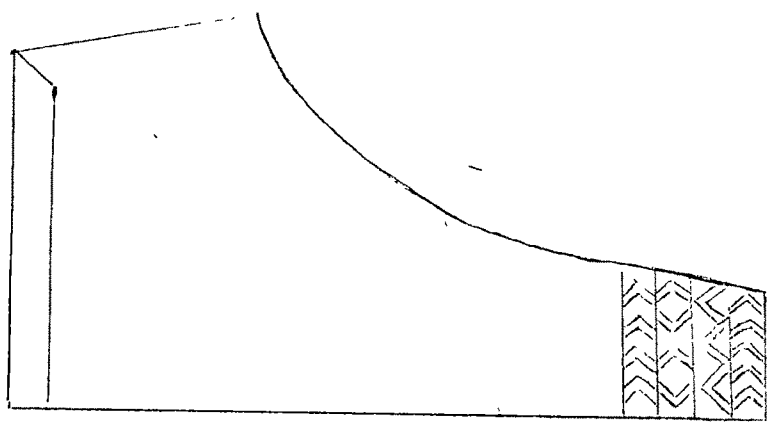


FIG.39.  
WOMEN'S  
SUTHAN TIKOT

back were loosely knotted on the left side at waist level, and both the ends were kept hanging downwards. One end of Channali had geometrical design in different colours: red, green, yellow, orange, blue. The rest of the portion remained plain. The background colour was grey, white and cream.

#### Head Dress

Cap was the main head dress of Kinnauri men. Locally it was called PANG. This cap had coloured velvet band usually of red, green, yellow, crimson. Blue and purple were also sometimes used. Pang was made of woollen fabric, mainly the Pattu. It had continuous flap from right to left ear at the back. During (1934) severe winters the flaps were lower down to cover the ears and back portion. On special occasions they stuck flowers, jewellery and other decorations (Plate 23).

#### Waist Band

KERA was the local name for waist band. It was made of cotton or wool fabric. It was 7 to 10 meters long, sometimes even more and about 50 cms in width. It was also known as TAHA. This was wrapped from waist to abdomen and tucked on one side. Sometimes one end was kept hanging.

#### Jewellery

The ornaments used were Murki, Daglo, Bonlone-se-Shanglyer.



PLATE 22.

KINNAURI MEN AND WOMEN  
IN TRADITIONAL COSTUMES.



PLATE 23.

KINNAURI MEN AND WOMEN  
IN DECORATIVE CAPS.

MURKI - These were ear rings generally made of gold but sometimes made of silver.

DAGLO - These were steel bangles worn in both the hands.

BONELONE-SE-SHANGLYER - This was the local name given to the silver buttons with chains. These were used on Chamku Kurti and sometimes on Chhubha.

#### Footwear

ZOOMBA - This was the local name given to the locally made shoes. The sole of these shoes was made of leather, but the inner side of the shoe was lined with Pattu material and the top portion was cut into shape and stitched to this sole. Zoomba was plain and embroidered. The embroidery work was done by the ladies. Leather shoes were also worn by Kinnauris. Grass shoes were also common, these were called PULLAN.

#### Hair Style

The Kinnauris kept short hair.

#### Costumes of Women

The costumes of Kinnauri ladies was attractive and artistic made of woollen fabric. Cotton was rarely used.



## Upper Garments

The upper garments of Kinnauri women were Khola kharil, Choli, Saloka and Dhoru.

KHOLA KHARIL was the upper topmost garment. The length of the garment was below the knees and made of woollen fabric called Ghunam. The main colours preferred for this garment were grey, cream, brown, maroon, green. This garment had front opening slightly on left side with Chinese collar or closed round neck. It had full set in sleeves with cuffs. The garment was fastened on slightly left side with black or green strings called Toota. Bottom border of the garment had woven geometrical designs. The common colours used in the designs were red, green, yellow, Majenta, orange and steel grey.

CHOLI was an upper garment without lining or with lining. The lined Cholis were called Sanjab-se-Choli. The Choli was moderately loose, but the lined Choli was little more loose. It was a hip length garment made from woollen material. The front was open and neckline was finished either with shirt collar or with Chinese collar but some ladies also had simple round neck. It had full set-in sleeves upto the wrist with cuffs or sometimes without cuffs. Dark and light shades were common for Cholis. Fawn, brown, white, grey were more common. This garment was worn on Dhoru.

SALOKA was the local name given to the jacket. Saloka was a sleeveless, hip length garment and had front opening. It was slightly loose. The patch or bound pockets were at waist level. Some women preferred Saloka without pockets. It was made of Pattu or Patti woollen material and the colours used for jacket were dark in shades. Red, maroon, green were the common colours used. Sometimes blue and black material was also used. The garment was lined with the same coloured fabric.

DHORU or DHORI was a long woollen clothing like Saree. The borders were woven across the selvedge. The wool was carded with hands or carding brushes or carding bow to convert it into woollen yarns with the help of a Takli. After making the yarn on a Takli, the warp is prepared on the Pag warp. The weft, which was less twisted, was wound around a long reel, so as to form continuous loops which was transferred from the reel to the throw shuttle mounted on the throw shuttle pit frame loom. First a little portion was woven in plain field. The weaver then wove various coloured patterns by passing various woollen coloured threads through the cross of the weft. The other end was also woven similarly. Thus, portion of the Dhoru was ready. In the same way second portion was woven. Before stitching together from the centre, both the pieces were milled with hand and feet. Biargi, the Tibetan wool was used for this purpose. The length of Dhoru was 4 to  $4\frac{1}{2}$  meters and width 1.10 to 1.25 meter.

The beautiful woven pattern was called Khamru. The main local designs in vogue were :

GYATONGOR TAUKA or a Hectagon shape with eight sides

PALPAY - multicoloured squares

YUNG RANG - four 'T' letters in a square

KHOCHAP TAPRU with heads upwards, multicoloured angles in one direction with parallel sides to one another

CHHOSTIEN - a Buddhist Pagoda type

SWASTIKA

Dhoru was of three types. The best and the most costly Dhoru was called TAPRA-SE-DHORU. The lower than that was ARANG-SE-DHORU and the most common was PHATTA-ORANG. All the three types of Dhoru generally had background in dark grey, black or white with beautiful geometrical patterns in various attractive colours. Dhoru was 3.75 to 4.25 meters in length. It was drapped in such a way that 3 to 4 pleats were put at the back. The remaining part of the Dhoru was passed under the right arm, over the chest at armpit level in the front taken to the back through left underarm and then brought to the right shoulder. The ends of Dhoru were pinned across the chest with copper or brass pins. The pleats at the back were so arranged that the geometrical designs in glowing colours falls on the top of the upper pleat.

### Lower Garment

SUTHAN TIKOT was a kind of Pyjama and had geometrical woven design. It was a bifurcated garment. Special care was taken for weaving the fabric for Suthan Tikot. Beautiful geometrical designs were woven for Pauncha in bright striking colour on white or black background. The width of the design varied from 8 to 10 cms. The rest of the portion was either white plain or of some other colour (Fig 39).

### Wrapper

CHHANALI was the local name given to the shawl which was wrapped around the shoulders and its two ends fastened together near the bust in the centre by means of a silver hook called DIGRA. This Channali had beautiful woven geometrical design on one side of the Palla, in attractive colours. The rest of the portion was in white or in some colour, the length of regular Channali was 1.40 meter and if to be worn <sup>double</sup> it measured 2.75 meters.

### Head Dress

TOPU - The woollen cap was common among both men and women of Kinnaur. In local language it was called THEPANG. Outside Kinnaur it was known as Kinnauri or Bushasri cap. On special occasions like festivals or fairs, women of Kinnaur tucked flowers and coloured feathers in the cap, which made

the cap attractive and charming. The velvet band of the cap was usually green, blue, red or crimson. Ornaments were sometimes hung on the cap (Plate 23).

#### Waist Band

GACHHANG was a waist band. It was also called Gachi. The length of the Gachhang was 6 to 10 meters and width 50 cms. The fabric used was either cotton or woollen of scarlet or some other dark colour. It was wrapped around the waist and abdomen several times.

#### Jewellery

Kinnauri ladies were very fond of ornaments. The Kinnauri art of jewellery descended to the present within its own age-old art heritage, quite unaffected by the alien Indo-Persian influence. However, minor Tibetan influence in the form of some motifs was more profound (

CHANDRAMALANG was a neck ornament. This necklace was made of silver.

KHUNTHI was a garland of sky blue and pink coloured beads.

CHANDIAR was a silver neck ornament worn below the Khunthi.

KHAON was another neck ornament worn below the Chandiar. It was either made of silver or gold.

SHATUNGMA was the longest neck ornament. It had very heavy and long chains upto the knees. It was made in silver.

ZUTTI : A hair pendent made of thin silver leaves, beads and precious stones. It decorated the plait at the back.

KHUL KANTHALE - It was made in silver and worn in the ear.

SEDU-SHANKLI - It was an ear ornament with very small chain hanging to it. It was made of silver. The weight of the ornament depends upon the wearer.

TAKPAN : An oval shaped silver ornament for the ear. It was hooked by a chain.

DHAGLO : It was a solid silver bangle with both the ends open and worn on the arms.

JAMUCH : These were pins made of chain to hold the Dohru at the chest level. They were made in brass or silver.

DIRGA : It was a broach to hold the Chhanti a Pattu shawl at the chest.

LAKASA : It was a finger ring.

POLRIES : A flat silver ring worn on the toes.

LAUNG was a gold small disc worn in the nose.

### Footwear

Kinnauri ladies wore locally made shoes. These were known by different names ZOOMBAS, PICHAYA. The upper part of the shoes and the inner layer of the sole was made of Pattu, and the lower portion was of leather. Shoes were made in different designs. Different local designs were embroidered with coloured wool. Grass shoes were also common in Kinnaur. They were called BALZANU, PONA or PULLAN. Plain leather shoes were also in vogue. All shoes had flat heels.

### Hair Style

Ladies parted their hair from the centre and braided plait at the back. Some ladies interlaced the hair into small plaits on two sides above the ears and then joined in one plait at the back.

### Costumes of Lahaul & Spiti

Lahaul is situated in the North West of India beyond the great Himalaya. Spiti in the east is separated from Lahaul by high mountain rib running from North, the main Himalayan range. The Rohtang Pass is closed due to snow falls and the valley cut off from outside world. The winter months are like imprisonment for Lahaulis and they do their best to enjoy through social gathering. The tedious long winters broken by

wool spinning around the fire by both men and women. Looms are found in most of the homes and both the men and women do weaving. The woollen fabric which they prepare was mostly used for their domestic consumption and there was little for sale or export. Due to cold climate the dress of the people was all woollen.

### Costumes of Men

The costumes of men of Lahaul & Spiti consisted of several garments. Kaddar was the common garment for men and women with slight variation. The different garments worn by the men were Chhubha Kaddar, Choga, Coat, Kameez, Sudran (Suthan), Chhir and Loi.

### Upper Garments

The upper garments worn by the men from Lahaul & Spiti were Chhubha Kaddar, Choga, Coat, Kameez, Basket.

CHHUBHA KADDAR was a top most upper garment, also known as KATAR. This was a loose garment reaching little above the ankle (Fig 40). It had a bodice with attached skirt at the waist. Skirt was made of Panels, thus there was enough flare at the hemline. It had front opening till waist. The neckline was round or finished with Chinese collar. A side pocket at hip level was attached between the side seams. It had full set-in sleeves. The material used for Kaddar was Pattu or



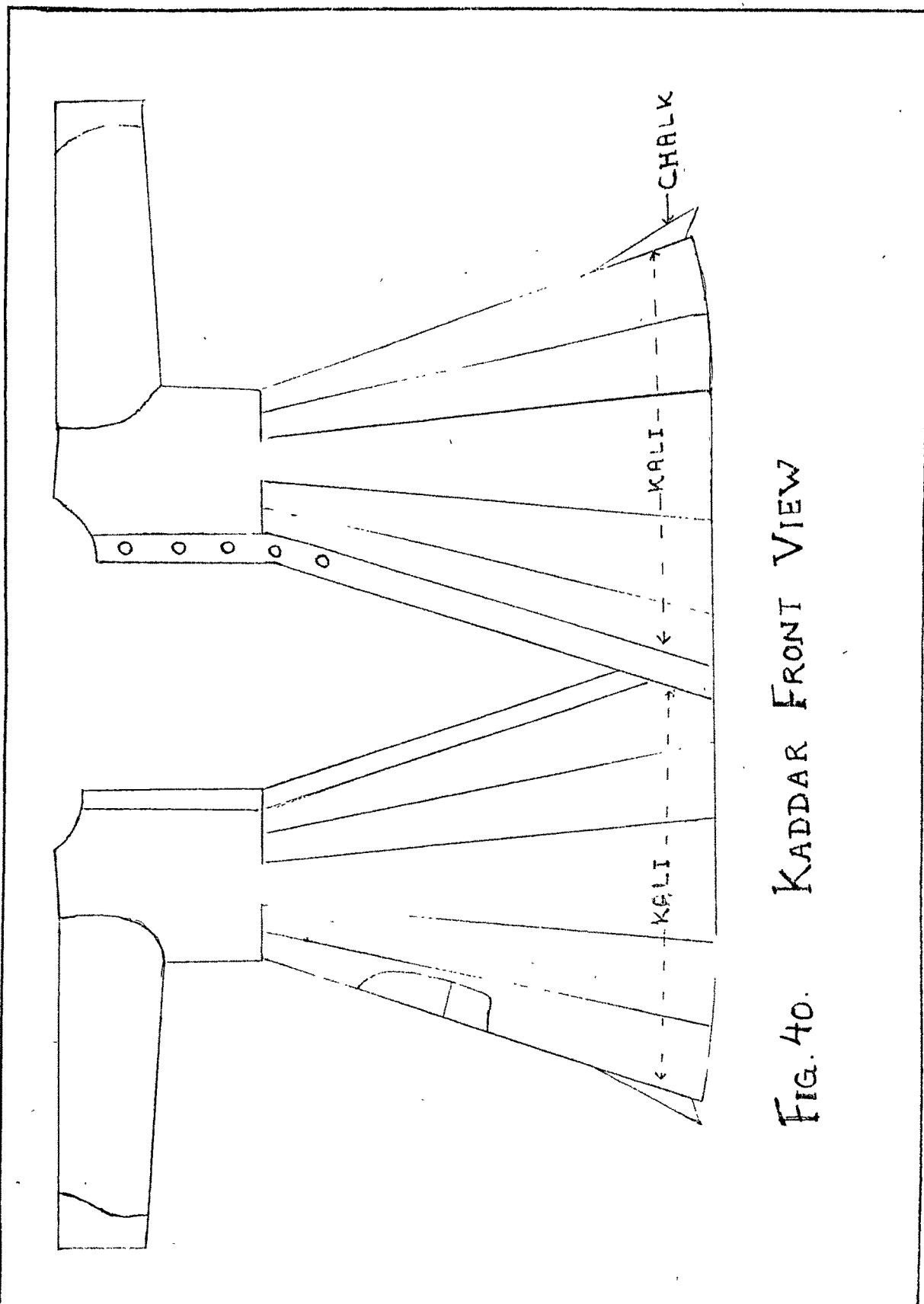


FIG. 40. KADDAR FRONT VIEW

other woollen material. Dark colours were liked more. Brown and maroon were commonly used (Fig 41).

CHOGA was another loose lined woollen garment. It was of calf length or slightly more. It had front opening and close round or 'V' neck line with overlapping band in the front. The flare was added in the garment from the shoulder. Some people preferred opening on the left side in the front. Chinese collar was also common. It had set-in full sleeves without cuffs and two side pockets at hip level inbetween the side seams. Woollen material was used. The colour commonly used were maroon and brown (Fig 43, 44).

COAT was worn by the men of Lahaul. This was knee or calf length garment, loose having long sleeves. The opening was in the centre front buttoned till waist. Neck was finished with shawl collar. The coat was lined with cotton lining material. It had two bound or patch pockets on either side in front at hip level and one pocket inside the coat at chest level on the left side. Coat was made of woollen material. The colours commonly used for coat were brown, dark blue, black and Fawn. The coat was locally stitched.

KAMEEZ was the local name for shirt. It was loose and above knee length, with full sleeves and had cuffs. Other constructional features were same as shirt worn in other part of Himachal Pradesh. Some men preferred Chinese collar. It was made of woollen material called Pattu. There was no

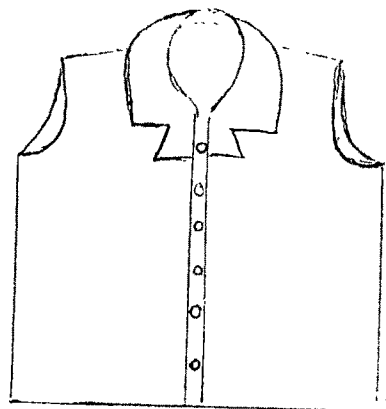


FIG 42. BASKET

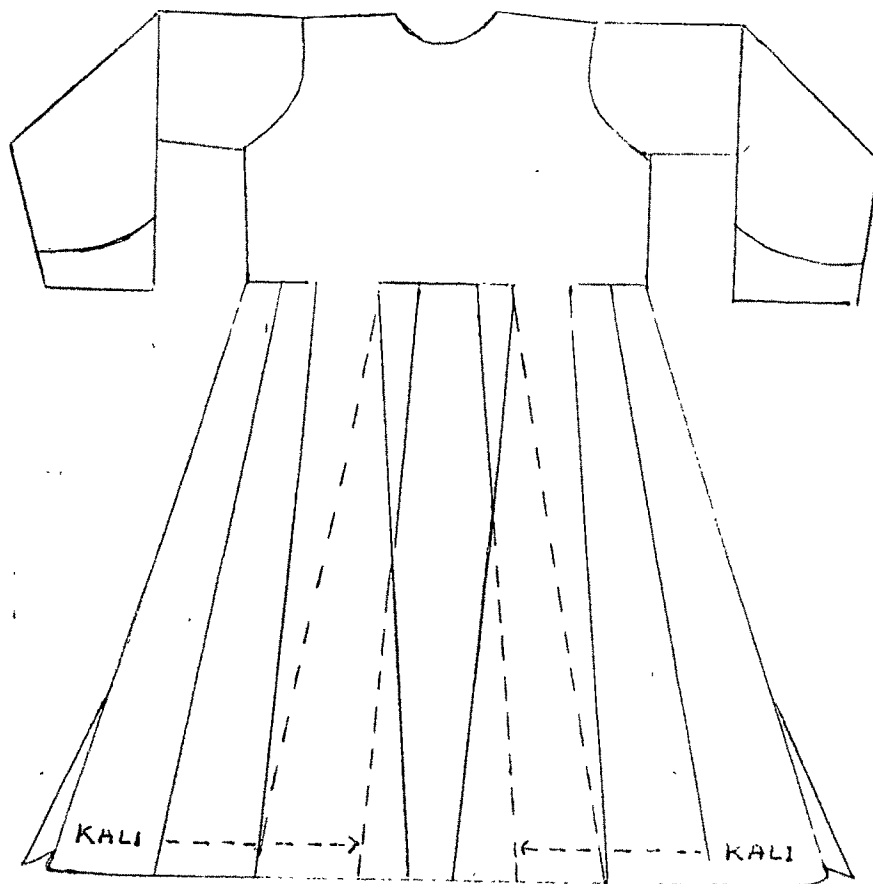


FIG 41. KADDAR  
BACK WITH KALI.

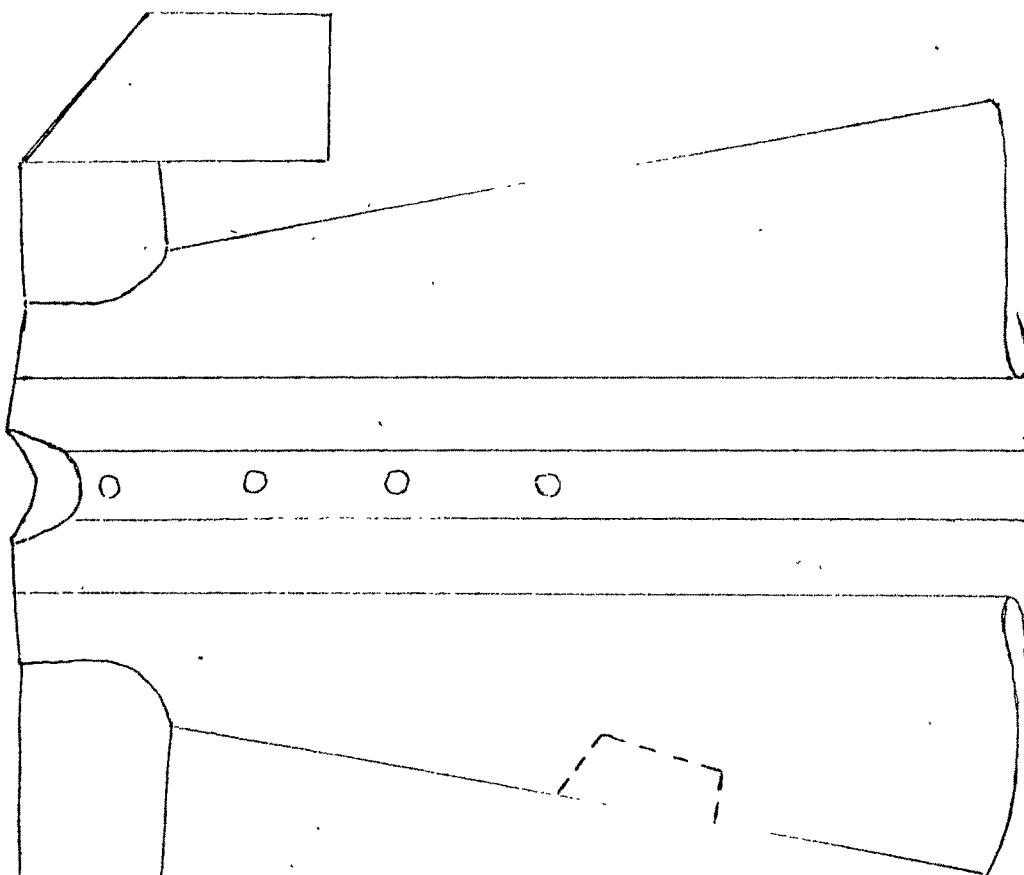


FIG. 43.

CHOGA FRONT VIEW

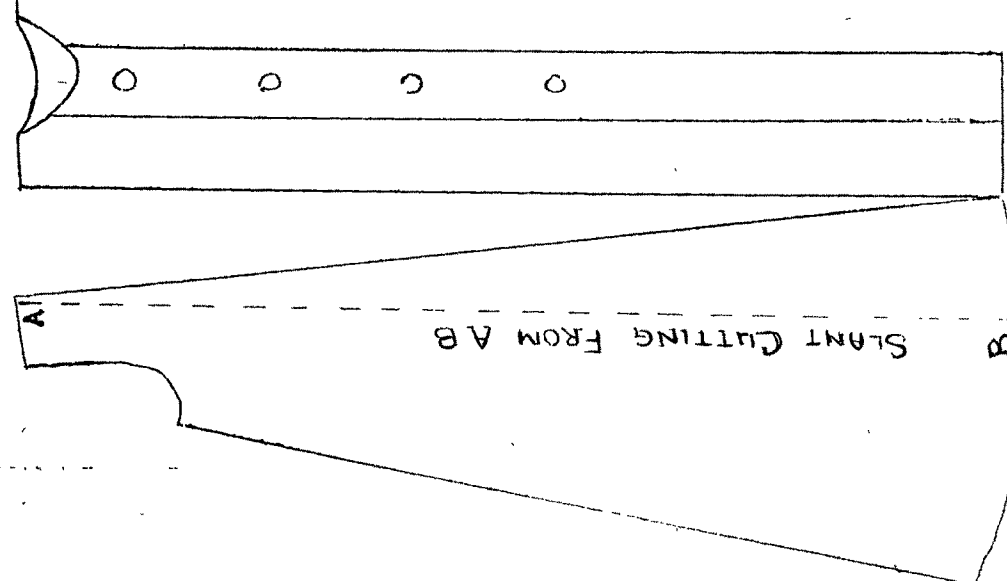


FIG. 44.

CHOGA SIDE VIEW

particular choice of colour. Kameez was worn under Choga, Kaddar and coat.

BASKET was a short upper garment worn over the Kaddar, and was made of woollen fabric. Basket was a local name given to the waist coat. It was medium loose hip length garment usually sleeveless with front opening and round neck line. Some Baskets had two bound pockets on either side in front. It was a lined garment and fastened with buttons. It had slits on the sides. The materials used were woollen. Dark colours were more preferred than light colours.

