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Review of Literature...

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REVIEW OF LITERATURE

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2.1 Conceptual Review

2.1.1 History of Kachchh

2.1.1.1 The State

Kachchh is the Princely State with 17 gun salute, 19 guns local. It came in accession on 1st June 1948 where Jadeja dynasty ruled over the centuries. It lies in the extreme west of India between 22°44'8" to 24°41'30" North latitude and 68°7'23" and 71°46'45" East longitude. It is bounded on the South by the Gulf of Kachchh and on the west by the Indian ocean, in the Northeast and Southeast by the districts of Banaskantha and Mehasana. The total area is 45,612 Sq.Kms. making it the biggest district in the State of Gujarat. The district has been divided into ten talukas namely Bhuj, Anjar, Gandhidham, Nakhatrana, Lakhpat, Mandvi, Mundra, Bhachau, Rapar, and Abdasa. The Maharao of Kachchh rules Kachchh. Owing to the political condition of the State, the socio-economic changes were introduced in the Gujarati speaking British districts,

and Saurashtra region could not be introduced in Kachchh. This place has from time to time come under the sway of various dynasties, it once forms part of Mauryan Empire, then came under the authority of Sakas, Kshatrapas, Guptas and also rules over by Maitrakas, Gurjars, Chalukyas, Chavdas, Solanki, Kathis. The conquest by the Sindh tribe of Samma Rajputs marked the emergence of Kachchh as a separate kingdom in the 14th century. During the period of Sultans of Gujarat, Kachchh though nominally associated with Ahmedabad (Gujarat) was virtually independent. Though Kachchh maintained friendly relations with the Mughals, often challenged the authority of Mughal Empire. The present line of the Maharao of Kachchh started by the Samma Rajputs of Jadeja clan continued to rule over Kachchh till the integration into the Indian Union in 1948. (Bhatt S.C, 1997;Randhawa T.S, 2001; Williams R, 1958)

From AD 1583-1730 Kachchh was under the sovereignty of Mughal of Delhi. Then from AD 1730-1815, it was a State as independent severing power. After that, from AD 1815-1942, it acted as limited soverginity as per tresttes with British Empire. Government of India took over the administration of Kachchh State from noon of 1st June 1948 as per merger agreement executed by the Maharao Shree Madansinhji Saheb of Kachchh on the part and Government of India on other part. Kachchh became part and parcel of Union of India as “C” State. Kathiyawad States were merged with Union of India and became “B” State till Kachchh and Saurashtra (Kathiyawad) States again merged with bilingual big Bombay State in AD 1956. Kachchh became one of the districts of Bombay State. Then on 1st May of AD 1960 on the formation of Gujarat State, now Kachchh is the district of Gujarat State. (Bhatt S.C, 1997;Randhawa T.S, 2001; Williams R, 1958)

Bhuj, the capital of the former native state of Kachchh, is now headquarters of Kachchh district. The foundation stone of Bhuj: Capital of Kachchh was laid on samvant 1605, sake 1470 Margashirsh sud 5th, Friday in the time of Khengarji I AD 1549. The composition of people of Kachchh differs much from those of other parts of Gujarat in some ways as this region has been greatly influenced by geographical and historical factors working over time. (Bhatt S.C, 1997;Randhawa T.S, 2001; Williams R, 1958)

2.1.1.2 Origin of name

The word Kachchh suggests an instant thought of a desert since the unique feature of this area is the Great Rann region. Though the desert occupies more than half of the total area, the land bordering the sea coast, in the south is fertile and well cultivated. Thus it is appropriate to say that ***“The Desert is in Kachchh, but Kachchh is not the desert.”*** Kachchh is an ancient land possessed of great antiquity which takes its name from its geographical characteristics and topographical features resembling a tortoise. The word Kachchh is derived from the word *Kachbo* which means tortoise. Kachchh, the name by which it has been referred to in the ancient literature, has been defined by Mallinath as a marshy region or waste land in Sanjivani his commentary on Amarkosh. It is also by this name that has been referred to in the *Puranas*. (Bhatt S.C, 1997;Randhawa T.S, 2001; Williams R, 1958)

Before the dawn of Christian era, the region lying between Sindh and Saurashtra has been described as *Abhir* by which name it has also been referred to in Mahabharata. Till the third and fourth century A.D. and even after that, it came to be referred as *Abhir* from its original inhabitants, the Ahirs, who resided in this area. It, later on, came to be known as Kachchh because of its unique geographical location surrounded by water and wasteland. There are two different opinions for the name *Bhuj* as they are related to the royal family. The first opinion says that For the naming of the same when he asked to the purohit, he said to keep the name *“Bhujang Nagar”* as the nail of head quarter’s inauguration was fixed on 1549. After some time, the name became popular as *Bhuj Nagar*, and now it is known as *Bhuj*. According to the second opinion, Shree Khengarji’s son Kunvar Bhojraj Ji died at his young age so in his memory the name of the headquarter was kept *“Bhoj Nagar”* which latterly known as *Bhuj*. (Bhatt S.C, 1997;Randhawa T.S, 2001; Williams R, 1958)