#### Lower Garments

SUDHARAN was a Pyjama. It was tied at waist with string and reached upto ankle. There was an attachment of trapezium shaped fabric from crotch to waist (Fig 15 ). The material used was of woollen.

#### Wrappers

LOI was a woollen Chaddar, measured 3.25 to 3.50 meters in length and 1.25 meter in width. One end of the Loi was draped at the left shoulder and another taken to right from the back, pulled under the arm and taken on the chest. The end was taken and thrown on the left shoulder.

### Head Dress

KINNAURI cap was worn by the men of Lahaul & Spiti to protect the head from cold. This was called BUSHAURI cap. Another type of cap worn by these men was like Ladakhis cap called as TEVI. The difference was that it had four flaps instead of two. The two flaps were attached on the sides of the cap, one each at front and back (Plate 24). It was quilted or made of Pattu fabric. Round caps were also worn which were made of fur.

### Waist Band

CHHIR was a woollen waist band measuring 6 to 7 meters in length and 28 to 30 cms in width. The material used was silk or woollen tied around the waist and abdomen like a broad band.

### Jewellery

Men of Lahaul & Spiti used very few ornaments mainly made of silver.

KANTHI - This ornament was made of beads, corals and turquoise. These were threaded in the black string and worn by men.

TAWEEZ - This was another neck ornament made in silver and was worn to keep the evil eyes away. Taweez was a square or cylindrical shaped, 2 to 3 cms long piece with different engraved designs or plain. It was tied with a black string.

## Footwear

PULLA was the footwear worn by the men. Pulla was made of grass. First the grass was twisted into a thin rope and sole was woven. Later the top part was knitted either by the grass cords or woollen cords made from goat fibers. Leather shoes were also used which were also made locally. These were with flat heels. Some people preferred shoes of calf length.

## Hair Style

Lahaul & Spiti men kept their hair short. On festive occasions, some wore pig tails.

## Costumes of Women

### Upper Garments

The upper garments worn by the ladies from Lahaul & Spiti were Kaddar, Kurta, Dugpo, Basket.

KADDAR was the upper garment of Lahaul & Spiti women. This garment was like men of this place. It was calf length or lower. The bodice was loosely fitted from shoulder to waist length, attached to the skirt. The flare was added in the skirt from the waist down to the hemline. The cut of the garment was special. The two panels in the front and at the back were cut with the bodice. The number of other panels attached depended

upon the flare required in the garment. It had front opening upto the hemline and neckline finished with V, round or Chinese collar. It had two pockets in the scum of the side seam at hip level and the side seams were left open 30 to 35 cms below upto hemline called chalk. Full set-in sleeves, slightly tapering towards the wrist were attached. The Kaddar was always decorated by attaching Kinari, coloured band or ribbon on the neck, front opening, sleeves, around the opening of the pockets, on the two side slits and bottom flare. The Kaddar was made of woollen material. Some people wore Kaddar of velvet on special occasion. Maroon or red and brown shade Kaddar was preferred by majority. The other dark shade used were bottle green and navy blue (Plate 25).

KURTA was worn under Kaddar. It was a loose garment of thigh or below thigh length. Kurta had front opening till the waist and fastened with buttons. It had narrow shirt collar or Chinese collar. The sleeves were with cuffs. Sometimes the two side seam at the bottom were given the curved shape like gents shirt. But some ladies wore Kurta with straight sides. The material used was woollen.

DUGPO was another upper garment of knee length. It was a lined garment, front open with 'V' neckline or Chinese collar. It had full set-in sleeves. Pockets were attached inbetween the two side seams. Sometimes this garment was without pockets. Woollen material was used. Thick cotton fabric was very rarely used.





PLATE 24.

LAHAUL & SPITI  
MEN IN CHOGA  
AND FOUR FLAPPED  
CAP

PLATE 25.

LADIES OF  
LAHAUL WEARING  
KADDAR.



BASKET was a short upper garment worn over the Kaddar. It was neither too tight nor too loose. The length was slightly below the waist and had no sleeves. The front was open with flat shawl collar. It was lined with matching lining material. Woollen material was used (Fig 42).

#### Lower Garments

SUDHRAN was a bifurcated lower garment also known as Suthan. It was like gents Sudhavan. The material used was woollen, locally woven.

#### Wrappers

CHANNALI or CHADAR was draped over the shoulder like shawl. It was 2.50 to 3.75 meters long and 1.25 meter wide. The two ends of the Channali were brought in the centre and hooked with broach. The long Channali was folded and draped over the shoulders and hooked in the centre. The material used for Channali was woollen specially made for this garment. Sometimes Channali had geometrical designs at the Pallav in different colours. The background colour was white or light ash colour. Black, brown and maroon colours were also used.

#### Head Dress

Different types of Caps were used by the ladies. Rolled cap of black woollen fabric was common. Round caps were also

used. For special occasions caps decorated with embroidery, Kinari or coloured ribbons were used.

DHATTU - It was a kind of scarf, a square piece of fabric either 60 x 60 cms or 75 x 75 cms. Cotton, silk or woollen material was used to make the Dhattu. Dhattu was used to cover the head and ears and then tied at the back of the neck. All colours were used by them.

YUBJUR or BERAN - This was the head dress of Spiti women who were married. It was a cobra shaped head dress. The fabric was cut in cobra shape and studded with numerous pieces of turquoise or corals. Small plaits called as Banu were attached to Yubjur.

#### Waist Band

CHHIR was the waist band either 5 to 6 meters long and 12 to 15 cms wide or 6 to 7 meters long, 70 to 75 cms wide of Reshmi wool. Chhir was wrapped around the waist several times. The material used for Chhir was either cotton, wool or silk. Wool was most common. The woollen material called Bhura was used by majority of the men and women as waist band.

#### Jewellery

The ornaments used by women were made of gold, silver or other alloy. Ornaments were used for ceremonial occasions like marriage and social gatherings.

The ornaments used for head were called Kirkisti and Poshal.

KIRKISTI - It was a head ornament, saucer like in shape and tied on the back of the head with many small plaits called Banu.

POSHAL - This was another head ornament, a pair of round AMBER a fossil fixed in the middle of the forehead with small gold buttons of star design, tied with thread on both sides of the forehead. This was used by the Spiti women.

Balu, Bragar and Mungri were the ear ornaments of Lahaul & Spiti women.

BALU - were the ear rings worn by the ladies on the lobes of the ear. These were small balls or pipal leaves made of silver or gold with rings were attached on them.

The ornaments worn in the ears were Bragar, Mungri.

BRAGAR - This was another ornament like ear rings worn in the lobe of the ear. The ring had two round pearls and sometimes a piece of turquoise inbetween.

MUNGRI were ear rings made of coiled silver wire. Five to nine Mungris were worn in each of the upper lobe of the ear. The diameter was 3 to 4 cms. These were bunched and soldered on thin strip which was further attached with a chain and a hook. This was hooked with the hair.

BESAR - It was a big nose ring made of gold and it was supported with a small chain fitted in the hair on top of ear. This was worn on special occasion.

TILLI - It was a small star shaped nose ornament in gold, worn on both the sides.

PHULI - It was a disc of gold studded with precious or semi-precious stones. It was worn on the left side of the nose.

NYAGTHAG - It was a silver chain of bust length. Sometimes, the Nyagthag was studded with precious and semi-precious stones.

SRUNGWA JANTRAS - This was another commonly used neck ornament. Srungwa Jantras were kept in a small silver box or tied in a cloth. This was threaded on a chain and rested like a pendent. It was believed that this kept the evil eye away.

BERAG - It was a peculiar ornament wore around the neck. It hung at the back of the neck and also served as a protective flap over the braided hair. This was a felt piece studded with turquoise, coral and stone beads.

MUL-U - It was a pair of silver ornament hung from the braids down to either side of the face worn by a bride or after marriage (Plate 26).

BANG or CHURI - These were bangles worn by the women.





PLATE 26.

LADY WEARING  
MUL-U POSHAL



PLATE 27.

LOIYA  
OF  
SIRMAUR

### Footwear

PULA - The straw shoes were worn by the women. A thick yarnlike was made from barley or wheat stalks, dyed in various shades and woven into required shapes. Leather shoes were also worn by some people. Before wearing the shoes they covered their feet with woollen material, a straight piece stitched on one side and used as socks.

### Hair Style

Most of the ladies parted their hair from the centre. Small plaits were made on both sides of the head, these small plaits were called BENU. These Benus were taken to the back to make one plait. Some ladies made only two plaits at the back.

### Costumes of Sirmaur

Sirmaur was the south most district of Himachal Pradesh and its border touches the State of Uttar Pradesh and Haryana in the east and south respectively. Solan and Simla districts of Himachal Pradesh lie in its north-west and north-east. The highest peak in Chaurdhar remain snow clad throughout the year.

### Costumes of Men

#### Upper Garments

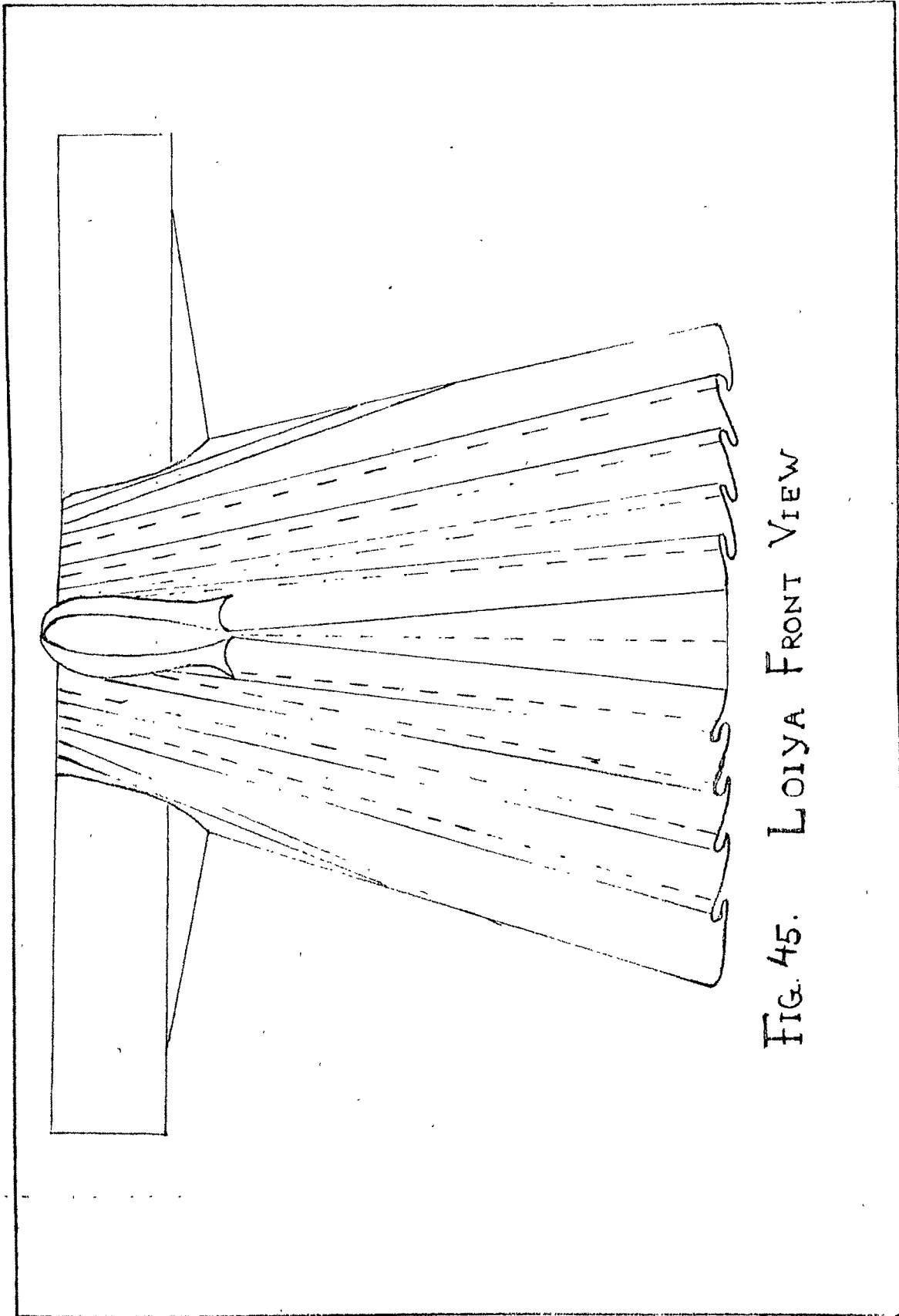
The upper garments worn by men of Sirmaur were Coat,

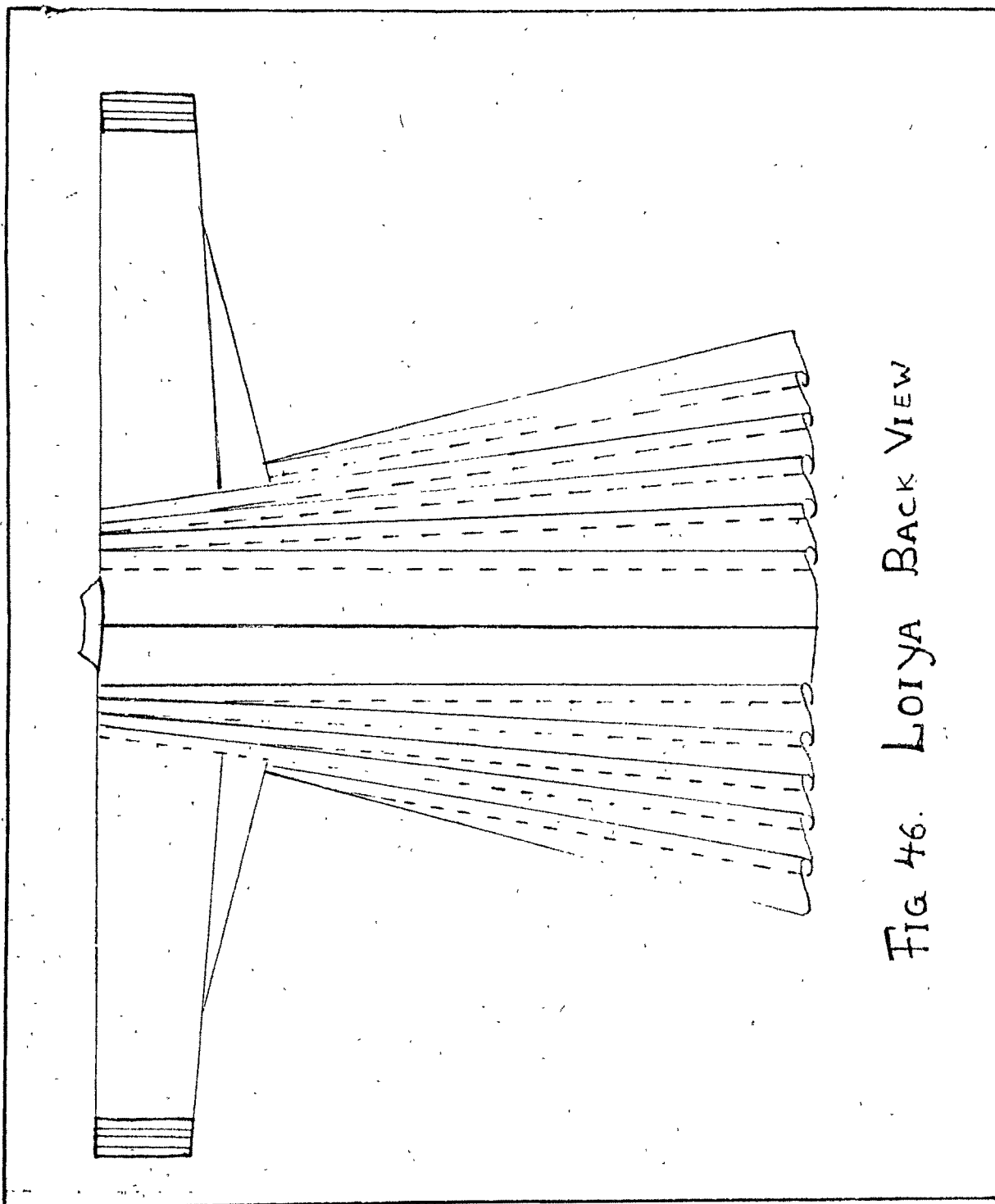
Loiya, Jhogtua, Bandi, Jacket.

COAT - It was a popular lined garment worn in winter. It was of hip length with full sleeves. It had front opening with shawl collar. Coat had two bound pockets on either side at waist level and one on the left at chest level. Woollen material was used for coat. The coat was made in any colour.

LOIYA was a main woollen upper garment of men from Sirmaur. It was loosely fitted knee length or below knee length garment secured at waist by waist band. This garment had typical cut and constructional details. The garment was designed with the equal number of knife pleats in the front and back. The number of pleats vary in the garment from 20 to 28. The number of pleats spread in the back were from shoulder to side seams and in the front shoulder to neckline (Fig 45, 46). It had a centre back seam from neck to hemline. A special shaped flap was attached with the neckline this formed the part of front and back (Fig 47). This flap formed the Pocket attached to the left and right of the front at below chest level. The pockets were stitched with the front as shown with the dotted line (Fig 47). The middle portion of the flap left unstitched. The opening was in the front with shawl collar. It had plain full sleeves slightly tapering towards the wrist. A triangular shaped long gusset was attached to the sleeves for freedom of movement (Fig 46). The material used was either Pattu or Patti, locally made of dull light brown, grey, Phawn colour or unbleached wool fabric.







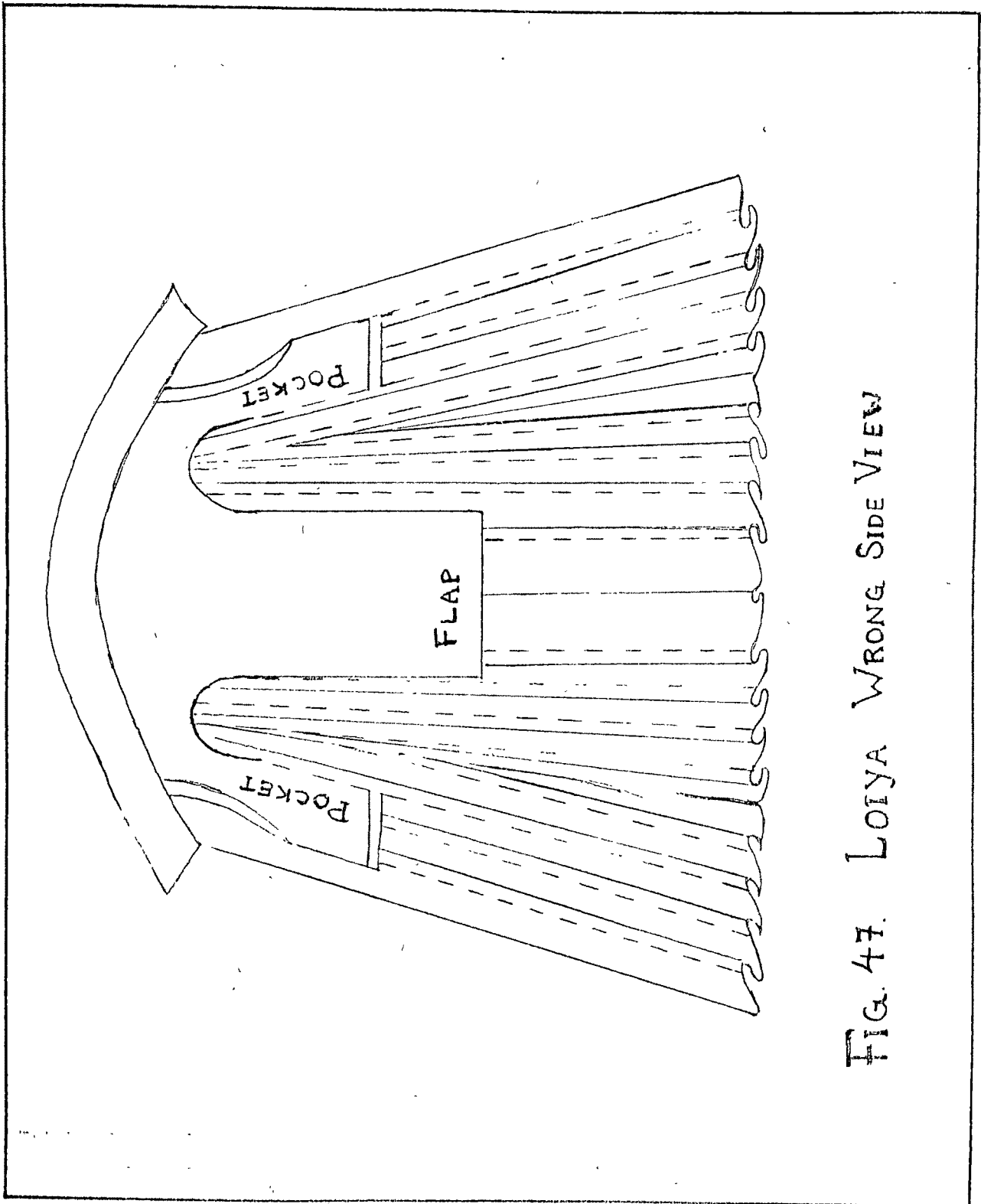


FIG. 47. LOIYA WRONG SIDE VIEW

It was reported that as and when the Loiya showed tear and wear signs it was patched with a small piece of fabric called Takes and finally in the end a time came when the entire Loiya was nothing else but full of Takes (Plate 27, 28).

JHOGTUA was similar to gents shirt. It was a loose garment of thigh length or more, had front opening upto half the way of the length of Jhogtua. The neckline was finished with shirt collar. It had full set-in sleeves with cuffs, a patch pocket was either placed on the left or right at chest level. Some people liked to have pocket on the right side between the side seams. The fabric used for Jhogtua was mainly Khaddar and poplin. The colours used were cream, grey, brown, blue and green. Checked and striped fabrics were also used. It was similar to shirt as worn in Kashmir.

BANDI was the local name given to the vest, worn under the shirt which was cut on bias. The length of the garment was 10 to 15 cms below the waist. Bandi was without sleeves and had round or V neckline. It was made of cotton fabric. A patch pocket at the waist level was attached to keep money and other valuables.

JACKET was a sleeveless garment. It had front opening and round, V neckline or Chinese collar. It was made with or without lining. Woollen Jacket was always lined with cotton lining material. Patch pockets were made at waist level on the right and left side in front. It was made of cotton fabric

mainly Khaddar, Zeen (thick twill weave fabric). In winters, woollen Jacket was preferred. The colours used were dark brown, cream, dark navy blue and black.

### Lower Garments

Suthan and Lungi were worn by men of Sirmaur as lower garment.

**SUTHAN** - It was the local name for Pyjama. It was medium loose from waist to knee or sometimes, slightly tight from knee to ankle. Suthan was made from cotton fabric. White cream and light brown were the preferred colours. Some people used striped material for Suthan. Tight Pyjama was also worn by the men of Sirmaur. It was similar to Chooridar Pyjama and was called Chooridar Suthan.

**LUNGI** was also used by the Sirmauri men. It was tied around the waist and knotted at the centre front at waist level. The other edge of the Lungi reached till ankle. The material used was cotton or linen in plain colours. Some people preferred checked Lungi. The length of Lungi varied from 2 to 2½ meters.

### Wrappers

No wrapper was used in the Sirmaur region.

### Head Dress

**EKORI TOPI** - Ekori Topi a cap was made of cotton or woollen

fabric. The lower portion of the cap was made of velvet fabric in maroon, green or blue colour.

#### Waist Band

GACHI was a waist band tied over Loiya. It was made of dark coloured cotton fabric, measuring 2 to  $2\frac{1}{2}$  meters in length and 90 cms in width. It was also known as Kamarbandh.

#### Jewellery

The use of ornaments was not common amongst the men of Sirmaur except the finger rings. Some people wore ear rings of gold or silver.

#### Footwear

The footwear used were leather shoes or slippers. These were locally made or got from Punjab. It was pointed at the toe and many times beautifully decorated.

#### Hair Style

Sirmauri men kept short hair.

## Costumes of Women

### Upper Garments

The ladies of Sirmaur wore Cholta, Kurta, Sadri.

CHOLTA was a straight loose garment of thigh length or more longer. It had full set-in sleeves with cuffs, pointed rolled collar and opening upto waist. The lower corners were often curved. Some ladies also had a pocket on the left side at bust level.

Cholta was made of cotton material, on special occasion good quality material, silk or artificial silk was used. Crepe, Shanghai, Boski were common (Fig 49).

KURTA was a loose garment of knee length or 5 to 10 cms above the knee length. Some women preferred to have front opening upto chest level. Round, V or U shaped necklines were common. Chinese or narrow pointed rolled collar was also in vogue. It had full or half sleeves. The full sleeves were with or without cuffs. Two vertical darts at waist level were made in back and front for the shape of the garment. The lower portion of the side seams were left open. It was made of plain and printed cotton fabric. On special occasions silk or good quality cotton fabric was used. Kurtas were decorated with silk thread embroidery or Tilla work.

SADRI was the waist coat worn by Sirmauri ladies, which was lined and was more loose at the lower end. The length of

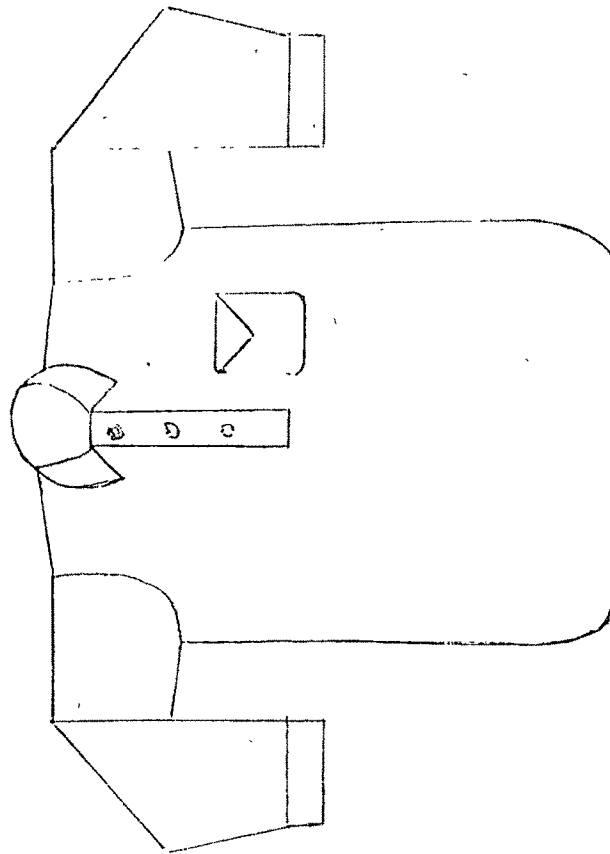


FIG. 49. CHOLTA

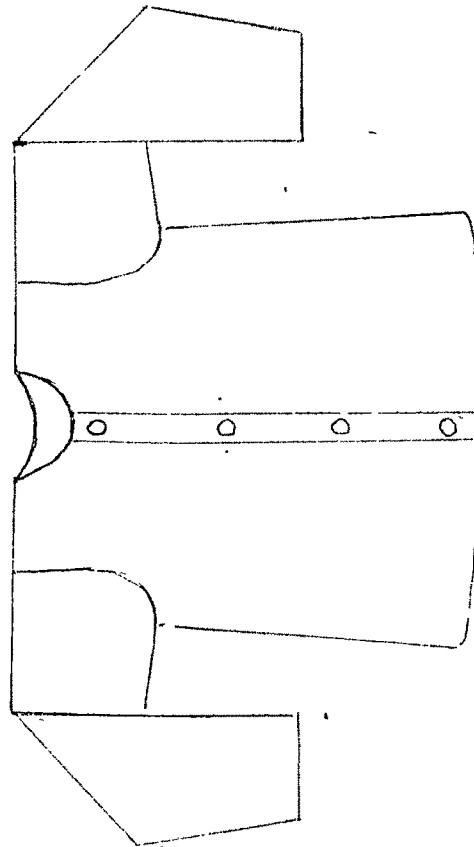


FIG. 48. SADRI



the Sadri was slightly above the hips. It was sleeveless or with full sleeves and without cuffs. The neckline was round or high or had Chinese collar. It was buttoned in the front and had two pockets in front at waist level on either side (Fig 48).

### Lower Garments

The lower garments worn by the ladies of Sirmaur were Suthan, Salwar, Ghagra, Lehanga.

SUTHAN was snugly fitted bifurcated garment and more fitted from knees to ankle. The length of Suthan was more than the actual length from waist to ankle and this was adjusted in horizontal folds. Some preferred to attach a triangular piece of fabric at crotch level for comfort. Suthan was mainly made of cotton such as Khaddar, poplin and long cloth in white colour, other colours were also preferred. On special occasion, crepe, Ladyminton were used for bright and lustrous look.

SALWAR was another lower garment worn by some ladies of Sirmaur. It was a loose garment from waist to ankle. The cut and shape of the garment was same as worn by the Punjabi ladies. The bottom width at ankle called Mohiri was 15 to 20 cms and the top width of the Salwar was 1.25 meter or more. This style of the garment gave vertical folds. The material used for Salwar was poplin, Khaddar and long cloth for daily wear, and on special wear like ceremonial occasions and social gatherings they used silk or artificial silk fabrics, Shanghai, Ladyminton,

crepe, bosky, Shanon, Garda in bright colours were preferred by the women. No particular colour was used.

GHAGRA was ankle length made with panels called as Kalis, gave more flare at the bottom. The top of the Ghagra was gathered and a waist band called Nefa was attached. The bottom brim was finished with Lawan a straight or bias band measuring 8 to 10 cms in width. This was attached from the right side and turned on the wrong side of the Ghagra.

LEHANGA was similar garment to Ghagra. Lehanga had a big straight piece and not the Kalis. The upper part was gathered or pleated and stitched in the same way as Ghagra. The material used were cotton for casual wear and satin, Shanghai for occasional wear.

#### Head Dress

DHATTU - A square piece of 90 x 90 cms was used. It was folded diagonally and the diagonal fold was kept on the forehead and tied at the back of the head. Dhattu was of cotton fabric usually in maroon, brown and blue colours.

DUPATTA - It was a head cover. The size was  $2\frac{1}{4}$  to  $2\frac{1}{2}$  meters in length and 1 to 1.15 meter in width. It was of veil or muslin in matching colour to the top or bottom garment. It was wrapped in such a way that it covered the head and fell on the shoulders covering the front and the back portion. On

special occasions, silken and shiffon Dupattas were used. Any bright shade was used. It was further decorated with Gota, Kinari and Sitara work. Old ladies wore sober colours.

#### Waist Band

GACHI was the waist band tied around the waist. It was made of cotton fabric length  $2\frac{1}{2}$  meters and with narrow width

#### Jewellery

TIKKA - This was a head ornament made of gold. It was hung on the forehead and fastened with a hook at the back of the head.

NATH - It was an important ornament worn at the time of marriage in the nose. It was made of gold in any design attached with a chain or string which had a hook at the end the chain. This was hooked on the left side above the ear or wound around the ear to support the nose ring in position.

LAUNG - This was a circular disc-like made of gold. Sometimes studded with precious stones and worn in the ears.

BULAK - This was worn only by some ladies on the middle portion of the nose. This was a gold ornament made in different designs. It hanged over the upper lip.

LORKEY - This was an ear ornament made of gold or silver, worn in the earlobe.

GAIRO - This was a neck ornament made of silver. Pattis (leaves) in square rectangular or in any other shape were made and joined together. Towards both the ends triangular pieces were attached which were then connected with a chain.

HANSLI - It was a heavy neck ornament in gold or silver in variety of designs.

TAWEEZ - This was a common ornament among men and women, and was made of silver. Taweez of women was more ornamented than men.

KAREY - This was a silver ornament worn on the arms.

ANGOO THI - The finger ring was made of gold or silver. Sometimes it was studded with precious stones.

#### Footwear

Desi Jutti were worn by the women of Sirmaur, Slippers were also worn. These were made of leather.

## Costumes of Kulu

### Costumes of Men

The men's dress of Kulu was simple. It consisted of Chollu Kurta, Shirt, Suthan, Basket (Jacket) and Cap. Coat was also common.

#### Upper Garments

The men's upper garment of Kulu consisted of Chollu, Kurta, Shirt, Jarsi, Basket, Coat.

CHOLLU was the main traditional garment worn by Kulu men. It was loose and very flared garment from the armhole to downwards upto hem line. It had front opening till chest and round neckline. Chollu had long set-in sleeves (Plate 29).

Chollu had a special constructional features. It had 28 Kalis of which 12 Kalis were on the right side at armhole level, 6 Kalis in the front and 6 at the back. The same number of Kalis and in same order were on the left side. Two Kalis were attached at the back one from each shoulder upto the hem line and in the same order in the front, or it was cut slant from shoulder hem line (Fig 50). The length of the garment was upto calf or slightly above the calf. This attire was of fine woollen fabric which was soft, white or light cream in colour (Fig 51).

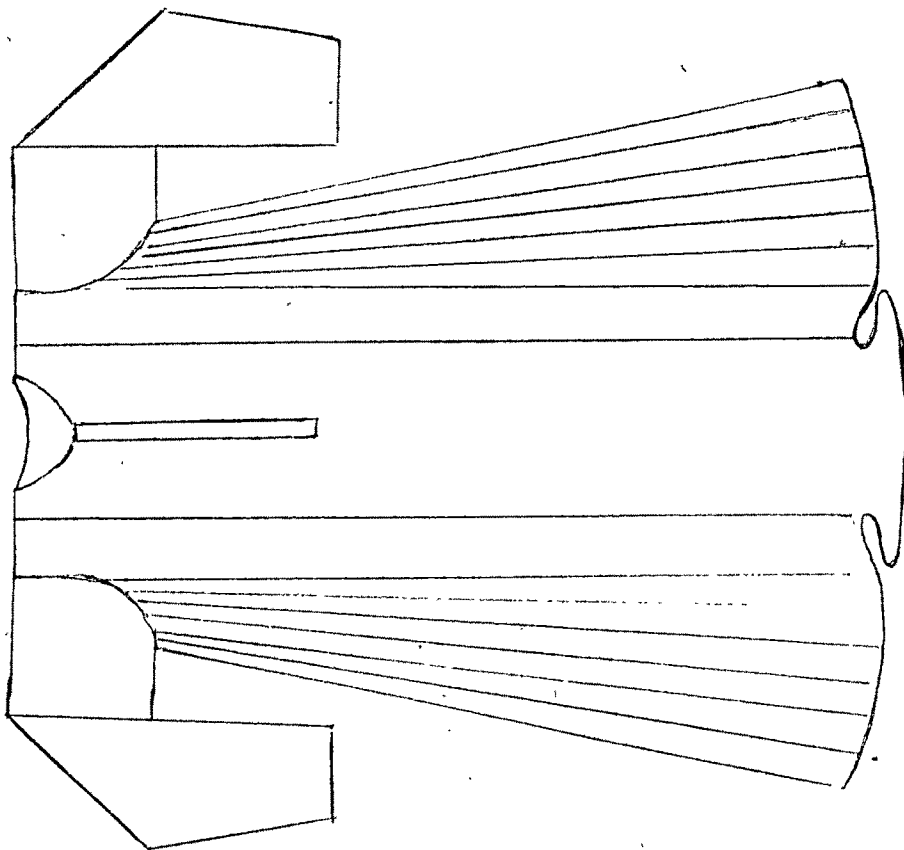


FIG 51. CHOLLU

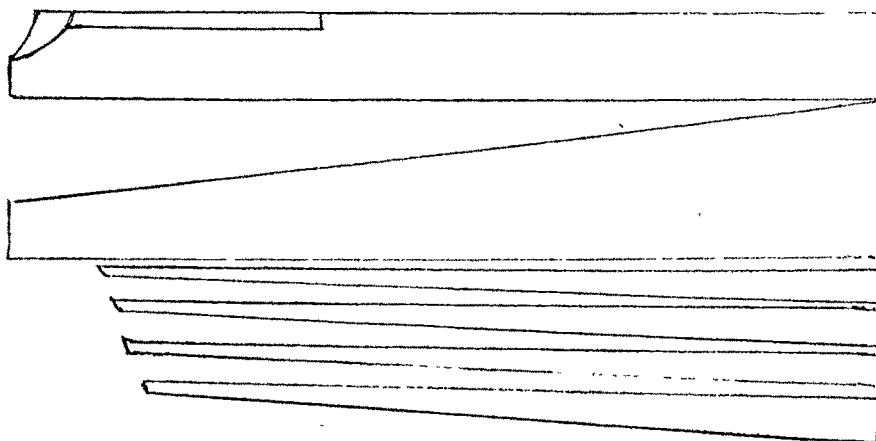


FIG 50.  
CHOLLU SIDE VIEW



PLATE 28.

MEN FROM  
SIRMAUR IN  
LOLYA, SUTHAN,  
GACHI AND CAP.

PLATE 29.

KULU MAN IN  
CHOLLU, GACHI,  
SUTHAN, ROLLED  
CAP AND LUNGI



KURTA was a loose garment worn by the men of Kulu. It was knee length or just above the knees. It had centre front opening upto waist level. The neckline was finished with Chinese collar or round neck. Kurta had plain full loose sleeves which tapered towards the wrist. It had two pockets on both the sides. The two side seams about 15 to 20 cms in length were left unstitched and finished with a fold.

SHIRT was also worn by the Kulu men. It was a loose thigh length garment of any colour. It had yoke at the back, front open, full sleeves with cuffs and shirt collar. It was made of cotton fabric.

JASSI was the local name for the vest. This was loose under garment, made of cotton fabric mainly in white but sometimes in light colours. It was cut on bias or on straight grain. The length was upto hip or slightly above the hip level. One patch pocket was attached on the right side. It was worn next to skin under shirt or Kurta.

BASKET - This was a waist coat worn by men over shirt or Kurta. It was hip length, sleeveless garment with round neckline or Chinese collar and buttoned in the front. On both side seams the garment had a slit towards end. It had two patch pockets in front, one on each side at waist level. The fabric used was woollen or thick cotton in dark dull colours.



COAT - It was made of Pattu fabric and was a common garment for winters. It had Chinese collar, full sleeves, front open and fastened with buttons. Centre back slit was common. It was a lined garment (Plate 30).

### Lower Garments

Lower garments worn by men of Kulu were Suthan, Pauncha, Langota.

SUTHAN - It was a cotton or woollen Pyjama worn by the men of Kulu. Chooridar Pyjama was usually worn on Chollu and on special occasions. Plain fabric in white or any colour was used for Suthan. Checked and striped materials were also in vogue.

PAUNCHA was a long cylindrical piece measuring from knee to ankle and additional length for the folds. The width was also as per the measurements of a person. When worn several horizontal folds called Chooris were formed. This gave the impression of Chooridar Pyjama and was used with Chollu.

LANGOTA was worn by the men of Kulu with Chollu specially in winter or during cold time of the day inside the home. It was a cotton fabric in any colour measuring 2 meters in length and 1.10 to 1.25 meter in width. The Langota was tied round the waist like a Lungi and reached upto ankle after draping.



### PLATE 30.

KULU MEN IN  
SHIRT, COAT,  
SUTHAN TIGHT,  
MODERATELY LOOSE,  
LOOSE AND KULU CAP.

### PLATE 31.

KULU LADY IN  
PATTU, KAMEEZ  
AND DHATTU.



### Wrapper

LUNGI - It was 2 to 2.50 meters long and 92 cms wide linen fabric either with design or in plain coloured. The fabric was folded lengthwise. One end of the folded piece was kept at the right thigh then taken straight to the right side on shoulder back, under the left arm and brought to the front waist and tied at the waist with the waist band.

### Head Dress

KULU CAP was a round woollen cap and had woven geometrical designs in bright colours. Another type of cap was the ROLLED CAP called as Topa and made of woollen material in black colour. This was a long cylindrical cap. This cap was rolled outward over the ears. This was a special cap worn on special occasions with flowers and other decorative material.

TOPI of black colour with red, green and blue borders at the brim was also common.

SABA was worn by Kulu men mainly on religious ceremonies or festive occasions and was common among old people. The length was  $4\frac{1}{2}$  to 5 meters Muslin or voil was used. It was tied either by keeping the 'lar' at the back or without 'lar'. On festive occasions, coloured Saba was used.

### Waist Band

GACHI was a waist band measuring 2.50 to 4 meters in

length and less than a meter in width. Woollen or cotton material in dark colours was used. Gachi was tied around the waist several times and the other end tucked in.

### Jewellery

KUNDLU - These were small ear rings in gold or silver.

CHAIN - A neck ornament in gold or silver worn by some men of Kulu.

TAWEEZ - This was a square piece of silver with some religious verses engraved on it. It was worn with black thread or metal chain in gold or silver.

ANGOOCHI - This was a finger ring made of gold or silver and sometimes studded with precious and semi-precious stones.

### Footwear

PUNI - The grass shoes called Puni were common footwear of Kulu men. Baggra grass or rice stems were used to make the sole of the Puni but the top portion was made of coloured goat wool. Shoes made of leather were also used by men.

RUCHCHE were a kind of socks used in winter season. These were circular knitted bands of desired length. After wearing, these circular bands took the shape of the foot.

### Hair Style

Kulu men kept short hair by cutting them when they grew.

### Costumes of Women

#### Upper Garments

The upper garments worn by the ladies of Kulu were Kurta, Kameez, Pattu and Jhaggi.

KURTA was loose and reached below thigh length. It had round neckline or had pointed rolled collar with front opening upto chest. Kurtas were shaped by two sets of vertical darts in the front and back. It had full sleeves with cuffs. The shape was similar as Punjabi Kameez.

KAMEEZ was another upper garment. It was thigh length, loose garment and similar as the shirt of men. For daily wear plain or printed cotton fabric was used. Floral design, striped and checks were common. For special wear, silk, Shanghai, crepe, boskey, China silk, Daryai silk were used. Cotswool was preferred for winter wear. Bright colours liked by most of the women.

PATTU was a main garment of Kulu lady worn with Kameez or Kurta. It was a kind of big shawl wrapped around the body in a typical way.

The home spun yarn from the wool of the flocks and imported yarn called ruffles were used to weave Pattu cloth. Pattu were generally worn in plain colours, checks and in different geometrical designs. Small checks were known as Mahin Chitru. Simple plain Pattu was called SADA, right and

reverse Pattu designs were called ULTA SULTA. The black colour Pattu was called DHAMKURU. Pattu with comb-like pattern was known as KANGHU. The check Pattern was locally called Lungi Dhari and appeared in different colours. White, red and white black were the common combination worn by majority of the people. The yellow-green, white-red on a background which was natural brown or black was also liked. The Pattu adds to its value by the width of the design on borders, varying in sizes from 5 to 8 cms or more. The border patterns in a combination of Dharis were known as MOTHRA BHUSHARI DHARI. These were very popular.

The mode of wearing of Pattu or blanket resembled to some extent with the Sari worn in the Plains of India. It was wrapped in way that covered the entire body from shoulder to ankle. Pattu was worn throughout the year. In winter it was worn with more than one Kurta or shirt at a time. In summer people wore cotton Pattu. The mode of draping of Pattu was same in both cases. One end of the Pattu was kept on the left shoulder at the back. The other end passed under the shoulder, back and under the right arm then brought to the front. The upper edge of the Pattu was kept loose in the front at armpit line. The edge corner of the Pattu was brought to the right shoulder after passing under the left arm. The two end corner of the Pattu were brought in the front passing over the shoulders and pinned above the bosom at armpit or slightly above with .....

two pins called 'Bhimbri'. Both the pins were attached with a silver chains (Plate 31). Women wore good quality Pattu with design on lower border and sometimes on the Fallo which comes at the top. The cost of Pattu depended on the design, number colour used in the design and quality of the wool. The size varied from 3 to 4 meters in length. Pattu covered the body from shoulder to ankle. At waist Pattu was tied with Kamarbandh called Gachi. The material used for Pattu was woollen and the background colour was black, grey or maroon. Green and blue were used very rarely.

JHAGGI - It was a woollen loose garment of knee length with full sleeves. It had front opening and the neckline was finished with Chinese collar or shirt collar. This was not a lined garment. This garment was worn with Suthan. The Jhaggi was tied around the waist with a piece of fabric known as Gachi.

#### Lower Garments

The lower garments consisted of Paunchu, Suthan.

PAUNCHU was a lower garment giving the impression of Chooridar Pyjama. In the real sense, it was a long cylindrical garment worn from knee to ankle, similar to men. White or coloured woollen fabric was used.

SUTHAN was Chooridar made of white or coloured cotton fabric. In constructional detail it was same as Kulu male.

### Wrappers

SHAWL was used as wrapper by the ladies of Kulu. Plain shawl in any colour was used for ordinary wear. On formal occasion good quality shawl with geometrical pattern in different colours was used. The shawls were made of wool. The length varied from 2 to 2.25 meters and width 1 meter. The shawls were draped in severe cold season.

### Head Dress

DHATTU was the head dress of Kulu women. This was also known as THIPU. Dhattu was a square piece of cotton fabric usually scarlet, white or black in colour and size was 65 x 65 or 61 x 61 cms. Another fabric used was Lohan made of wool fibre. This square piece was folded diagonally and tied around the head confining the hair and tied with a knot at the back of the neck (Plate 31).

### Waist Band

GACHI was the waist band used by Kulu ladies. Three to four meters of cotton fabric was wrapped around the waist like men. On special occasions silk or bright colour Gachi was used.



## Jewellery

KHUNDU were the bunch of ear rings worn in the upper portion of the ear. These were 8 to 12 small rings made of silver (Plate 32).

BALU was a big silver or gold ring worn in the ear lobe.

PHULI was a gold or silver disc worn in the nose. Unmarried girls wore this ornament on one side of the nose. At the time of marriage Phuli was worn on the other side of the nose (Plate 32).

KHUNDI was another nose ornament worn in the middle portion of the nose. It was made of gold or silver and hung upto the lips. Many traditional designs were found in Khundi.

KANTHI was a neck ornament worn by the Kulu women. Number of coins were attached to the string. This was made of silver.

CHANDAR HAR was a neck ornament in silver. Several layers of chains were attached to the flat pieces of silver called Patti (leaf) in any shape. The number and size of leaves varied. Odd number leaves were used like 3, 5, 7, 9, 11. The middle one falls in the centre front (Plate 32).

NECKLACE of turquoise, coral and amber were also worn with silver pendant.

BELL shaped necklace was worn by the women of Kulu. It was made of silver and was not very long.



PLATE 32.

KULU LADY WEARING  
KHUNDU, BALU,  
PHULL AND CHANDAR HAR

KANGROO was a hand ornament of silver worn on the wrist. It had engraved designs.

MANDRI was another wrist ornament in silver worn by the women of Kulu. These were broad bangles closed with pins. Many designs were found on these bangles.

ANGOOTHIS were finger rings made in silver or gold and studded with stones.

TORRE were silver anklets. This ornament was worn only on special occasions.

#### Footwear

Grass chappals and Juttis were quite common. Bajgra grass and rice stems were used together for making the Juttis or chappals called PUNI. The sole of these grass Juttis was made with Bajgra grass mixed with rice stem converted into thin ropes and woven into the shape of the sole. The top portion of the PUNI was made of coloured goat wool. Leather shoes called Juttis were worn by the ladies. Chappals made of leather were also in vogue.

#### Hair Style

Kulu women were fond of keeping long hair. The hair style was simple. They were parting the hair from the centre or slightly on the left side. They made two plaits at the back on

two side near the ear or one plait in the centre of the back. Some ladies made two plaits on both sides over the ears and joined with the plaits or plait at the back. These plaits were sometimes lengthened with a hank of wool or cotton. Old ladies made Joorā by coiling the plaits at the back of the head.

### Costumes of Kotkhai

#### Costumes of Men

##### Upper Garments

The upper garment worn by men of Kotkhai were Chhupta, Chuba, Shirt, Sadri, Coat.

CHHUPTA was the top upper garment of Kotkhai men. It was a loose garment of knee or slightly below knee length. It was a little flared garment, flare started from waist to the hem line. It had a front opening with V neck or had Chinese or flat collar. Full set-in sleeves, without cuffs were common. It had pockets on one or both sides in the scum of the side seam. The material used was woollen Pattu similar to tweed. Mainly dark colours were preferred (Fig 53, 54).