2.1.2 History of rulers of Kachchh

The history of Kachchh in the true sense begins with Sakas who ruled the whole of Western India including Kachchh, Saurashtra, Gujarat, Northern Maharashtra and Western Malwa for nearly three centuries and a quarter from AD 78 to 400 AD. Their capital is supposed to be Ujjain, though most of their inscription had been found in Kachchh and Saurashtra, These Sakas there driven out from Western India by the

Guptas. It is a historical fact that Kathis, Solankis did settle in Kachchh from AD 950 onwards. Sammas established an independent rule in Kachchh only about 1320 AD. (Bhatt S.C, 1997;Randhawa T.S, 2001; Williams R, 1958)

The earliest historic notices of Kachchh are by the Greeks, starting with the reign of Alexander, 325 BC. This region passed into Meander's kingdom, 142-124 BC. After the Graeco- Bactrian empire was overthrown, Kachchh was Scythians and later Parthians. In 246 AD, the author of Periplus referred to the present Rann of Kachchh as the Gulf of Eirion, implying that at that period Kachchh was surrounded by the sea. Kachchh soon passed through the Kathis, Chavdas, and the Solankis. Arab pressure on the Sindh around the ninth century displaced a section of the Samma Rajputs from there to Kachchh and its modern history starts from them on. The great historian of Gujarat, Shree Ranchhodbhai Udeyram writes that considering reign from Egypt to Kachchh of this Saampata heritage from Egypt, then Sindh and then Kachchh reigning period of Jadejas extends to 2500 years of the continuous period. ()The early history of Samma of Kachchh is traced from the Kings of Egypt who were from Yadav family, the rulers of Kachchh considered them the descendants of Moon Chandravanshi. The Saampata ruler of Egypt came to Sindh, this period is considered between BC 600. Few historians consider the coming of this Egypt ruler to Sindh in between AD 600. (Bhatt S.C, 1997;Randhawa T.S, 2001; Williams R, 1958)

The establishment of Jadeja:

The establishment of a new Muslim power in Sind does not seem to have significantly affected the position of the Samma Rajputs: indeed the rule set up by Mahmud of Ghazni fell into decline. Before long, the Rajput Princes, some Hindu and some Muslim, resumed their independence and about 1053 a new dynasty, the Sumaras, set up their kingdom in the eastern delta of the lower Sind. The Rajput dynasties of Lower Sind remained undistributed for some time, although they doubtless paid tribute to Imperial Governors at Multan. Further to the east, in Gujarat, the Muslim advance met with success, being repulsed more than by the forces of Islam proceeded remorselessly, and was before long to exert an overmastering influence upon the fortunes of Gujarat, Saurashtra, Sindh, and Kutch. It was the duo Mod and Manai, sons of a Samma chief

of Sindh, who, with great deceit, took possession of the kingdom of their uncle Vagham



Plate 2: Emblem of Kachchh State

(With due permission of Maharao Shri Pragmulji III)

1. The fort of *Bhujia*, which overlooks the capital of Bhuj.
2. The moon, showing that the reigning family belongs to the Lunar dynasty.
3. The crown and the *jari patka* flag (with representations of sun and the moon), emblematic of royalty.
4. The *mahi muratab*, a flag with a gold-fish at the top, presented to a former Rao of Kachchh by an Emperor of Delhi. This is considered a valued, and present, and is carried in State in all ceremonies by *sawaris* on the back of an elephant.
5. The trident of the family goddess and old weapons of the family.
6. A boat, showing that Kachchh is a maritime power.
7. Two horsemen, representing Kachchh as a horse-producing country and showing specimens of her military retainers.
8. A cow, representing the customary title of a native potentate.
9. A killed tiger, indicating the great historical event from which the title of Rao was derived.
10. The motto adopted by the family, showing the attributes by which the first Rao Khengar succeeded in regaining his lost patrimony.

Source: As described by His Excellency the Diwan of Kutch in 1876 and documented by Lethbridge R, *The Golden Book of India*.