CHUBA was a loose upper garment, the length varied between knees and calf. Front was double breasted. The neckline was round or had Chinese collar. The sleeves were full without cuffs. Side pockets were attached inbetween the side seams at

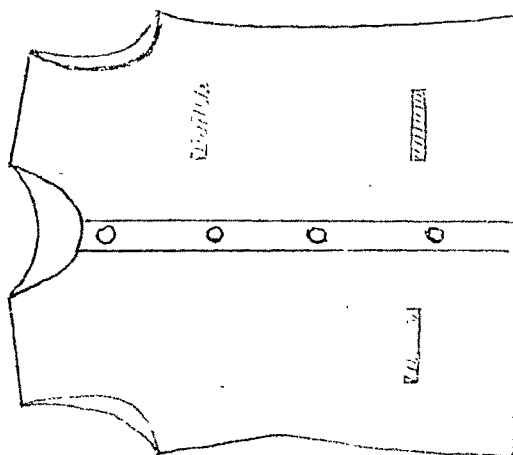


FIG. 52.  
MEN'S SADRI

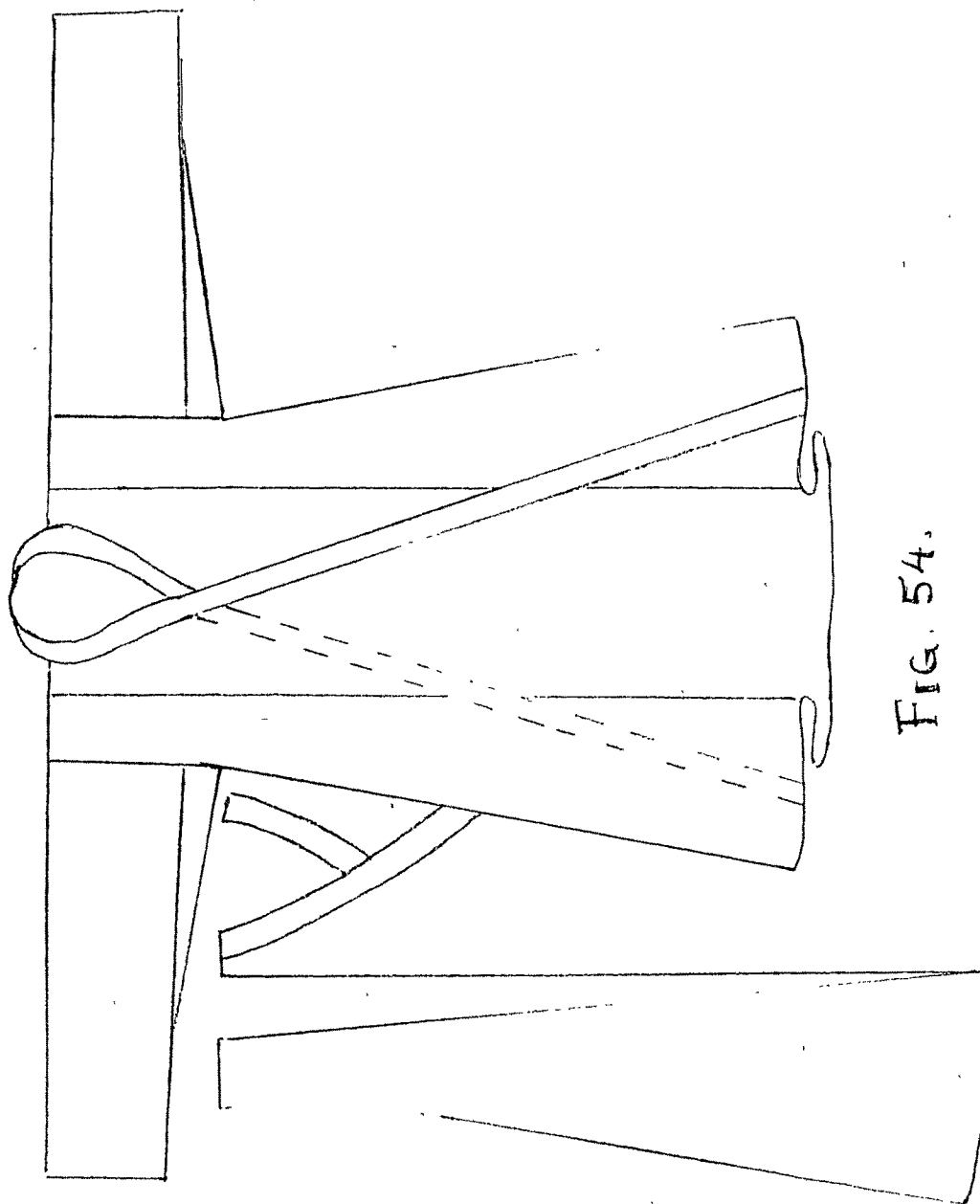


FIG. 54.

CHHUPTA

FIG. 53.  
SIDE VIEW

hip level. The material used was Pattu (tweed) a woollen fabric. Colours used were dark brown, dark maroon, Fawn, grey and dirty white.

Shirt was worn under Chhupta or Chuba. It was a loose garment, long upto thighs and had full sleeves with cuff. It had a shirt collar and a yoke at the back. The shirt was made of cotton material in any colour. Checked and striped materials were also used. More than one shirt was worn at a time in winter.

SADRI was a upper garment and was a local name for waist coat. It was loose upto hip length, lined with linning material of same colour. It was sleeveless, had front opening in the centre. It had 4 bound pockets one on each side at waist level in the front. It was worn on Chhupta or shirt (Fig 52).

The material used was woollen. Any coloured fabric that was easily available was selected for Sadri.

Coat - It was worn by the men of Kotkhai. It was a loose garment and the length was upto hip length, lined with cotton lining material. It had full sleeves with front opening and fastened with buttons in the centre. The neckline was either finished with coat collar or Chinese collar. It had two bound pockets on each side in the front. The coat had a slit at the back. The material used was Pattu of any colour.

### Lower Garments

SUTHAN was the lower bifurcated garment worn by the men of Kotkhai. It was medium loose from knee to ankle and loose from waist to knee. It was held at waist by means of string passed through Nepha. Materials used were Pattu, thin woollen material, Surge, flannel, long cloth and Khaddar. Plain colour or striped material was also common.

### Wrappers

CHADDRU and Blanket was a kind of wrapper, which was folded and kept on the left shoulder and so hanged in the front and back. The size of the blanket and Chaddru were  $2\frac{1}{2}$  meters in length and 42 inches in width.

### Head Dress

Round Cap was worn by Kothhai men. It was black woollen cap.

### Waist Band

GACHI was a waist band of cotton material measuring 3 to  $3\frac{1}{2}$  meters in length and 75 to 85 cms in width. It was wrapped around the waist over Chhupta or Chuba.

### Jewellery

Ear rings called Nanti was worn by some people. It was

either of gold or silver.

Finger rings were worn. They were made of gold or silver and sometimes studded with stones.

### Footwear

PULLAS were footwear worn by the men of Kotkhai. The sole of the Pulla was made of Bhang fibre. Goat hair called SHELI, Marino wool fibre in multicolours were also used for making the upper part of the sleepers or shoes. The addition of these two fibres made the shoes attractive. Some people wore leather shoes called as Juttis.

### Hair Style

Men of Kotkhai kept short hair.

### Costumes of Women

#### Upper Garments

The upper garments worn by women were several. Reshtha, Chhupta, Kameez, Saluka (Sadari) were used.

Reshtha was also called Rechta. It was a long gown touching the ankles. It had loosely fitted bodice upto waist. This was attached with a long skirt by means of gathers or fine knife pleats. It had full sleeves with decorative or



plain cuffs. The sleeves were set in the normal armhole. The opening of the Reshta was in the front upto waist, and had high neck. The fabrics used were woollen called Pattu, cotton in twill weave and thick in texture, surge, flannel. The colours used were dark in shade. Maroon colour was used more than green or blue colour (Fig 55).

CHHUPTA was another upper garment like men of Kotkhai. Dark colours were liked more.

KAMEEZ was an upper garment of the Kotkhai women. The length of the Kameez varied from knee to lower thigh. It was a loose simple garment without darts but with slight side curve at waist to give shape to the Kameez. The garment had full sleeves with or without cuffs. The cuffs were open on the two side upto the hem line. It had a front opening with round neck, Chinese collar or narrow shirt collar. Mainly dark colours were preferred. Maroon was liked by the majority. Blue and green colours were also used, and woven or mill made plain or printed cotton fabric was used for making the Kameez. On special occasions, festivals and fairs and on some ceremonies good Kameez was used.

SALUKA was the local name given to the waist coat and was also called Sadari. It was worn on the Reshta a top upper garment. The material used was either thick cotton or woollen. It was sleeveless and basically without lining but some times

it was lined with the cotton material of the same colour. The length of the garment was slightly below the waist. Generally, dark colours were preferred (Fig 56).

#### Lower Garment

CHLOORIDAR in local language was called Suthan and was worn by the women of Kotkhai. The Suthan was well fitted from knee to ankle and loose from waist to knee for comfortable movements. Cotton fabric mainly Khaddar or other mill made or hand made varieties were used for making Chooridar. It was cut on straight grains. The colours of the Suthan was any but bright colours.

#### Wrappers

CHADDARU and Blanket were used as wrappers. Blanket was made of wool and a meter in width. It was fastened in the front with broach. There was no particular choice of colour.

#### Head Dress

Dhattu was the head dress of the women of Kotkhai. It was a square piece of fabric measuring 61 x 61 cms or slightly bigger in size. It was a printed piece of fabric different than the women of other region of Himachal Pradesh where they used plain coloured fabric. It was tied around the head and knotted at the back.

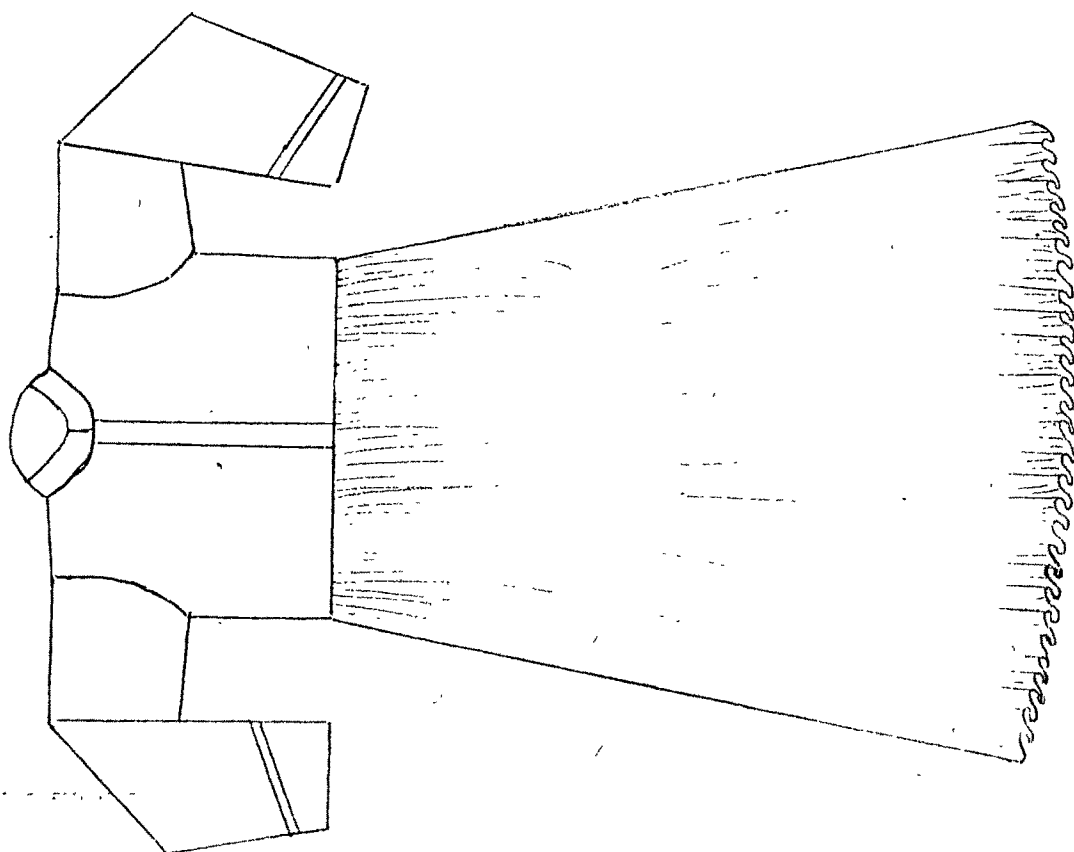


FIG. 55. RESHTA

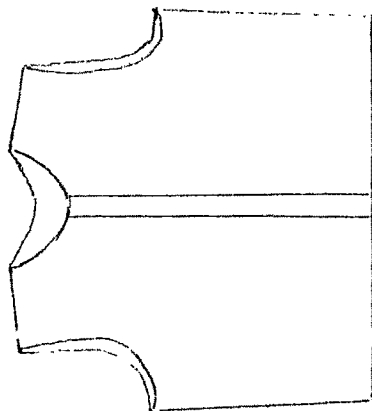


FIG. 56. SALUKA

### Waist Band

Gochi was waist band wrapped around the waist several times. It was a long piece of fabric with narrow width.

### Jewellery

The ornaments worn by the women of Kotkhai were several. These were Phers, Balis, Jhumka, Laung, Jemala and Ralu.

PHERS Four to six ear rings worn in each ear. These were small in size and made of silver or gold whereas BALIS were big ear rings. These were mostly of gold.

JHUMKAS - Some women of Kotkhai preferred to wear Jhumkas of gold or silver. The size and design depended on the wearer.

LAUNG was a gold nose ring. Another nose ornament was NATHNI worn in the nose at the time of marriage. These were made of gold in different designs and weights.

JO-MALA was a silver bead necklace heavy in weight.

### Footwear

Pullas made of grass were worn by the women of Kotkhai. Pahari leather Juttis were also common.

### Hair Style

The hair style of Kotkhai women was simple. They parted

## PUNJAB



the hair from the centre or side and made a plait at the back. Prandha or the woollen hank with tassels were plaited with the plait.

### Costumes of Punjab

The culture of Punjab prior to partition of 1947 was a mixture of strains. The western area of Punjab which was a part of India was Muslim dominated. Hindus and Muslims of this area dressed themselves in the same style. The art, culture and costume of this zone presented a sharp contrast to the north eastern areas of Punjab. Amritsar, Gurdaspur, Hoshiarpur had a distinctive culture of their own owing to the deep influence of the culture of hilly region of Kangra.

The Sikh grew up initially as a reaction to the inertia of the Hindus and to meet the challenges of the Muslim invaders. The Hindu and Sikh lived harmoniously and intermarriages among them were common. In some parts of it was a long recognised conversion that the eldest son in the Hindu family would adopt the Sikh tenets. This harmonious relationship lasted till the Britishers arrived on the scene.

The costume worn by Hindus and Sikhs were nearly same except with slight variations which distinguished both the communities. The dress of Sikh men was governed by the religion. They had five K's i.e. KESH (no cutting of hair), KANGHA (comb)

kept in the twisted hair on the head, KARA (iron bangle), KASHERA (underwear or lower garment, cut and stitched on bias material), KIRPAN (a small sword-like thing hung from the shoulder).

### Costumes of Men

#### Upper Garments

The upper garments worn were Kurta, Shirt, Phatoohi, Coat and Achkan.

COAT - The coats worn were of two types : the short coat, and long coat. They were used in winter.

SHORT COAT was a loose garment of hip length. It was open in the front, fastened with buttons, and had shawl or Chinese collar. The sleeves were full. The two bound pockets were on the two sides, left and right, at about hip level and the third one on the left side at chest level. Some people liked inner pocket on left side at chest level. It was a lined garment and had a small slit at the centre back in the lower portion or without slit. The material used was woollen, generally in the dark shades of brown, blue, green and black.

LONG COAT was loose garment of calf length, with full sleeves, shawl collar with front opening and buttoned upto waist. This was also a lined garment with similar coloured

fabric. The other details were same as for short coat.

ACHKAN was a ceremonial dress worn in Punjab on special occasion. It was a loose lined garment of knee length or slightly below the knees, with full sleeves. It had Chinese collar and opening in the centre front, buttoned from the neck to the waist. Flare was added from waist to downward. Side seams were left open on both the sides towards the hemline. Good quality woollen material was used for winters, thick cotton was used in summer or on some occasions and ceremonies and social gathering. The colours used were cream, dark and light brown, black and white. The later two were more common (Fig 57,58,59).

WAIST COATS worn were of two types: the quilted and plain called PHATOCHI in local language. For quilted Phatochi was quilting was done first then cut into shape and stitched. The fabric used was cotton in light or dark shades. Between the two layers of fabric a thin film of cotton fibres was placed and quilted. The designs quilted were small squares or parallelograms. The inner fabric used was inferior quality but of same colour. The Plain Phatochi was made of woollen or thick cotton material. It was hip length garment, medium loose with front opening. The neckline was round, 'V'. It was a sleeveless garment, but for winter people preferred full sleeved Phatochi. Bound pockets were made on both side in the front at waist level and one pocket on left side at chest level.



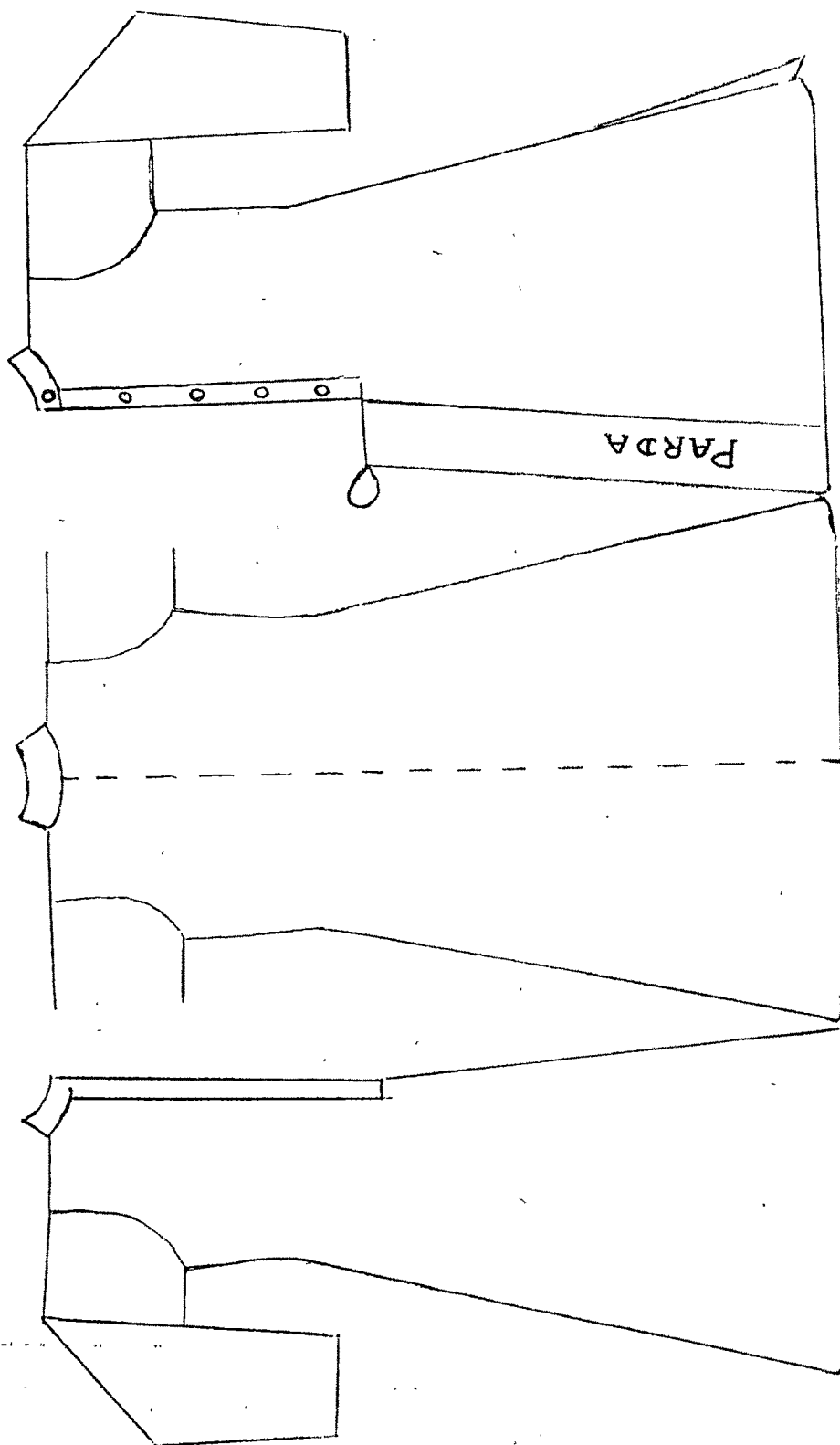


FIG. 59 FRONT

ACHKAN

FIG. 58. BACK

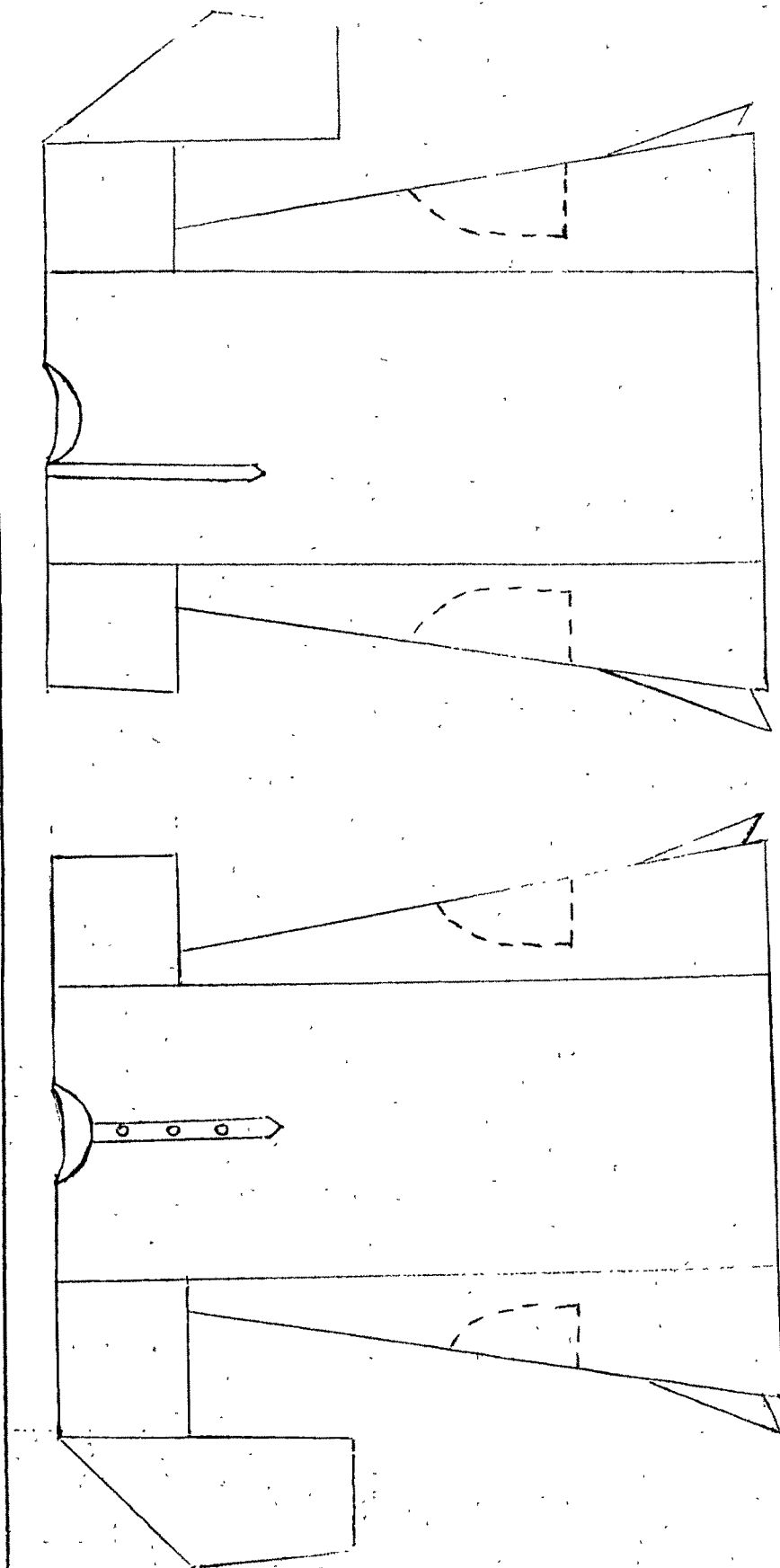
FIG. 57. FRONT

The chalks on the side seam were left open, that opening was 10 to 15 cms in length.

KURTAS used were of two types: Kalidar and Plain or Sada Kurta. This was a main garment and worn by majority.

KALIDAR KURTA was a loose garment of knee length or 2 to 5 cms above the knees. The central piece was a straight rectangular for front and back both, folded at the shoulder line, with was equal to shoulder to shoulder measurement plus 3 to 5 cms. Four one side slant panels called Kalis, two each for the front and back were attached to the rectangular pieces on either side from armhole line to the bottom edge of the central panels. The sleeves were full and cut widthwise, tapered down slightly towards wrist. Gusset was attached at the underarm to make the armscye loose and comfortable. It had a round neckline with front opening (Fig 60, 61). Some people preferred high neck Kurtas. The pocket bag was laid flat on the side seam of left and right and machined. The Kurta had side seam slit on either side. The fabrics used were Khaddar, poplin, voil, cambric, silk and bosky. White Kurtas were common.

SADA KURTA was knee or slightly above knee length, with full set-in sleeves. This garment was without Kalis, the other constructional details were same as for Kalidar Kurta. The materials and colour preferred were same as used for Kalidar Kurta, but it was not as popular as Kalidar Kurta among the masses in Punjab.



# KALIDAR KURTA

FIG. 61.

NECK SIDE OPEN

FIG. 60.

NECK CENTRE OPEN

SHIRT was another popular upper garment worn by masses in Punjab. Shirt was called KAMEEZ in Punjab. It was a loose garment, knee length and had half sleeves or full sleeves with cuffs. The front was open upto navel and ended in a knife pleat and had shirt collar. The shirt had patch pocket on the left side at chest level. The material used for daily wear was Khaddar, poplin and cambric. Checked and striped material were also used. Silk was used on special occasions by well-to-do families.

#### Lower Garments

The lower garments worn by the men of Punjab were Salwar, Suthan of different fittings.

Men of Punjab wore both bifurcated and non-bifurcated lower garments. Salwar and Suthan were the bifurcated garments and Tamba, Chaddar or Potta were the non-bifurcated.

SALWAR worn by men of Punjab was baggy and slightly gathered at ankle with vertical folds formed after wearing. The width of the Pauncha varied from 15 to 30 cms and from Pauncha the width goes on increasing on the inner side till it reached to the crotch (Fig 14). The fabric used for Salwar was white Khaddar, long cloth, poplin and other coloured cotton fabrics were also used.

SUTHAN was the local name for PYJAMA. They were of three types : light Pyjama, medium loose Pyjama and loose Pyjama,

known locally as CHOORIDAR PYJAMA, DARMIANI DHILLA PYJAMA and DHILLA PYJAMA respectively.

CHOORIDAR PYJAMA was worn by the people on special occasions. This was made on straight or on bias (Oreb) grains. The length depended on the number of Chooris desired by the wearer. It was loose from waist to knee and tight or well fitted from knee to ankle. A triangular piece of fabric called MIANY was attached at crotch level. This style helps in performing the bending and sitting activities comfortably. The fabric used was white Khaddar, long cloth, poplin. For winter surge or flannel fabrics were used, coloured material was rarely used (Fig 63).

MEDIUM FITTED PYJAMA was also worn by majority of the men. It was medium loose from waist to knee and knee to ankle with narrow Mohri (bottom) varied from 17 to 20 cms.

LOOSE PYJAMA was also worn by men of Punjab. This bifurcated garment was loose throughout the length. The Pauncha or the Mohri was 30 to 35 cms in width. The fabric used was Khaddar, long cloth and poplin and for winter surge, flannel fabrics were used.

TAMBA was a draped lower garment. Fabric measuring 2.25 to 2.75 meters in length and 1.15 to 1.25 meter in width was used. While draping the Tamba, the middle of one edge of Tamba was kept at the centre back waist point, then passed this edge

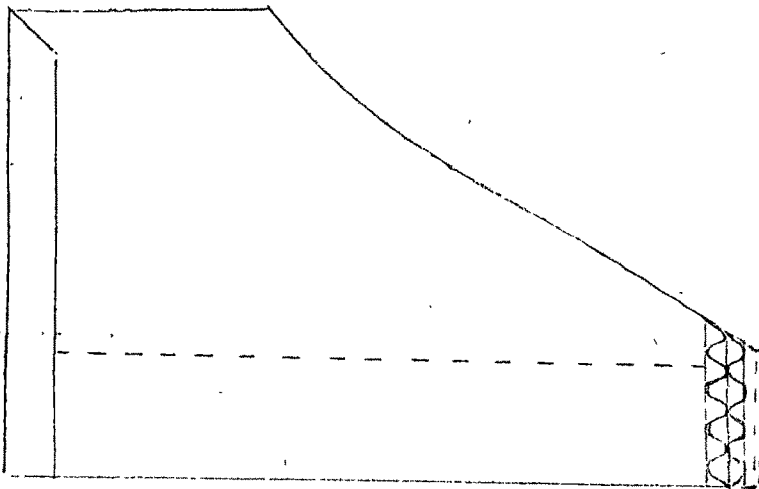


FIG. 62.  
SALWAR

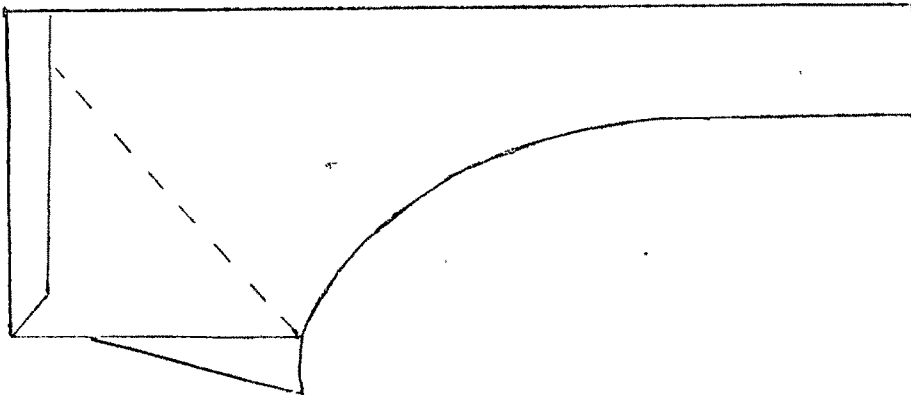


FIG. 63.  
CHOORIDAR

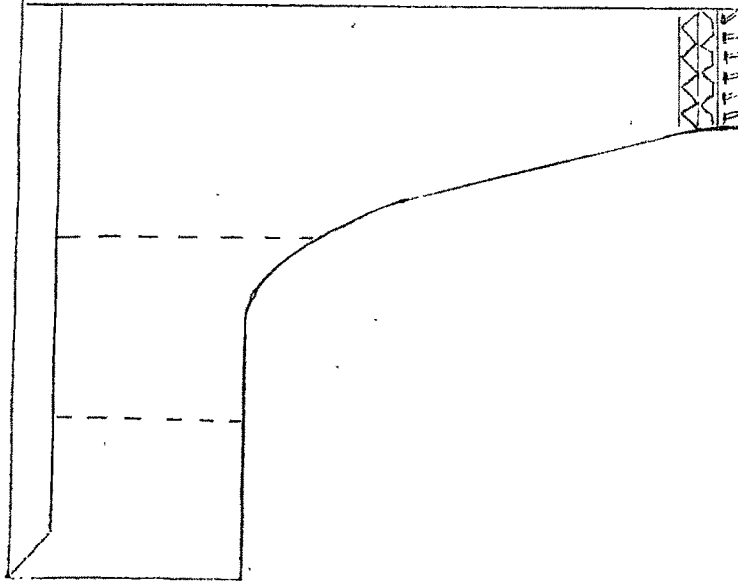


FIG. 64.  
SALWAR

round the waist and the two ends were then brought to the centre front allowing the other edge of the Tamba to hang down upto ankle or calf. After gathering the two ends at the centre of the waist, they were then turned round with a twist in opposite direction to make the upper edge to fit to the waist and then tucked in at the sides. Tamba was worn by all people. Red or maroon checks on white background or red and black checks on white background were mainly preferred by young men. Majority of the people wore dark blue and maroon Tamba. The most common fabrics used were linen, Khaddar and poplin. On religious or festive occasions Ladyminton, crepe or silk were used (Plate 33).

KACHHA and KASHERA were used as undergarment by Hindu and Sikh respectively. Both were of about thigh length. Kachha was cut on straight grain and Kashera on bias. The materials used were long cloth and Khaddar. Striped material was also popular.

#### Wrappers

Blanket, Khes, Shawl and Chooridar Chaddar were used as wrappers. BLANKET and KHES were used by majority of the men. It was wrapped around the body and covering the head in winter. The way the blanket or Khes was draped was called Dukkhal Marna in local language.

SHAWL or CHADDER was worn across the shoulders. These wrappers were mainly used by the people of Amritsar area.

Wearing of shawl was a status symbol of rich people. It was thrown over the left shoulder and passed under the right shoulder and again brought to the left shoulder.

#### Head Dress

Head dress was an important piece of man's costume in Punjab. Two types of head dresses were worn by Hindus and Sikhs. They were Pagri and cap. The Pagri was the main head dress of Sikh community and it was also worn by Hindus. The cap was only worn by Hindus and not by Sikhs. Pag and Safa were the local names in Punjab for Pagri. The other head dresses tied were PARNA, DASTAR and PATKA.

PAG was a popular head dress among Sikhs and Hindus. Majority of Sikhs and Hindus tied Pag of fabric measuring 5 to 6 meters in length. Some people tied Pag of 8 to 10 meters in length and usually had nine folds on each side of the head. Sikhs tied double Pagri, a small Pagri known as PARNA, DASTAR or PATKA. This was tied first and over it the Pag was tied. A small triangle of the inner Pag was visible at the forehead.

Different styles of Pag were worn by the people of Punjab. The most prevalent were LAREWALI, GOL PAG, TURLE WALI, PATIALA SHAHI, KULLAHWALI. There was difference in the method of tying these Pagris.

LAREWALI PAG was worn by young and old and by both the



communities: Hindus and Sikhs in Punjab. In this style, the Pag fabric was first folded into a band or coiled and then tied around the head covering the centre head part slightly upwards leaving the LAR near the ear or at the centre back of the neck and wrapped the Pag from left to right side. Small Lar was kept by the people of Amritsar area, and long Lar by Jallandhar, Hoshiarpur and Patiala side people (Plate 33).

PATIALA SHAHI PAG was tied in a neat and special way. It covered the ears and head medially upward and made at this point a sharp acute angle. It gave raised pointed look to the Pagri. The length of the fabric used for this Pag was  $5\frac{1}{2}$  to 7 meters (Plate 33).

GOL PAG was mainly worn by Namdhari Sikhs. The Pag was tied in such a way that it gave the effect of round cap. The Pag fabric was 5 meters in length and 42 to 45 cms in width. The Pag was folded in a band and wrapped around the forehead several time after covering the centre of the head first. The material used was white mulmul or voil (Plate 33).

KULLAH DAR SAFA - This style was prevalent among Hindus and the Sikhs. First the conical cap was worn and the Safa was wrapped over the conical skull cap called KULLAH. A folded piece of fabric with one end flapping down the back neck and the end was tied round the head. Fan-like shape was made by the second working end and tucked on the right side of the head.



PLATE 33. PUNJABI MEN WEARING FROM RIGHT  
1,2,3 GOL PAG, 4- PATIALA SHAHI PAG, 5- PATKA  
7. LAREWALI PAG, AND CHECK TAMBA.



PLATE 34.

NILABANA OF NIHANG

The materials used for Pag or Safa were plain white mulmul, veil, Rubia, Khaddar, Tasser silk. Young and middle aged people used coloured head dress and elderly people preferred white head dress. The most liked colours were orange (Lasori) and light purple (Kasni). Yellow was used on Basant Panchmi.

### Jewellery

Very few ornaments were worn by the men of Punjab.

BALI was worn by Hindus in the ears. It was either made of gold or silver.

ANGOOTHS (finger rings) were worn by most of the people.

CHAIN was worn in the neck.

KARA made of iron was worn by Sikh men on the right hand as a religious significance.

### Footwear

Men of Punjab wore Desi Jutti. These pointed Juttis were made of soft leather called Narika, the Juttis were known as Narika Juttis. These Juttis were worn by all classes of people for casual wear. On festivals, people wore Juttis which made noise. GURGABI were plain or pointed shoes with Tila work. KASURI JUTTIS were also worn on special occasions.

### Hair Style

Hindus kept short hair, and many kept slightly long beards.

Sikh kept long hair, they combed then tied on the centre of the head into Joora, a small wooden comb was fixed to the Joora. They did not cut their hair.

### Costumes of Nihang

Dress speaks a lot about all individual even before one speaks. Many times dress is the indicator of religion or sect. So is the Nihang a fighting class among the Sikhs of Punjab can easily be identified from their special type of dress. The dress of Nihang ladies was similar to the dress of Punjabi Sikh lady.

### Upper Garments

Nihang wore Nilabana or Choga and Jhaggi as upper garments.

The upper garments worn by the Nihang men was called NILABANA or CHOGA, was a loose garment of calf length or some preferred 3 to 5 cms above the calf. It had full loose sleeves without cuffs. The neckline was round or had Chinese collar, had centre front opening. This garment had bodice and skirt. The bodice and the skirt were cut separately (Plate 34). To make the dress more durable the bodice was cut double. The skirt part of the Nilabana consisted of 8 to 12 Kalis. The number of Kalis varied according to flare required in the (Plate 35) garment, the number of Kalis attached to the skirt made the

lower part of the garment flared. Cotton, Khaddar, poplin and mercerised cotton were used for Nilabana. For special occasions like Hola Mohalla, silk or art silk Choga or Nilabana was worn and decorated with embroidery. The colour used for Nilabana was blue of particular shade. Some Nihang men liked to wear saffron or white Nilabana (Fig 65,66,67)

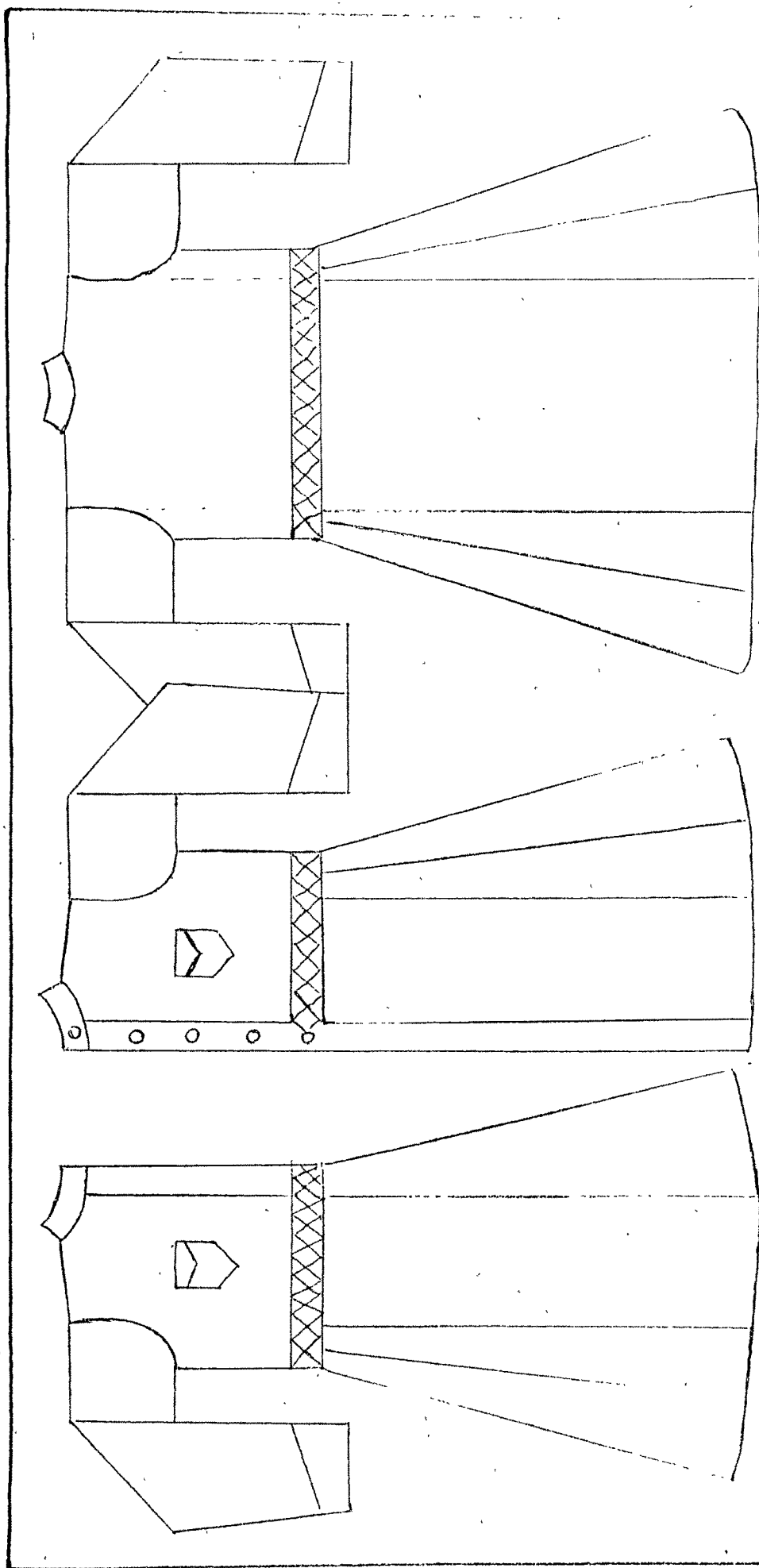
JHAGGI a sleeveless lined garment was worn under the Nilabana in winter. It was a kind of vest coat, the length was upto hip or about 7 to 10 cms below waist line with slightly deep round neckline. It was made of thick cotton in white or cream shade. Cream or dark shades were used in woollen fabric. It was cut on bias (oreb) or on straight grain.

#### Lower Garments

KASHERA the lower garment was loose, of thigh length or knee length. It was a bifurcated garment and was tied at waist with a string. Thigh length KasherA was cut on bias. White Khaddar, long cloth and poplin were the main fabrics used. The knee length KasherA was also white but baggy and gathered and was narrow towards the lower end.

#### Head Dress

Long fabric of about 20 to 24 meters or more was used by Nihang for Turban or Pag. This was tied in a special manner which gave added height of about 20 to 30 cms over the head.



# NILABANA

FIG. 65. FRONT

FIG. 66. FRONT

FIG. 67. BACK

Blue or redish orange colour in Khaddar or voil was used. One or two iron rings were worn over the Pag called as Chakras. Some Nihang wore metal peashaped bead chain instead of rings. Sometimes, 5 to 7 cms wide yellow fabric called Patti was wound around the Pag. Iron Kalangi was fixed in the front of the Pag (Plate 35).

Each Nihang, invariably wore comb (Kangha), Kirpan (sword), Kara (iron ring for wrist), kept uncut hair (Kesh) and beard.

#### Waist Band

A yellow coloured waist band called KAMAR KASA was worn over the Choga or Nilabana. It was wrapped around the waist and tied with a knot in front and the two ends were left loose and flapped down. The length of the material varied from 3 to 5½ meters. The other colours used were saffron, white and blue (Plate 35).

#### Footwear

The footwear used by Nihang was Dosi Jutti called Gurgabi. It was pointed and made of leather. Jutti was in black colour and with flat heel. On special occasion ombroidered Juttis were worn.

#### Hair Style

They kept their hair long and made one plait at the top of the head and coiled the plait into Joora and then Pag was tied.





PLATE 35.

NIHANG  
WEARING  
KAMAR KASH,  
PAG WITH CHAKKRA  
AND KALANGI



PLATE 36.

KALIDAR KURTI FROM PUNJAB



### Costumes of Namdhari Sikhs

The upper garment called Choga, the style and cut of this Choga was similar as of Nihangs Nilabana except that it was made of white cotton, silk or art silk fabric.

The lower garment was also similar as of Nihangs.

### Head Dress

The head dress of Namdharis were different than the Jat Sikh and Nihangs. They tied their Pag in such a way that it gave the impression of round cap. It was known as GOL PAG.

Desi Jutti called Gurgabi was used by Namdharis.

### Costumes of Women

Variety of dresses were worn by the ladies of Punjab. The common combinations were Ghagra and Kurti, Ghagra and Kameez, Salwar and Kameez, Sari and blouse was also in vogue but more among Hindu ladies.

### Upper Garments

The upper garments used by Punjabi ladies were Kurti, Kameez, Blouse and Sweaters.

KURTI was worn with Ghagra and Lehanga. It was of two types known as KALIAN WALI and SADI KURTI.

KALIAN WALI KURTI was a hip length garment with slight variation in length. It usually had a front opening upto bust line. Neckline was simple round, V, square or it was decorated with Scalops and trimmings. Deep neckline Kurtas did not have any opening. Kalis were attached on the either side of the central panels of front and back from the armhole down upto the lower edge of Kurti. The sleeves were attached to the straight armhole. Gusset was attached to the part of the Kalis and sleeve. This was a square piece of 10 x 10 or 12 x 12 cms in size. The length of the sleeve was half, three-fourth or full. Full sleeves were sometimes finished with cuffs. Majority of the ladies preferred full sleeve Kurti. The material used for Kurti was Khaddar, poplin, cambric and other varieties of cotton fabrics. Silk, Daryai silk of fine count in one colour, Gulbadan, Dilkipyas, Ankh ka Nasha, Shanghai, crepe were used for special occasions. Brocade and velvet with gold and silver embroidery was used at marriage time (Plate 36).

SADI KURTI was of hip length or 10 to 20 cms below hip length without panels. Set-in full sleeves with cuffs was the common style. Kurti had shirt or Chinese collar or round neck finished with facing, front open upto chest and buttoned. Pockets were between the side seams. Kurtis were with chalks. The materials used for Kurti were same as used for Kalian Wali Kurti. The colour selected was in harmony with the Ghagra (Fig 68 ). Sometimes it had yoke at the back.

KAMEEZ was a popular garment of ladies and worn with Salwar. It was also known by the name of JAMPER. It was a loose but shaped garment of knee length or slightly above knee length in case of Hindu ladies. Majority of the Sikh ladies preferred Kameez below knee length. It had full sleeves with or without cuffs, the sleeves were set in the normal armhole (Fig 69 ). Two vertical darts at waist level on each side back and front were made. It had mostly shirt collar, Chinese collar, round neck, V and square neck was also made. The Placket opening was upto bust level. Kameez was worn with Salwar, and Ghagra over the Salwar while going out. Varieties of cotton fabrics were used for Kameez. Silk, velvet and brocade fabrics were also used. Ladies liked to wear embroidered Kameez (Plate 37).

BLOUSE was worn with Sari by Hindu women of Punjab. This was snugly fitted and of waist length or little longer. This had short or long sleeves with or without cuffs. The neckline was in different shapes and sometimes decorated with trimmings. The materials used were cambric, voile, poplin etc. Silk blouse or fine quality cotton blouse was used with silk Saris. It was also made of Shannon or crepe.

#### Lower Garments

Several lower garments were used by women. These were Ghagra, Tumba, Suthan, Salwar and Sari.

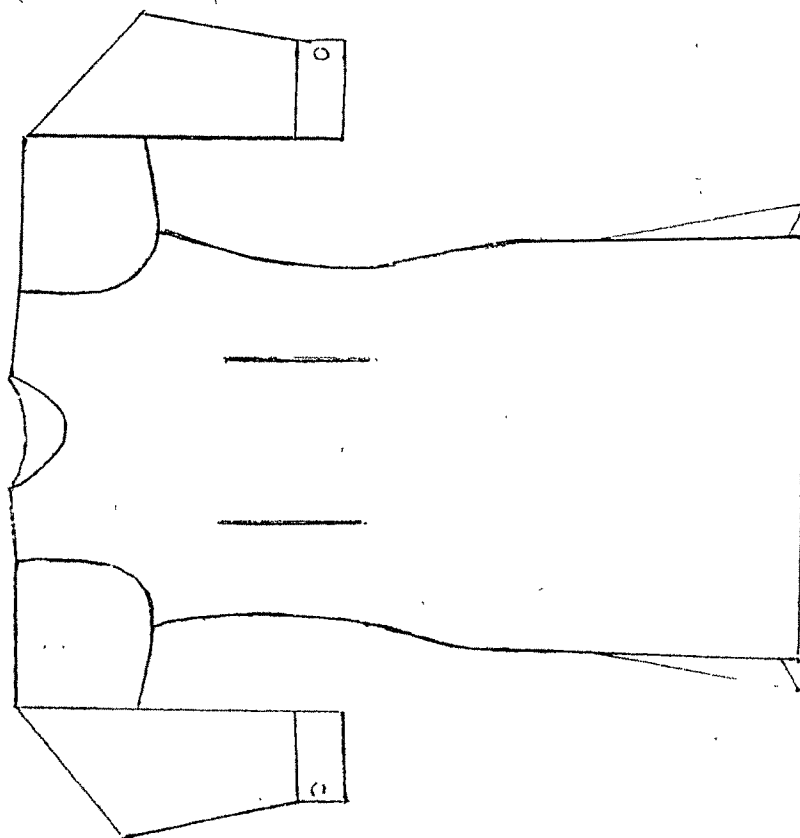


FIG. 69. KAMEEZ

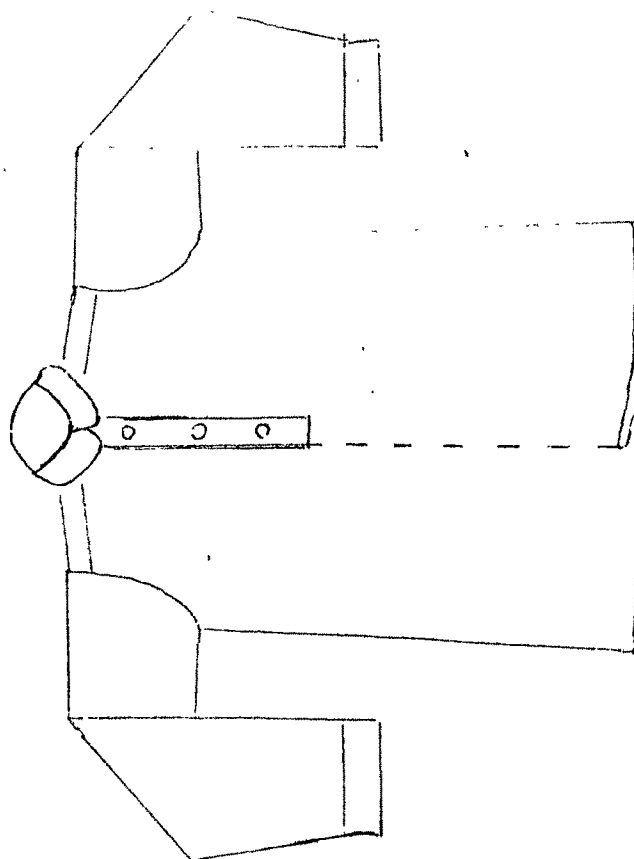


FIG. 68. KURTI  
WITH YOKE

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PLATE 37.

LADY WEARING  
SALWAR,  
KAMEEZ AND  
DUPATTA

PLATE 38.

PUNJABI LADY  
WEARING GHAGRA,  
KAMEEZ & DUPATTA.



GHAGRA was a very common garment and was also known as GHAGRI or LEHANGA, though some variation did exist between each of them. They were of ankle length and tied at waist by means of string. The width of the Ghagra material was gathered or pleated with fine knife pleats and adjusted to the waist measurement. A waist band of different colour than Ghagra was attached and called as NEFA. Ghagra was more voluminous than Ghagri, both had panels to get the bottom flare more than the top (Plate 38). Fabric required for Ghagra was 15 to 20 meters, Ghagri 10 to 15 meters and Lehanga 7 to 8 meters. In all cases Laman was attached at hemline of the garment. Laman was a 10 to 15 cms wide straight or bias band attached to lower edge of the Ghagra. The band was then turned on to the wrong side from the right side in a way so that half width of Laman was visible on the right side. Laman was in contrast or in darker shade of the Ghagra. Generally Laman attached to the Lehanga was on straight grain and either turned whole Laman on the wrong side or on the right side which gave the garment a decorative look. Sometimes piping was attached to the Laman called as Magzi. The colour of Magzi was different than Laman and Ghagra. The reasons reported for attaching Laman was to give strength to the edge of Ghagra, to drape it well and give the garment a decorative look (Plate 39).

The fabrics used were both thick and thin. Muslin, veil, Khaddar, Soof, Satin, Shanghai, Harishal, Amrit Manthan, Garda,



PLATE 39.

KALIWALA GHAGRA FROM PUNJAB.

Kanvej, Shannon and Tafetta were used. Kanvej was a lustrous fabric with golden and orange stripes at the border.

All colours were used for Ghagra and Lehanga. Black coloured Ghagra was worn at the time of mourning by Sikh ladies.

SALWAR or SUTHAN was lower bifurcated garment from waist to ankle length. Usually Salwar was known as Suthan. Different styles of Salwars were worn by Punjabi women. Voluminous Salwar, narrow or broad Pauncha Salwar, tight and loose Salwar, There was a difference in the cut of each styled Salwar. The basic shape of the Salwar was narrow at the bottom (Mohiri) and slowly increased in width on the inner seam of the Salwar till crotch level. The width of the narrow Pauncha was 15 to 17 cms and the width of broad Paunch was 22 to 30 cms. The material required for Salwar was 3 to 5 meters. The Salwar was held in position by string called Neda which was specially made (Fig 62,64).

The Salwar had two parts : one was called Paucha and other Kunda (Fig 62 ). Pauncha was a rectangular piece of fabric and Kunda was shaped piece. One longer side of Kunda was straight and the other opposite side was cut slant upto crotch level. This slant cut made the Salwar baggy. The straight sides of Pauncha and Kunda were joined together for stitching of Salwar.



Some subjects reported that Salwar was inherited from Muslims who invaded Punjab and was adopted by both Sikhs and Hindus. The Jat ladies patronised it more. They felt that it was a comfortable garment, easy to manage because the fabric used was less than Ghagra and it was light in weight. In orthodox families the ladies were not allowed by their elders to go out of the house in Salwar Kameez. They used to wear Ghagra on the top of Suthan or Salwar so that they could be distinguished from Muslims. It was not considered the respectable dress for outdoor activities. Young girls wore Salwar and Kameez or Jamper.

SARI was the dress mostly worn by Hindu Brahmin and Bania ladies. It was draped in a simple way called SIDHA PALLA in Malwa and Majha regions especially in Amritsar district.

The Sari was draped in similar way as in Kashmir. Cotton Saris were more popular for daily wear. The Sari was 5 to 5½ meters in length. Saris with borders, with all over prints or just plain were common. On special occasion silk and brocade Saris were worn by the ladies.

### Wrappers

PHULKARI was used as head gear as well as wrapper. Phulkari had a significant role in the social customs of Punjab. The number of Phulkaris and Baghs given at marriage time to a bride indicated the socio-economic status of the family. It was

also customary to give Phulkari or Bagh to the daughter-in-law by the in-laws in 'Vari'.

Phulkari and Bagh were embroidered Khaddar, a home spun, locally woven and dyed coarse cloth. It was long lasting, strong and hard to wear & tear fabric. For special type of Phulkari fine variety of Khaddar known as Halwan was used. Red coloured fabric in different shades was the most preferred fabric to embroider. This colour was considered auspicious by Hindus and Sikhs both. Other colours used were blue and brown in various shades; black and white were rarely used.

Thread used for embroidery was called Pat. This was untwisted silk floss in bright colours. The common colours used were golden yellow, crimson red, orange, blue, violet green, dark & light brown and white. Black thread was used to embroider a small area called Nazar Buti. This Buti or motifs was embroidered to save the wearer from evil eyes. The embroidery was done from wrong side by counting the threads, with darning stitch. Double running stitch or chain stitch were used to outline the figure of human beings, animals, birds, and other motifs. The other stitches used were satin and herringbone.

The variety of motifs embroidered on Phulkari and Bagh were taken from the surroundings. Bagh and Phulkari were named according to the motifs used like Kakari Bagh, Mirchi Bagh, Ashrafi Bagh, Tar Bijli Bagh, Bellen Bagh, Chakla Bagh. Bagh

were also named on the basis of colours used like Pachranga Bagh, Satranga Bagh, in these five and seven colours were used respectively. The blue coloured Bagh was called Nilak Bagh. When the whole surface of the fabric was covered with embroidery it was called Bagh and when scattered motifs were embroidered it was called Phulkari. Sanch Phulkari had motifs of birds, animals, birds, jewellery train.

CHOPE was another type of embroidered wrapper, used on the occasion of marriage. Chope was embroidered on red cloth with golden yellow silk thread. The size of Chope was bigger than Bagh, 3 to 3.50 meters long and 1.50 meter in width. A small motif was embroidered in green or odd colour to keep the evil eye away. The embroidery was done across the selvages on both sides or on all the four sides which appeared the same on right and wrong side. The bride was wrapped in Chope after the ceremonial bath before marriage.

SOBER fine Khaddar Phulkari in red colour was worn by the bride at the time of marriage, taking seven round of the holy fire among Hindus and 4 round of Guru Granth Saheb among Sikhs. Phulkari in white was used by the old ladies and black at the time of mourning with white or cream coloured dupatta.

KHES were also wrapped by the ladies in winter season. It was white or in maroon, green checks on white background. It was woven with home spun thread.

## Head Dress

Chaddar, Dupatta, Poch, Chunni, Chira and Salary were used as head dress.

CHADDAR was 3 to  $3\frac{1}{2}$  meters long and 1.15 meter in width. Fine cotton fabric in cream or sky blue colour were the most preferred. The way of draping of all the head dresses were same. One end of the Chaddar was draped on the left shoulder and the other end was taken over the head and brought in the front after covering the right shoulder and thrown backward on the left shoulder.

DUPATTA was in two sizes. The smaller size was called PARNA measuring 2 meters in length and 1 meter in width mainly worn by Hindu and Sikh ladies in Amritsar and Gurdaspur area. White, cream and sky blue cotton fabric was used.

The bigger size was called ODHNA or DUPATTA. The length varied from 2.25 to 2.75 meters and width 1.15 to 1.25 meter. It was customary for a married lady to take coloured veil or mulmul double Dupatta called DOHAR or DO-ODHNA while moving out of the house. The Dupatta was first folded into half lengthwise then tacked on both the selvages, this was worn over the head and covered the face. The young ladies dyed and starched the Dupatta then coiled with the help of both the thumb and forefinger to produce the crinkled effect. In Amritsar and Gurdaspur area the Dupatta was edged with golden

and silver fringes. Silk fabric was used for special occasion. The common materials used were Tassar linnon, Shanghai, Georgette, Shiffon and Chinon. They were called as Tassar-di-Odhni, Ninch-di-Odhni. These were decorated with Gotla, Kinari, Tila and silken thread embroidery work. The Odhna were soft and in light colours.

POCHHAN was wide and fine head dress taken over the Dupatta especially when thin material was used. The length of Pochhan was 2.75 to 3 meters and width was 1.25 meter or more. Generally cream or light brown Pochhan were used.

SALARI was a big cotton piece measuring 2.75 to 3 meters in length and 1.25 to 1.50 meter in width. It was a striped material of different colours.

### Jewellery

Ornaments had long been worn by women as an expression of beauty and femininity. Punjabi ladies were also fond of ornaments.

The head and forehead ornaments were Saggi, Chand and Chaunk.

SAGGI was worn on the head as central head stud that supported the head covers. It was semi-spherical pointed with raised work and floral pattern engraved in line, dots and dashes all over and the star in the centre. This ornament was also known as Sisphal.

CHAND CHAUNK was an elaborate ornament of gold or silver studded with precious stones, worn on the centre of the head like Saggi. The difference was that its top was flat and Saggi was pointed. Chand was attached to Chaunk with chain, and they were hung on both sides of head. This was worn after marriage.

BALA or BALI: This was a set of rings worn round the edge of the ear. These rings when worn in the lobe of the ear were called Bali. The Bala or Bali were simple plain rings or in decorative carved filigree and also studded with stones.

JHUMKA: This was worn in the ears. It was like an inverted cut suspended with strings of jewels, pearls, gold leaves or chains. These were made of gold in varying sizes and designs.

TOPS: These were ear ornaments in different designs and sizes and weight but generally circular in shape in gold or silver. Sometimes they were also studded with precious stones.

LAUNG: This was a nose ornament worn on the left side of the nostrils, it was a small circular disc like in gold, sometimes precious stones were studded. This was light in weight.

KOKA: This was another nose ring. It was smaller than Laung and was made of gold. The Koka was made in different weights and in different designs.

TILI was very delicate nose ornament in gold.

**NATH:** This was worn by the bride at the time of marriage or by married women. It was made of gold with traditional motifs. This was a big ring supported by chain which was hooked in hair on top of the ear. The Nath varied in weight and size.

**MALHAR** was a neck ornament of gold or pearl falling down till the chest.

**HANS** was also a neck ornament generally known as Hansli, which was close to the neck. This was made of gold or silver. Different types of designs were engraved on Hansli.

**GULUBAND:** This was a gold ornament worn close to the neck. It was made in varying weights and different designs.

**HAAR** was another neck ornament made in different designs in gold or silver. This was worn on special occasions.

**KANTHI:** This was also a gold ornament and worn close to the neck.

**KANGAN:** These were made of gold or silver, with open ends, worn in the hand. This ornament was made in gold or silver.

**GUKRO:** These were thick bangles, made of silver or gold in varying engraved designs.

**CHURI:** These bangles were generally made of flat strip of gold or silver with delicate carving.

**BAZUBAND:** A broad belt-like ornament for arm, generally mounted on thick silk fabric was tied round upper arm. This was made of gold or silver.

**PAYJABS** were anklets made of silver in varying designs. Some had small closed bells to produce sound.

### Footwear

It was a common practice among women of Punjab to use footwear in the house also.

**GURGABI** the pointed flat shoes of leather were worn by them while going out and leather **SLIPPERS** inside the home.

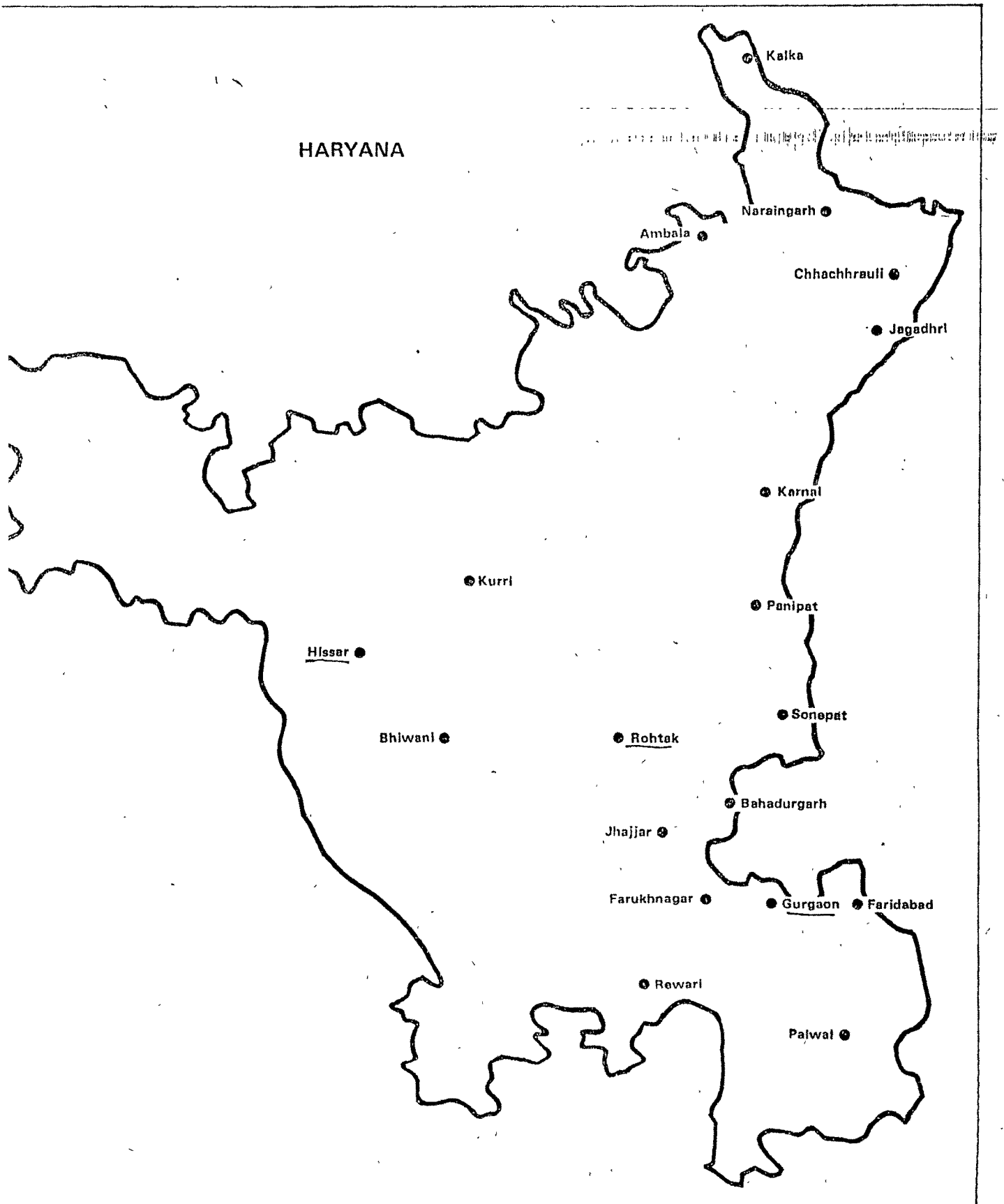
**KHUSA** pointed embroidered Juttis were used on special occasion. These Juttis were made of leather and savor, a kind of velvet material.

**KASURI** Juttis were also worn by the ladies. These were made of soft leather. They were embroidered with golden or silver threads called Tilla work. These were made in Kasur a place now in West Pakistan.

### Hair Style

Before marriage ladies made small plaits on both the sides above the ears called as Mediyans. These Mediyans were taken to the back and interlaced into one plait with decorative Prandhi made for this purpose only. The Prandhi had three back strands





1 cm in circumference and towards the ends coloured tassels were joined. Young women wore Prandhi having bright coloured tassels. The threads used for tassels were silken and in bright shades attached with the three portions of the Prandhi with golden or silver thread. Old ladies coiled their hair and made buns or tied at the back of the head above the neck or plaited.

### Costumes of Haryana

Haryana was surrounded by Rajasthan, Punjab, Uttar Pradesh and Delhi was on the border.

Before Independence, there were two major communities in Haryana - Hindus and Muslims both stood on brotherly footing. Their way of dressing was same.

### Costumes of Men

#### Upper Garments

Several types of upper garments were worn by the men of Haryana. These garments were Kurta, Kameez, Angarkhi, Kamri and Phatui. They were common amongst all classes of people.

KURTA was a simple loose garment of knee length or 3 to 5 cms above knee level, and had full plain sleeves slightly tapering towards the wrist. The neckline was round or finished with Chinese collar. The front opening was upto waist. The

Kurta had two side pockets attached between the side seams of the Kurta. The side seams below the pockets were left open and were called as Chalk. Silver buttons were commonly used as fasteners. The material used was coarse, Khaddar. For formal wear bosky, silk or fine fabric was used.

SHIRT was another upper garment known as Kameez in local language. It was a loose garment of hip or thigh length, and with a yoke called TEERA at the back. The other constructional details of fabric used was same as in Punjab.

ANGARKHI was mainly worn by men of Jat and Ahir communities in Hissar, Rohtak, Gurgaon, Mohindergarh, Jhajjar and Rewari. It was a loose garment of thigh length. This garment had bodice upto waist and skirt was joined to it by means of gathers. Angarkhi had snugly fitted plain full sleeves. It had round neckline and front opening upto waist, finished with a placket and fastened with string on left side of the wearer. Coarse white cotton was used to make Angarkhi.

PHATUI was worn by the people in winter. It was a waist coat-like garment reaching the hips or slightly above the hips. This garment used was same as used in Punjab.

KAMRI was another upper garment worn under the Kurta or shirt. It was a kind of vest made of cotton fabric in white or light colour. It was above hip length, had round neckline and front opening. It was a loose garment and made on straight or

bias grains. It had half sleeves. The chalks were open on the two sides and two patch pockets in the front were attached at waist level.

#### Lower Garments

The lower garments worn by the men of Haryana mainly was Dhoti, the others were Lungi and Pyjama.

DHOTI was the main lower garment of Haryana men. This garment was worn daily and also on all the occasions. This is a rectangular piece measuring 4.75 meters in length and 1.10 to 1.15 meter in width, little less length 4.5 meters was also used by some old men. It was of cotton Khaddar, voil and mulmul with narrow borders on both the sides. Dhoties were produced only in white fabric. The style of draping the Dhoti was different among young and old people, known as the single LANG and double LANG styles. When both the side corners were pleated and passed between the legs and fastened at the back on waist it was called double Lang Dhoti. This style was prevalent mainly amongst aged people. Most of the young people wore single Lang Dhoti. In this, one end of the Dhoti was pleated and passed through the legs and tucked at the back waist. The edge of the other end of the Dhoti was pleated and inserted at the centre front waist. Both the legs were covered till calf or upto the ankle. For occasional use Dhoties of good quality were used (Plate 40).

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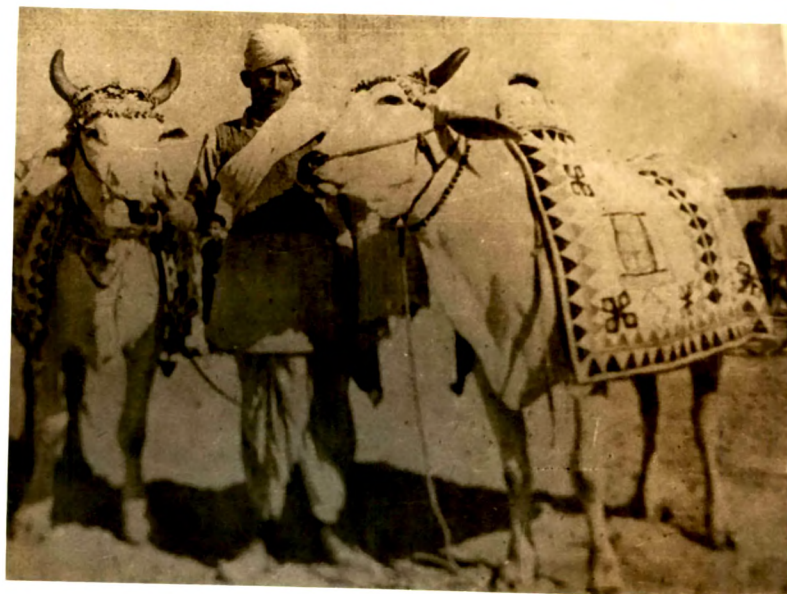


PLATE 40.

HARYANA MAN  
IN SHIRT, DHOTI  
PHATUI, SAFA AND CHADDAR.

PLATE 41.

HARYANA MAN  
WEARING SAFA  
CALLED KHANDWA.



LUNGI or TAHMAT was sometimes worn by the people of Haryana. The material used was mainly cotton, in plain colours, checks and stripes. The length of the Lungi was 2 meters and width 1.10 to 1.15 meter. The LUNGI was also called Tahmat by some people.

PYJAMA was worn by some people. The length was from waist to ankle, and the bottom width called Mohiri at ankle level varied from 25 to 36 cms. Miany was attached at crotch level. It was a loose Pyjama and in local language it was called DHILA PYJAMA. Some people preferred little tight fitted Pyjama with Mohiri width of 15 cms or slightly more. It was made of white cotton material, Khaddar and long cloth were preferred more. Few fashionable people wore light coloured Pyjama, striped or checked material was also prevalent.

#### Wrappers

KHES, CHADDAR, or BLANKET was wrapped around the body in winter season. Blanket was called Reezu. It was made by the local weaver called Jolaha, and of wool fibre in different geometrical design. Khes was made from home spun thread and checks in different colours was the common pattern for the ground. Thin quilts called Razai were also used as wrapper, specially during travelling. Brahmins kept a piece of red cotton cloth on their shoulders known as ANGOCHHA. This shoulder cloth was used to wipe the body and to carry the things. The

fabric was 1.38 to 1.83 meter long and 28.5 to 89 cms wide. Rajputs, Ahirs and Jats kept a folded white cotton Chaddar on their shoulders.

#### Head Dress

SAFA was the main head dress for men in Haryana. The Safa tied with out twisting the material was called PAGRI, POTIA and DUPATTA. The twisted one was called KHANDWA (Plate 41 ). In both the cases the lengthwise inner side of the Safa was left hanging at the back and was called as LAR. Some people liked to have fan-like projection of the Pagri on the right side of the head. The Pagri gave protection against sun in summer and from cold wind in winter. White Khaddar, Mulmul or locally made fabric called CHAUSI was used for Safa. On special occasions coloured Pagris were used. Pink and yellow Pagris were worn at the time of marriage. GHIA KAPOORI PAGRI of greenish yellow colour was also used at marriage time. Five coloured Pagri called PACH RANGA and seven coloured known as SAT RANGA were worn on special occasions to give colourful effect to the whole costume. Malik Jats wore red Pagri as a mark of superiority and Rajputs of Haryana wore Pagri in any colour (Plate 42, 43).



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PLATE 42.

HARYANA MAN  
WEARING  
SAFA IN STYLE

PLATE 43.

HARYANA MAN  
IN FAN LIKE  
STYLE SAFA.





### Costumes of Women

The common garments worn by the women of Haryana were Kurti, Choli, Kameez, Ghagra, Daman, Dupatta and Chundri. There was little difference noted in the costumes of the ladies of different communities particularly amongst Ahirs, Jats, Rajputs and Muslims.

#### Upper Garments

The upper garments worn by the ladies of Haryana were Kameez, Kurti, Angi/Choli, Phatui and Blouse.

SHIRT was called KAMEEZ in the local language and was worn by the Jat women. It was a loose garment of knee length and below, having full sleeves with cuffs. The other constructional details were same as that of shirt used in Haryana by men. In some shirts the pockets were attached inbetween the side seam on right or left side. The lower edge corners of the front and back of the shirt were gave curved shape. For daily wear, coloured Khaddar shirts of home spun and locally woven material were used. Fabrics like Ladyminton, crepe, Shanghai, boskey, velvet and silk were used for festive or ceremonial occasions. The Shanghai fabric had motifs of birds and flowers. Animal motifs were used rarely. Some ladies liked the thigh length Kameez (fig 70).

KURTI was another upper garment mainly worn by Rajputs, Brahmins and Bania ladies. It was of thigh or slightly long,

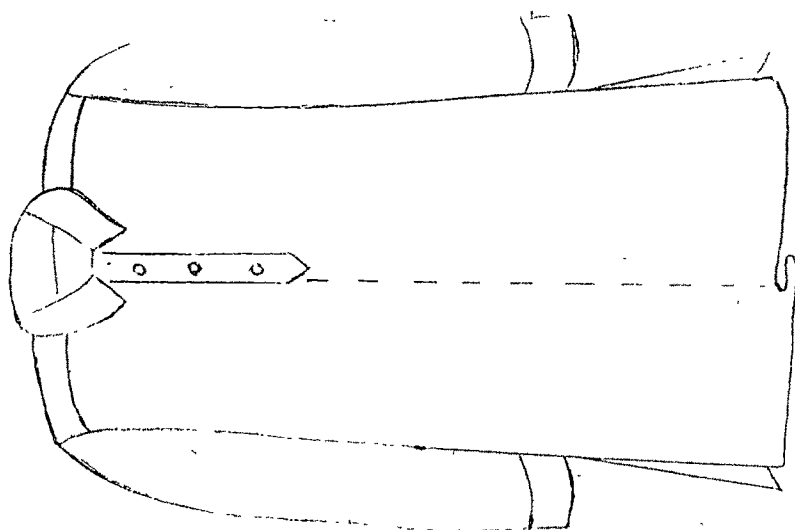


FIG. 70.  
KAMEEZ

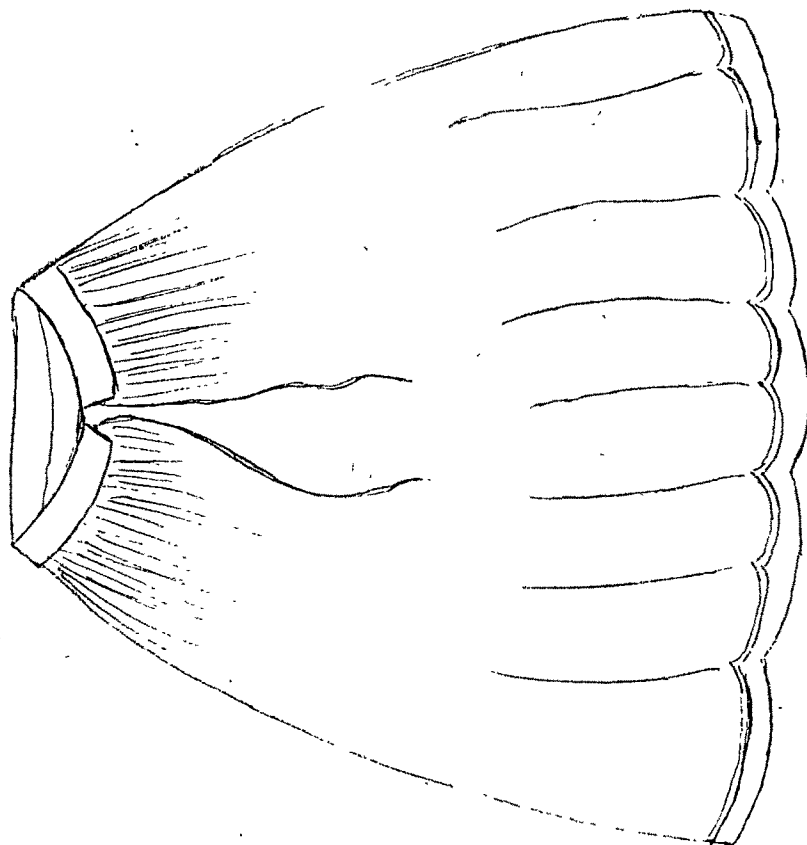


FIG. 71.  
GHAGRA

having full or half sleeves. Full sleeves were finished with cuffs. The neckline was simple or decorated but most of the time ladies liked the decorated neckline. These necks were deep and had no opening. Some ladies preferred the pointed rolled collar with the front opening. Towards hemline Kurti had a side seam slit and side pockets were attached between the side seam. Some ladies preferred vertical darts at waist line for good fitting. The material used for Kurti was plain, printed, checked, striped in cotton and silk. Embroidered Kurti was used on ceremonial occasions.

ANGI or CHOLI was another colourful upper garment worn by the ladies of Ahir community. It was also worn by other women except the women of Jat community. This garment was made by stitching various shaped fabric pieces in different bright colours. Sometimes, combination of plain and printed fabric pieces was used. The Choli or Angi when made in plain fabric was embroidered to give a beautiful look. These Cholis were backless. This garment covered the bosom and abdomen of the lady.

BLOUSE was common among Brahmin and Bania ladies to be worn with Sari. It was snugly fitted, waist or slightly below waist length, with full or half sleeves. Neckline was round, V or square in shape. The Sari blouse was made of cotton fabric in different colours.

PHATUI was worn in winter season. It was sleeveless or full sleeved plain or quilted garment. The length was upto waist or slightly below the waist. There was no side slit. Plain or printed cotton fabric in bright colours, wool and velvet were used to make the Phatui. Men wore longer Phatui than women.

#### Lower Garments

The lower garments worn by the women of Haryana were Ghagra, Daman, Lehanga, Salwar and Sari. Ghagra and Daman were of same style and cut but varied in volume. SALWAR was bifurcated garment.

GHAGRA a type of long skirt was worn by the women of all communities. It was voluminous heavy garment with more flare at the bottom than at the waist. Panels were cut and stitched together. Ghagra was made of 51, 101, 151 panels known as Kalis. Ghagra of Jat women was of calf length. Brahmins, Rajputs and Bania women wore ankle length Ghagras. The upper portion of the Ghagra was gathered and a band was attached called as NEFA. The bottom flare of the Ghagra was finished by bias band called LAMAN. The width of the Laman varied from 8.0 to 13.0 cms. The method of attaching Laman was same as in Punjab. Thirty five to fifty two meters of fabric was used for Ghagra (Plate 44). The material used for Ghagra was cotton, mainly Khaddar of home spun yarn in dark colour. Material with small floral prints called Chhint was also used. On formal occasions Soof,



PLATE 44.  
HARYANA WOMAN  
WEARING  
GHAGRA, KURTI  
AND DUPATTA.



PLATE 45.  
HARYANA WOMAN  
WEARING  
LEG JEWELLERY.

Shanghai and Satin Ghagra was made. The Ghagra was tied at waist with a specially made decorative string called NALA (fig 71).

DAMAN was another lower garment similar to Ghagra in cut and style but it was less voluminous and light in weight. The Daman worn by Jat women was upto calf length. The Jat women wore jewellery from calf to ankle and to display that they wore Daman and Ghagra of calf length. The type of material and colours used for Daman were same as in Ghagra. The amount required for Daman varied from 18 to 30 meters of fabric.

LEHANGA was also a type of long skirt and mainly worn by Rajput and Ahir ladies, but it was not uncommon amongst others. Straight panel were joined to give width to the Lehanga. It was less voluminous and light in weight than Ghagra and Daman. The length of Lehanga was till ankles. The amount of material used was 8 to 10 meters in length. The total width of fabric was pleated and a waist band was attached. It was tied with cord at the waist. Daman was attached to finish the lower edge. It was a straight or bias band of 10 to 15 cms in width and attached as facing. Same materials were used for Lehanga as for the Ghagra.

Khaddar used for Ghagra was called KHARA, this fabric was made by home spun yarn. Majority of the ladies wore red and dark blue colour and also printed Ghagras. The printed Khara was called CHAMPI. Customarily the maternal uncle presented a

red Kameez and Chundri to the bride. This set was called CHAURA.

SALWAR a bifurcated garment was worn by some ladies of Haryana. This Salwar was like the Punjabi Salwar in shape and cut. This was worn with Kurti of thigh length. It was made of cotton and for formal wear silk, bosky, crepe, taffetta, Shanghai, Ladyminton were used. The colours used were all bright shades but white Salwar was liked most with coloured Kurti.

SARI was worn by Brahmin and Bania ladies over a petticoat and blouse. The Sari was draped in a Sidha Palla style. The length of the Sari varied from 4.75 to 5.0 meters in length. Cotton Saris were used for daily wear.

#### Wrappers

SOOPLI was an embroidered wrapper worn over Odhani in winter as shawl. The base fabric was Khaddar mainly in Majenta colour. It was embroidered with silken thread. Floral motifs, peacock and camel motifs were common. At the time of marriage, it was given to the daughter by the parents.

#### Head Dress

Head dress was an important item of Haryana women. They had varieties of head dresses.

CHUNDRI was worn by married ladies over the head. It covered the head and face and draped in a beautiful way to cover the back and front part of the body. The length was 2.75 to 3.25 meters and width was 1.0 to 1.25 meter. It was a tie and dye garment. Red was the common colour. The motifs used were in different colours and all over the ground to give a colourful look. Good cotton material was used on festive occasion. Unmarried girls also wore Chundri on special occasion which was small in size.

SADA DUPATTA was mainly worn by unmarried girls to cover their heads. The Sada Dupatta was made of cotton, voil and, Mulmul. Most of the time many ladies dyed the Odhana at home.

PEELIA was another important head dress worn by the ladies, who wore after the birth of the child (boy). The mother could be recognised by this special Peelia. The material used for Peelia was cotton. It was 3.25 meters in length and 1.25 meter in width. The all round small border of Peelia was dyed in red colour and the remaining central area in yellow colour. The small area in the centre of this head gear was dyed in red colour. The red border and the central portion in red colour consisted of different motifs in tie and dye like floral, birds and animal. The colours used for these motifs were white and green. Peelia was further decorated with Gota work to give a colourful and attractive look.



PAUCHA was a common head cover for married and unmarried women. It was bigger than Peelia. Bright colours specially green and red were used. On special occasion the Odhani used was silken with woven designs. Gota and Kinari were attached to give rich and attractive effect. Facing was attached on all the four sides of the Odhani of Ahir women. For this the Odhani was bordered with coloured band of the fabric, Gota or fringe. This helps the Ahir ladies to cover the abdomen, bosom conveniently and comfortably. It also looks attractive.

#### Jewellery

The Haryana women were fond of ornaments. The Haryana women wore Singarpatti, Tikka, Borla as head ornaments.

SINGARPATTI was a gold ornament worn by all ladies. The middle portion of the Patti was hooked in the centre parting of the head. The two side chains were hooked over the ears on the back side.

TIKKA was gold ornament worn on the forehead and suspended by a chain from the hair in the centre.

BORLA was an important ornament of Haryana women made of silver. The size of Borla reflected the status of the family and was used by married ladies only.

Haryana women decorated their neck with beautiful neck ornament: Hansli, Mattar Mala, Galpatia, Chander Har, Dhol.

HANSLI was silver or gold necklace. Different types of designs were engraved on Hansli.

MATTAR MALA was gold bead chain. The beads resembled peas in shape and so this name.

GALPATIA also called as Guliband was made of gold in different designs.

CHANDER HAR was made of silver or gold. It was long upto waist.

DHOL was cylindrical shaped ornament. A string was attached with hook on both side. It was made of silver.

Several ornaments were worn in nose made of either gold or silver. These were Nath, Purli, Koka.

Gold NATH was a big nose ring studded with expensive stones mainly rubys and pearls. It was hooked on the left side in the hair with chain or black thread. It was worn on left side of the nose.

PURLI was nose ornament also called Laung. A gold small circular disc studded with diamond or other expensive stone was worn on left side of the nose.

KOKA was another nose ornament of gold studded with precious or semi-precious stones. This was bigger than Laung.

Ear ornaments were several. Bujni and Danda were studs and big bale were also worn in the ears. These were made of gold but silver was also used by some ladies.

TOPES and JHUMKAS were of gold or silver.

PACHHELI a hand ornament was worn above the glass bangles. KANGNI was worn after the Pachheli. Both the ornaments were of silver. BAJU BAND, PAJU PHUL and TAD were also hand ornament made of silver (Plate 46 ).

Several leg ornaments worn in sequence were common among Jat and Ahir women. These ornaments were heavy and made of silver. The sequence of the leg ornaments, starting from ankle and upward was TORAI or TORI a silver ornament.

JHANJHNE was worn over the Torai.

KARI was worn over the Jhanjhne.

KARE was worn over the Kari and over Kare was worn the CHHALAKNE. On the top of Chhalakne, PATTI was worn. On the top of all NEORI was worn (Plate 45 ).

#### Footwear

People in Haryana never go bare footed. JUTIS were the common footwear for ladies. They were made locally. Slippers were also common. Wooden slipper called as Khadaon were worn in the house.



PLATE 46.

HARYANA WOMAN  
WEARING  
HAND JEWELLERY.

### Hair Style

Several small plaits were made called Meindi. These Meindis were taken at the back and made into one plait. Some ladies arranged these Meindis at the top of the head and coiled in a way that it gave the impression of a tomb which was called CHUNDA, local name given to Jorra. This was then tied with red or black coloured thread.

## 5.2 Intrastate Diversities in Costumes

Diversities in costumes were observed in different places of the selected States: Jammu & Kashmir, Himachal Pradesh, Punjab and Haryana. Maximum diversity was noticed in the costumes of Himachal Pradesh. Diversity existed within each State has been discussed respectively for each of the selected States.

### 5.2.1 Diversities in the costumes of Jammu & Kashmir State

#### Costumes of Men

##### Upper Garments

Men from Ladakh wore Gongchis, Choga and shirt. Gongchi was the topmost garment. It was a long cloak type double breasted dress, had long sleeves. The fabric used was coarse woollen fabric. Shirt was worn under Gongchis. Choga another top garment was worn only by some men usually by the Yarkandi

Table 1 Different garments worn by men and women in different places of Jammu &amp; Kashmir State

Categories of Garments	Ladakh		Kashmir		Jammu	
	Men	Women	Men	Women	Men	Women
Upper Garments	Gongchis Choga Shirt	Gongchis style no. 2 Tilan	Pheron Ponch Shirt	Pheron Ponch Kameez Blouse	Short coat Long coat Cholu Jacket Kurta Shirt	Kurta Kurti Chola Giddi Blouse
Lower Garments	Namja Kang-G--Due	Sulma kangchay Saghtan sulma Skirt Namja Salwar	Salwar Suthan	Salwar Sari	Chooridar suthan Moderately loose suthan	Chooridar suthan Ghagra Sari
Wrappers	Blanket Loi	Sakapa Boukh Rukhadan Khadak	Shawl	Shawl	Shawl	Chaddar Shawl
Head Dress	Tevi (cap) Rolled cap Small fitted cap Round cap Safa	Tevi Tomer - embroidered cap decorated with shalls, corals, turquoise tassels etc. - Perak	Pagri or Safa Conical skull cap	Dupatta Rumal (scarf) Kasaba Skull cap Ornamental cap Burkha Taranga	Safa Pagri. Cap	Chaddar Dupatta Cap
Waist Band	Kammarband	Skeyrakhs	-	Kamarband	Kamarband	-

and Askarode men.

The garments worn in Kashmir region were totally different from Ladakh. PHERON was woollen loose garment worn in Kashmir. The sleeves were kept double the length of the sleeves of the wearer. Ponch was worn under the Pheron and made of cotton. SHIRT was worn by the men of Kashmir under Ponch.

The costumes worn by Jammu men were different from the men of Kashmir and Ladakh both. Cholu, coat, shirt, Kurta and jacket were worn by Jammu men. Cholu was made of woollen or cotton fabric. It had a bodice and a skirt attached to it. It was a calf length garment. Coat was another woollen garment worn in winter. Shirt and Kurta were made of cotton fabric. Jacket was worn over the shirt or Kurta. It was made of cotton, silk or woollen fabric.

#### Lower Garments

Namja was the main bifurcated lower garment of men of Ladakh. Baltis and Gajjars wore Namja of calf length. The another lower garment was a type of legging called Kang-G-Due. This was a long band which was wrapped tightly round the leg from ankle to knee and secured by a garter.

Suthan and Salwar were the lower garments worn by the men of Kashmir. Suthan was well fitted and Salwar was baggy.

Chooridar Suthan was the main bifurcated lower garment of Jammu men.

### Wrappers

Loi and Blanket were draped as wrappers in Ladakh and shawl was used by the men of Kashmir and Jammu.

### Head Dress

Tevi, a peculiar cap, from Ladakh was with flaps on both side was worn by the men. Rolled cap was worn by Dard men of Ladakh and conical cap by Baltis. Safa was also used by the male of Ladakh.

Pagri and cap were the main head dresses worn by men of Kashmir. The tying of Pagri was different in different communities. Hindus generally tied the Pagri tightly and the working end tucked on the right side above the ear.

The men of Jammu wore Safa, Pagri and conical skull cap.

### Waist Band

Waist band in daily wear was used by the male of Ladakh called Kamarband. Jammu men wore Kamarband on special occasions.

### Costumes of Women

#### Upper Garments

Gongchis and Tilan were worn by the women of Ladakh. Gongchis was ankle length woollen garments. It had bodice and



skirt. Skirt was joined with bodice by means of shearing so that it gave the raised effect. Tilan was worn under the Gongchis. Sleeves were 7 to 16 cms longer than actual length of the sleeves. This extra length was folded over the sleeves of the Gongchis. Lustrous fabric in bright colour was used.

Pheron was worn as top upper garment by women of Kashmir. Ponch was worn under the Pheron by women of both the communities. Kameez was another garment worn mainly by Muslim ladies.

Jammu ladies wore Kurta, Kurti, Cholu, Giddi and Blouse. Kurta was calf length worn with Chooridar Suthan. Kurti was shorter than Kurta and was used with Ghagra. Cholu was ankle length dress with gathers at waist line. The way of draping of Giddi was peculiar and used as apron during household work. Snugly fitted blouse was worn with Saree.

#### Lower Garments

The women of Ladakh wore number of lower garments. Sulma Kangchy or Sagthan Sulma was worn from knee to ankle. Namja was fitted bifurcated garment and Salwar was baggy. Skirt was also worn by the women of Ladakh.

Salwar was the sole bifurcated lower garment of women of Kashmir. It was more common among Muslim than Hindu ladies.

Sari, Ghagra and Chooridar Suthan were the non-bifurcated and bifurcated garment of Jammu women.

## Wrappers

Varieties of wrappers used by the women of Ladakh were Sakapa, Boukh, Rukhdan, Khadak. All of these were of different shape, size, material and colour.

Shawl was the only sole garment used as wrapper by Kashmiri women.

Shawl and Chaddar was worn by the female of Jammu.

## Head Dress

Women from Ladakh wore Tevi a beautiful cap with triangular flaps, was worn in many different colours and with decoration. Perak was another long head dress worn from forehead to waist at the back. It was cobra shaped and studded with stones and ornaments. Tomer an embroidered conical skull cap was worn by some ladies of Ladakh and over it was worn Chaddar. Dard ladies attached shells, corals, turquoise, tassels, flowers, feathers to their cap.

Ladies in Kashmir wore decorative skull caps. A square piece of fabric called Rumal was tied around the head. KASABA was draped by Muslim ladies and thrown at the back to hang. CHADDAR was draped by Hindu ladies. Burka was worn by Muslim ladies and Taranga as head dress by married Hindu Kashmiri ladies.

Dupatta, Chaddar and cap were the common head dresses used by Jammu ladies. The style of draping the Dupatta and Chaddar was different than ladies of Kashmir.

#### Waist Band

Waist band was only tied around the waist by Hindu ladies of Kashmir on Pheron and women of Ladakh on Gongchis.

#### 5.2.2 Diversity in the Costumes of Himachal Pradesh

Diversity was found in the costume of men and women in the selected places of Himachal Pradesh namely Kangra, Chamba, Kinnaur, Lahaul & Spiti, Sirmaur, Kulu and Kotkhai.

#### Costumes of Men

##### Upper Garments

Many of the upper garments worn by the men in different region had greater diversity in look and constructional details.

Chola worn by Gaddi men of Bhramaur and Choga worn by men of Chamba were flared type of garments but different in constructional details. Loiya was worn by men of Sirmaur. The design was created by number of knife pleats in the front and back. Chollu was the main woollen upper garment made of Patti fabric and worn by Kulu men. It was made by joining 28 Kalis

to add flare to the garment. Chhubha was worn by the men of Kinnaur. Khola Kharil was another garment worn by Kinnauri men. Chhubha Kaddar was worn by men of Lahaul & Spiti. It had a typical designing feature. Choga was another upper garment of men from Lahaul & Spiti. The looseness in the garment was added from shoulders and armhole level.

Lekkar was worn by Pangwal men. It was knee length or longer.

Coat as upper garment was worn by men of Kangra, Chamba, Lahaul & Spiti, Sirmaur and Kotkhai. Shirt was a common garment known by different names. In Kinnaur it was called Chamu Kurti, Kameez in Lahaul & Spiti, Jhogtua in Sirmaur. Kurta was only worn in Chamba and Kad was worn by men of Kangra.

Waist coat was known by different names. It was called Sadri in Kangra and Sirmaur, Basket in Chamba, Kulu and Lahaul & Spiti.

#### Lower Garments

Suthan, the bifurcated garment of various styles were the main lower garments of men in different regions of Himachal Pradesh. The other lower garments were Dhoti of Chamba men Pauncha from knee to ankle length with Chooris formed at the ankle was worn by Kulu men.

Suthan Tikot was popular among the Kinnauris. It was tight from knee to ankle length. Moderately loose Suthan was worn by men of Kangra, Pangi region, Chamba, Lahaul & Spiti, Sirmaur and Kulu. Loose Suthan was used by the men of Kangra.

### Wrappers

Wrappers were used only in Kinnaur, Lahaul & Spiti, Kulu and Kotkhai by men and known by different names. Channali was worn by Kinnauri men. It had geometrical design on Pallo. Loi was worn by men of Lahaul & Spiti; Kulu men used Lungi. Blanket and Chaddru was used by Kotkhai men.

### Head Dress

Different types of caps and Safas were worn by the men of Himachal Pradesh. The Safa was tied by the men from Kangra, Bhramaur of Chamba district, Kulu and Chamba.

Caps were worn in all the regions of Himachal Pradesh. The men of Kangra wore round and boat shaped cap; Gaddi men from Bhramaur of Chamba district wore peculiar type of cap with peak like projection in the centre. Round cap was common among Chamba. Men of Kinnaur wore Kinnauri cap round in shape with velvet band at forehead and a turnable flap from one ear to another covering back side. It was known as PANG. Similar cap was worn by the men of Lahaul & Spiti known as Bushauri cap. Another type of cap was with four flaps front and back and on

Table 2 Different garments worn by men and women in different places

Garment	Kangra	Baramaur	Pangi	Chamba
Categories	Men Women	Men Women	Men Women	Men Women
Upper Garment	Coat Cha- Shirt ori Kad Kurti Sadri Kan- ees Sadri ling Chola	Chola Cholu Shirt Kan- ees long Wach- ri	Lak- Kar Shirt Cha- dara Kurti Phe- Shirt tohi Pee- waj	Kamri Coat Choli Pattu Choga or Pee- Angi ket Kurta Shirt tohi Pee- waj
Lower Garment	Choo- rider Suth- en Mole- rider ly loose Suth- en loose Suth- en	Lahan Ga Choo- rider Suth- en rider Sal- war en loose Suth- en loose Suth- en	Darai Cha- gra loose Suth- en Choo- rider Suth- en Short Pye- sa	Dho- tti Suth- en Choo- rider
Wrapper	Knee Shawl	Knee Shawl		

both sides. Pangwals wore a typical shaped cap with projection on both sides, front and back; Ecori cap was worn by men of Sirmaur; Kulu cap was also round and had geometrical design; band was attached and fell on forehead.

#### Waist Band

Waist bands were known by different names. Patka or Kamar Peta in Kangra; Dora was the waist band of Gaddi men in Bhramaur region; Manjhin was worn by men of Pangi region; Kora was the waist band worn by men from Kinnaur, Chhir was worn by Lahaul & Spiti; and Gachi was wrapped around by the men of Sirmaur, Kulu and Kotkhai. All the waist bands were long piece of fabric of cotton, wool or silk except Dora and Manjhin, which were long rope of black and grey colour respectively.

#### Costumes of Women

##### Upper Garments

Great diversity was noted in the upper garments of women of Himachal Pradesh in different regions.

Chaori or Kurti were worn by the Kangra women. Kameez was another garment of knee length with full sleeves and vertical darts at waist level. Sadri was a waist coat upto waist or slightly below. Ling Chola was only worn by the Kangra ladies at the time of marriage. It was a rectangular piece stitched

on both side leaving the opening for armhole.

Cholu or Longwachri was worn by Gaddi women. Peswaj was worn by Chamba ladies. It was ankle length. Choli or Angi was worn by Chamba ladies on Ghagra. Kamri was worn as top garment by Pangwal ladies. Pattu was a long woollen fabric draped from top to ankle and fastened above the bosom by means of brass pins. Small pleats were put in the front.

Kholakhiri, Choli, Saloka were woollen stitched garment worn by ladies of Kinnaur. Dhoru was draped upper garment. It was a long woollen fabric with geometrical design on Pallo. It was draped in a special way. All the pleats were put at the back, arranged in a way that the design fall on the upper fold. The end of the Dhoru were fastened above the bosom by means of pins called Digra.

Kaddar was worn by Lahaul & Spiti women. Dugpo was another garment worn. Basket was woollen garment upto waist.

Cholta, Kurta and Sadri were worn as upper garment by ladies of Sirmaur. Cholta was loose garment upto thigh length and pockets on the side seam. Kurta was longer than Cholta darts were put at waist level to give a shape to the garment. Sadri was waist coat upto waist only.

Kurta was thigh length garment worn by Kulu ladies. Two vertical darts were put at waist level. Kameez was another top garment used and it was similar to male Kameez. Jhaggi was



woollen upper garment of knee length with full sleeves.

PATRU was a draped garment upto knees. Reshtha was an ankle length garment worn by the women of Kotkhai. The skirt was joined with bodice at waist line. The other garments worn were Chhupta, Kameez and Saluka.

#### Lower Garments

The lower garments worn were Suthan, Salwar, Ghagra, Lehanga and Paucha. Suthan was worn by the ladies of Lahaul & Spiti, Sirmaur, Kulu. In Kangra and Kotkhai Chooridar Suthan was worn. Suthan of Pangwal ladies was called Chalan and women of Kinnaur wore Suthan Tikot. Suthan Tikot was snugly fitted and had design on Pauncha from ankle to 5 to 7 cms above. Salwar was a common dress among women in Sirmaur and Kangra. The non-bifurcated garments like Ghagra and Lehanga was worn by the ladies of Kangra, Bhramaur, Chamba and Sirmaur.

#### Wrappers

Channali was the wrapper for women of Kinnaur. It was fastened in the front at chest level by a silver hook called Digra. Channali or Chaddar was used by Lahaul & Spiti women. Kulu women used shawl as wrapper and Kotkhai women wrapped Chaddru or Blanket.

## Head Dress

Himachal Pradesh ladies covered their head with rectangular piece of fabric called by different names in different parts namely Chaddru, Dupatta and Rahira was worn in Kangra by ladies. Rahira was of red colour and worn by married ladies. Gaddi ladies of Bhramaur, ladies of Chamba covered their head with Chaddar. Square piece of fabric was also tied around the head and knotted at the back on neck. It was called DHATTU in Kangra, Lahaul & Spiti, Sirmaur, Kulu and Kotkhai. In Kulu it was also known as Thipu. The Dhattu of Kotkhai women was always printed.

Peculiar type of cap called JOJI was used by Pangwal women. It had a long tail falling at the back and the cap was embroidered. Ladies of Kinnaur wore cap called Thepang.

Yubjur or Beran was the picturesque head dress of married ladies of Spiti. It was cobra shaped and studded with turquoise and coral.

## Waist Band

The waist bands were known by different names and different places of Himachal Pradesh. DORA was long rope type worn by Gaddi ladies of Bhramaur. Gachi was tied by the ladies of Pangwal, Sirmaur, Kulu and Kotkhai. Gachhang was tied by the ladies of Kinnaur and Ohhir by the ladies similar to men of Lahaul & Spiti. All the waist bands were long piece of fabrics of different length and widths of cotton, silk or wool fabrics except Dora.

### 5.2.3 Diversity in the Costumes of Punjab State

Diversity was observed in the costumes of men and women.

#### Costumes of Men

##### Upper Garments

Coats, short and long, were the upper garments worn in winter by men. Short coat was hip length and long coat of calf length. Achkan was a ceremonial dress worn by the men of Punjab on special occasion. It was a flared garment made of woollen material for winter. Phatoohi was a waist coat which was quilted or plain and were very common as upper garment worn on Kurta or shirt by men of Punjab. It had front opening with pockets at waist level. Kurtas used were Kalidar and Sada Kurta. Kalidar Kurta was loose and had four Kalis attached on both sides, left and right, and in the front and back. Gussets were attached at armpit level with side seam and sleeve to provide comfort. This Kurta was more prevalent than Sada Kurta. Sada Kurta was without Kalis and slightly less loose than Kalidar Kurta. Khaddar was the main fabric used for Kurta. Shirt was another popular garment worn by majorities, locally it was called Kameez. It had yoke at the back, full sleeves with cuffs.

Nilabana or Choga was worn only by Nihang the fighting class of Punjab among Sikhs. On special occasions white Choga was used. Jhaggi was worn as under-garment by Nihangs.

### Lower Garments

Salwar was worn by men of Punjab as lower garment which was very baggy. Suthan was another lower garment. All styles in Suthans loose to tight prevailed.

Tamba was non-bifurcated garment tied around waist. It drapes from waist to ankle.

Kachiha was common among Hindu men of Punjab as under-garment. Kashera was worn exclusively by Sikh community. It was cut on bias and very loose.

### Wrappers

Wrappers were used during winter to cover the body and head in a typical way called Bukkal Marna.

### Head Dress

PAG or turban were the main head dress of men from Punjab. The tying style of Pagri was different among Punjabi male. Larewali Pag was tied by Hindu and Sikh both. The Lar was kept at the centre back of the neck by Hindus and left on one side over the ears by Sikhs. Gole Pag was tied by Namdhari Sikhs. Majority of the Sikhs tied their Pag in Patiala Shahi style. The other head dresses used were Pama, Dastar and Patka.

## Costumes of Women

### Upper Garments

Women of Punjab wore different styles of Kurti known as Kalianwali and Sada Kurti, both were of hip length or slightly below but different in cut.

Kurti was worn over the Ghagra. KAMMEZ was a popular garment of ladies, worn with Salwar. It was also known as Jamper.

Blouse was worn by Hindu ladies with Sari.

### Lower Garments

Lower garments of ladies from Punjab were diverse. Ghagra was a common garment worn from waist to ankle. It was made by joining number of Kalis to add volume. Lehanga was another non-bifurcated garment same in look like Ghagra but different in cut. It was stitched of straight panel. Tambe was another lower garment, but rectangular piece of fabric tied around the waist. Sari was draped in Sidha Palla style.

Table 3 Different garments worn by men and women of Punjab and Haryana

Garments	Punjab		Haryana	
	Men	Women	Men	Women
Upper Garments	Short coat Long coat Achkan Phatoohi Kalidar Kurta Sada Kurta Shirt Nilabana	Kalian wali kurti Sada kurti Kameez or Jamper Blouse	Kurta Shirt Angarkhi Kamri Phatui	Kameez Kurti Angi or Choli Phatui Blouse
Lower Garments	Salwar Loose Suthan Medium loose Suthan Light Suthan or Chooridar	Salwar Suthan Tumba Ghagra Sari	Dhoti Lungi or Tahmat Pyjama	Ghagra Daman Lehanga Salwar Sari
Wrappers	Blanket Khes Shawl	Phulkari Chope Sober Khes	Khes Blanket or Reezu Chaddar	Soopli
Head Dress	Turban Pag Parna Dastar Patka	Chaddar Dupatta Pochhan Chunni Chira Salary	Safa Potla Pagri Dupatta Khandwa	Chundri Peelia Sada Dupatta Paucha
Waist Band	Kamar kasa	-	-	-

#### 5.2.4 Diversity in the Costumes of Haryana State

##### Costumes of Men

##### Upper Garments

Kurta was the popular upper garment of Haryana men. It was simple loose garment with set-in full sleeves. Shirt was another popular garment worn by men from Haryana. Angarkhi was mainly worn by Jat and Ahirs of Haryana. Phatui, the waist coat was another popular garment worn on top of Kurti or shirt on some special occasion or in winter. KAMRI was under garment like vest. Baniyas of Haryana wore Kamri as upper top garment with pockets.

##### Lower Garments

Dhoti was the main lower garment of Haryana men. Two styles were common, single lang and double lang. Lungi or Tahmat was sometimes worn by the men from Haryana. Loose Pyjama of cotton was also worn by men.

##### Wrappers

Blanket called Reezu, Cnaddar and Khes were used as wrapper in winter. Angocha a red rectangular piece fabric was used by Brahmins on their shoulders.

### Head Dress

Safa was the main head dress for men in Haryana. The head dress when tied without twist it was called Pagri, Potia and Dupatta, the twisted one was called Khandwa. The head dress was also categorised on the basis of colour used. Ghia Kapoori greenish yellow worn at marriage times. Satranga or Pachranga Pagris were used on special occasion.

### Costumes of Women

#### Upper Garments

Kameez local name for shirt was worn by Jat women. Kurti was worn by Rajputs, Brahmins and Bania ladies.

Angi or Choli was a colour garment, it fitted the body and covered the bosom and abdomen of the lady. It was made by joining the small pieces of different shaped and coloured fabrics. Blouse was snugly fitted garment worn with Sari. It was slightly below waist length. Phatui was waist length or more. It was sleeveless or a full sleeved garment and quilted or plain.

#### Lower Garments

Different styles of non-bifurcated garments known as Ghagra, Daman, Lehanga were worn. Jat women wore Ghagra of



calf length and very heavy and voluminous. Rajputs ladies wore Ghagra which was of ankle length and less voluminous. Sari was draped by Bania and Brahmin ladies in Sidha Palla style. The bifurcated garment Salwar was also worn by the ladies.

### 5.3 Interstate Diversities in Costumes

The various costumes worn by men and women of the four selected States illustrate a great diversity in the costumes. More variety was found in the upper garments as compared to the lower garments. Table 4 and Table 5 gives a list of the various traditional costumes, indicating the interstate diversity. Costumes prevalent in each of the selected States comprised of upper garments, lower garments, head dresses and wrappers to cover the head and/or bosom especially with ladies conveying a sign of respect and modesty as reported. Majority of the upper garments had close neck lines and full sleeves to cover the body to its maximum.

Among all the four selected States a great deal of diversity in costumes was noted except for the men's costumes of Punjab and Haryana State. Some of the important interstate diversities have only been discussed.

The Gongchis, Pheron and Ponch of Jammu & Kashmir State;  
The Chola, Chollu, Kaddar, Loiya, Peshwaj, Longwachri Dhoru  
and Choga from Himachal Pradesh; Kalidar Kurta and Bilabana

Table 4 Traditional costumes of men from Jammu & Kashmir,  
Himachal Pradesh, Punjab and Haryana

States	Costumes
Jammu & Kashmir	<ol style="list-style-type: none"> <li>1 Gongchis, Shirt, Namja, Cap or Safa, Waist band</li> <li>2 Gongchis, Shirt, Kang-G-Due, Cap or Safa, Waist band</li> <li>3 Choga, Shirt, Namja, Cap or Safa, Waist band</li> <li>4 Choga, Shirt, Kang-G-Due, Cap or Safa, Waist band</li> <li>5 Pheron, Ponch, Shirt, Salwar, Cap or Safa</li> <li>6 Pheron, Ponch/Shirt, Salwar, Cap or Safa, Waist band</li> <li>7 Pheron, Ponch, Shirt, Suthan, Cap or Safa, Waist band</li> <li>8 Pheron, Ponch/Shirt, Suthan, Cap or Safa</li> <li>9 Long coat, Shirt, Chooridar, Safa</li> <li>10 Kurta/Shirt, Suthan, Safa or Cap</li> <li>11 Kurta/Shirt, Suthan, Waist coat, Safa or Cap</li> </ol>
Himachal Pradesh	<ol style="list-style-type: none"> <li>1 Kad/Shirt, Suthan, Safa/Cap, Waist band</li> <li>2 Kad/Shirt, Sadri, Suthan, Safa/Cap, Waist band</li> </ol>

Table 4 contd..

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States	Costumes
3	Kad/Shirt, Coat, Suthan, Safa/Cap, Waist band
4	Chola, Shirt, Suthan, Waist band, Safa or Cap
5	Lekkar, Shirt, Suthan, Cap, Waist band
6	Kurta/Shirt, Dhoti, Safa/Cap
7	Kurta/Shirt, Suthan, Safa/Cap
8	Choga, Shirt, Suthan, Safa/Fap
9	Chhubha, Chamu Kurti, Chamu Suthan, Cap, Waist band (Kera)
10	Khola kh <sup>a</sup> ril, Chamu Kurti, Suthan, Tikot, Channali, Pang, Kera
11	Chhuba Kaddar, Kameez, Suthan, Loi, Cap, Chhir
12	Choga, Kameez, Suthan, Loi, Cap, Chhir
13	Kameez, B <sup>s</sup> aket, Suthan, Loi, Cap, Chhir
14	Loiya, Jhogtua, Banali, Suthan, Cap/ Safa, Gachi
15	Coat, Jhogtua, Bandi, Suthan, Cap/Safa
16	Jhogtua, <del>Bandi</del> , Suthan, Cap/Safa, Gachi
17	Chollu, Shirt, Jassi, Suthan, Cap/Safa, Lungi, Gachi
18	Chollu, Kurta, Jassi, Suthan, Lungi, Cap/Safa, Gachi

Table 4 contd...

States	Costumes
	19 Shirt/Kurti, Jassi, Basket, Suthan, Cap/Safa, Gachi
	20 Coat, Shirt/Kurta, Suthan, Cap/Safa, Lungi
	21 Chhupta, Shirt, Suthan, Cap, Gachi
	22 Chuba, Shirt, Suthan, Blanket, Cap, Gachi
	23 Coat/Sadri, Shirt, Cap
Punjab	1 Kurta/Shirt, Salwar, Pag
	2 Kurta/Shirt, Phatoohi, Salwar, Pag
	3 Kurta/Shirt, Tamba, Pag
	4 Kurta/Shirt, Phatoohi, Tamba, Pag
	5 Shirt/Kurta, Suthan, Pag
	6 Shirt/Kurta, Phatoohi, Suthan, Pag
	7 Achkan, Shirt, Chooridar, Pag
	8 Coat, Shirt, Suthan/Salwar, Pag
	9 Ni <sup>o</sup> labana, Jhaggi, Kashera, Pag, Kamar Kasa (waist band)
Haryana	1 Kurta/Shirt, Dhoti, Chaddar, Safa
	2 Angarkhi, Dhoti, Chaddar, Safa
	3 Kurta/Shirt, Pyjama, Chaddar, Safa
	4 Angarkhi, Pyjama, Chaddar, Safa

from Punjab and Ghagra from Haryana had typicality in the constructional details and had a close identity with each of the concerned State. The basic diversity in costumes starts with these individual garments.

The Ghagra or Lehanga worn by the ladies of Jammu & Kashmir, Himachal Pradesh, Punjab and Haryana were similar in cut and construction. But the other accompanied upper garments were different. In Jammu, Lehanga was worn with Kurti. In Himachal Pradesh the Ghagra was less voluminous and ankle length, worn with Choli/Angi or Kurti. Jat women from Haryana wore voluminous Ghagra of printed or plain fabric and was of calf length worn with Kameez a long garment. In Punjab, Ghagra was worn with Sada Kurti or Kalidar Kurti which was hip length. The flare of the Ghagra was less than the Ghagra worn by Haryanavi women. The Ahir women of Haryana wore blue coloured Ghagra with red Odhni. The Ghagra was ankle length and worn with Kurti. This revealed that diversity existed between the States with volume of the Ghagra and its accompanied upper garment.

Head dresses add to the colour and diversity in costumes. They signify a person's place, caste and community. Thick diversity existed in the head dresses of the four selected States of India. The head dress can broadly be categorised as ready to wear and made to wear. Some of them were very colourful and decorative, and some of them worn on some special occasion. Perak was a peculiar type of head dress of married

Buddhist ladies of Jammu & Kashmir State. It was cobra shaped head dress studded with turquoise stones and ornaments. Tevi the another ready to wear head dress was worn by men of Jammu & Kashmir. It was attractive and decorative. Jogi was a long pointed conical shaped cap and laid at the back like a tail. It was embroidered cap of peculiar shape worn only by the ladies of Himachal Pradesh. The colourful Kulu cap and Bushauri cap were worn only in Himachal Pradesh.

The made to wear head dresses were worn in Jammu & Kashmir, Himachal Pradesh, Punjab and Haryana, and known as Pag, Safa, Pagri and turban. The method of tying introduces the diversity between the States, caste and communities. In Jammu & Kashmir States tight Pag was tied by the Hindus and the working end tucked on the left side. Loose Pag was tied by Muslim men. In Punjab several styles were prevalent. Patiala Shahi Pag was worn by Sikhs, Larewali Pag by Hindus and Sikhs both and among Hindus the Lar was kept at the back and Sikhs kept the Lar on the left ear. The twisted Pag was prevalent in Haryana known as Khandwa.

Tables 4 and 5 also revealed that the waist band was common in Jammu & Kashmir and Himachal Pradesh. Waist band was not common in Punjab and Haryana, except among the Nihang of Punjab the fighting community.

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Dora a long black rope, and Monghin was grey cord, used in the State of Himachal Pradesh as the waist band. The waist

bands worn in different parts of Himachal Pradesh were called by different names: Gachkang, Chhir, Gachi, Kamar Peta. They were made of long cotton, wool, silk fabrics. In Jammu & Kashmir State, the waist band worn was a long piece of fabric in bright shades. Waist bands were thus common among hilly areas.

Boukh, Sakapa, Rukhdan, Khadak and Shawl were the wrappers in different sizes, material and shapes worn only in Jammu & Kashmir State.

Channali was a beautiful woollen wrapper used by men and women of Himachal Pradesh. Chennali had attractive geometrical design in various colours.

Phulkari, Bagh, Chope were the wrappers and head dresses used by Punjabi ladies, these wrappers or head dresses had great social significance in the life of the Punjabi people. Phulkari and Chope were the wrappers in traditional embroidery of Punjab. Nazar Butti was embroidered in black or some odd colour to keep the evil eyes away.

Soopli was the wrapper used by Haryanavi women. It was a Khaddar embroidered shawl. The motifs used were stylised camel, peacock and floral motifs.

Jewellery also signifies some typicality of an area.

Alka-Har was ear ornament of silver worn by Kashmiri Muslim ladies only. It dangled on both sides at chest. Dijhoru was

Table 5 Traditional costume of women of Jammu & Kashmir,  
Himachal Pradesh, Punjab and Haryana

States	Costumes
Jammu & Kashmir	<ol style="list-style-type: none"> <li>1 Gongchis, Tilan, Sulma Kanqchy, Boukh/Rukhdan, Skeyrakhs, Tevi</li> <li>2 Gongchis, Tilan, Salwar, Rukhdan/Sakapa, Tevi, Skeyrakhs</li> <li>3 Gongchis, Tilan, Namja, Sakapa/Boukh, Perak, Skeyrakhs</li> <li>4 Pheron, Ponch, Shirt, Dupatta, Kamarbandh</li> <li>5 Pheron, Ponch, Shirt, Tarang, Kamarbandh</li> <li>6 Pheron, Ponch, Shirt, Salwar, Kasaba</li> <li>7 Kurta, Chooridar, Chaddar</li> <li>8 Kurti, Ghagra, Dupatta, Khaddar</li> <li>9 Cholu, Suthan, Chooridar, Dupatta or Chaddar</li> </ol>
Himachal Pradesh	<ol style="list-style-type: none"> <li>1 Chaori, Kurti, Lehanga, Dhattu/Dupatta</li> <li>2 Chaori, Kameez, Lehanga, Dhattu/Dupatta</li> <li>3 Kameez, Sadri, Salwar/Suthan, Dupatta/Dhattu</li> <li>4 Kurti, Lehanga, Dupatta/Dhattu</li> <li>5 Cholu, Kameez, Chaddar, Dora</li> <li>6 Longwachri, Suthan, Chaddar/Dupatta, Dora</li> </ol>



Table 5 contd..

States	Costumes
	7 Kameez, Ghagra, Dupatta/Chaddar
	8 Lekkar, Shirt, Chalan, Joji, Gachi
	9 Choli/Angl, Ghagra, Dupatta/Chaddar
	10 Peswaj, Chaddar
	11 Kurta, Phatohi, Chooridar, Dupatta
	12 Kholakharil, Dhoru, Channali, Thepang, Gachhang
	13 Choli, Dhoru, Channali, Thepang, Gachhang
	14 Kholakharil, Suthan, Tikot, Channali, Thepang, Gachhang,
	15 Kaddar, Kurta, Basket, Chooridar, Suthan, Dhattu/Cap, Chhir
	16 Dugpo, Kurta, Basket, Suthan, Channali, Dhattu or Cap, Chhir
	17 Cholta, Kurti, Sadri, Suthan, Dupatta/Dhattu, Gachi
	18 Cholta, Kurta, Sadri, Salwar, Dupatta/Dhattu, Gachi
	19 Cholta, Kurti, Ghagra, Dhattu/Dupatta, Gachi
	20 Kurta/Kameez, Pauncha, Pattu, Thepu, Gachi
	21 Reshtha, Kameez, Saluka, Suthan, Dhattu, Gachi

Table 5 contd..

States	Costumes
Punjab	1 Kameez, Salwar, Dupatta, Phulkari
	2 Kameez, Tamba, Dupatta/Phulkari
	3 Kurti, Tamba, Salary
	4 Kurti, Ghagra, Dupatta/Salary
	5 Sari, Blouse
Haryana	1 Kameez, Ghagra, Chundri
	2 Kurti, Ghagra/Daman, Odhini
	3 Choli/Angi, Ghagra/Daman, Odhini
	4 Kameez, Salwar, Dupatta
	5 Sari, Blouse

also an ear ornament worn by married Hindu ladies of Jammu & Kashmir State. It also hangs on both sides at chest level but different in design.

Chiri, Chaunk, Tikka were the head ornaments worn by ladies of Himachal Pradesh. Poshal and Kirkist were head ornaments. Mutil was a typical ornament of married ladies of Himachal Pradesh dangled from the braids down on either side of the face. Zutli was a hair pendant. Digra was silver broach which held the Chennali in Himachal Pradesh. Dora was a typical ornament of Haryanvi women. It was a forehead ornament.

All this concludes to a significant interstate diversity in the costumes.