Chavda in Kachchh. Their successors, including the famous Lakho Phulani, continued to consolidate their rule through the tenth century. Punvro, one of the successors, gathered an evil reputation and was said to have been demolished by the legendary Kakhs. It was also the end of the first phase of Samma rule in Kachchh, and they could come back to power only one and a half centuries later, with the coming to power of Lakha Jadeja. From Jam Lakha Jadani began the Jadeja tree from AS 1147-75. From him, Jam Hamirji was the tenth ruler in AD 1472-1506. (Bhatt S.C, 1997;Randhawa T.S, 2001; Williams R, 1958)

Jam Lakho (1147-1175)

There are traditions of bad blood between the Sumra and the Samma Rajputs, and of some persecution of the latter by the former at the time of their power. Sometime before the middle of the twelfth century, a Samma prince bearing the honored name of Lakho and descended from the old line of Unnad decided to seek his fortune across the Rann. **This Lakho had been adopted in infancy by a childless Samma chieftain named Jada: he accordingly adopted the style “Jadeja” or “of Jada.”** The immediate cause of his decision to embark upon a new venture was the birth of a son to Jada late in life, when Lakho had reached years of discretion. He had no future in Sind. He collected a force of adventurous followers and arrived in Kachchh in AD 1147 accompanied by a twin brother Lakhia. In the traditional history of Kachchh, the two knights are often termed “Lakho-Lakhia,” as though they were a single person, to distinguish their era from those of two older Lakhs, Lakho Guraro, and Lakho Fulani. It seems clear from the available evidence that some at least of the Samma Rajputs who accompanied the two princes to Kachchh were Muslims. (Bhatt S.C, 1997;Randhawa T.S, 2001; Williams R, 1958)

Lakho and his clansmen can have encountered very little organized opposition in western and central Kachchh, where Chavda power had decayed. After the fashion of the time, they built themselves a new capital, Lakhiyavira. This became the chief seat of their power. However, they were cautious about extending their activities into Wagad, where the authority of Anilwada and the Solanki- Vaghelas persisted. Before Lakha died in AD 1175, the power of Anhilwada was being weakened by disputed successions and continued fighting with neighbors. In spite of troubles which overtook the kingdom of Anhilwada, the Samma rulers of Kachchh were not to be rid of it easily,

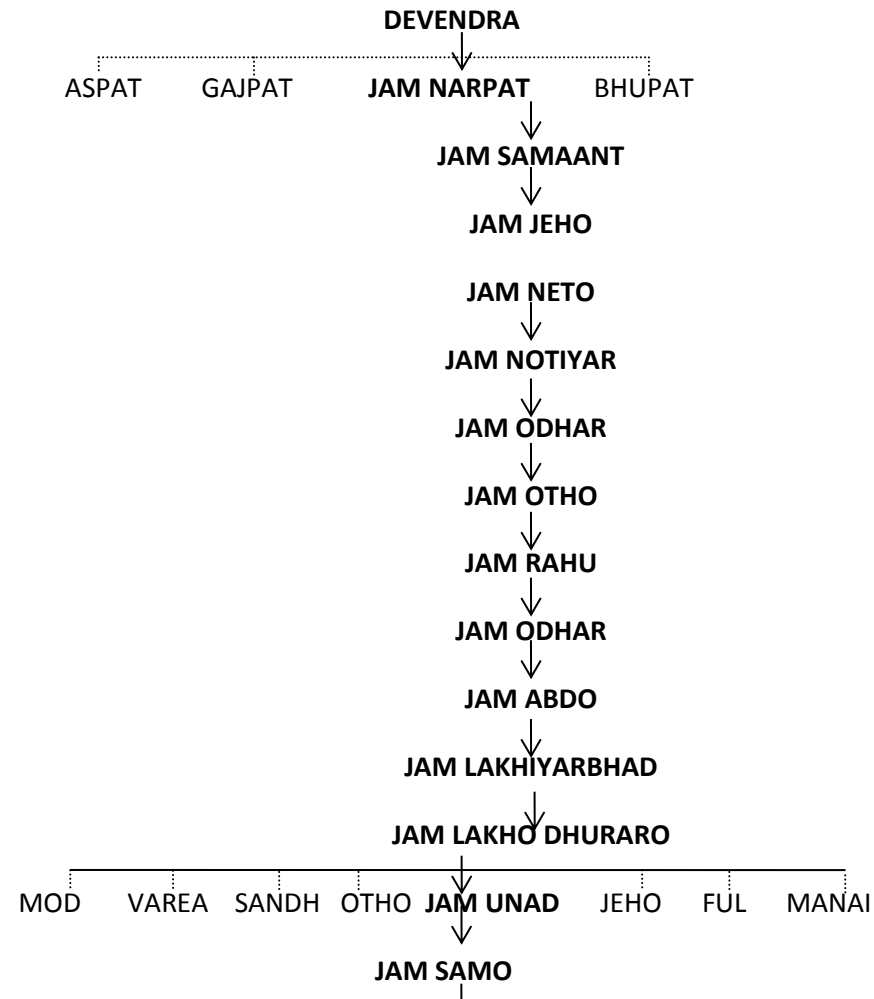


Figure 2: Lineage of Rulers of Kachchh I *continue...*

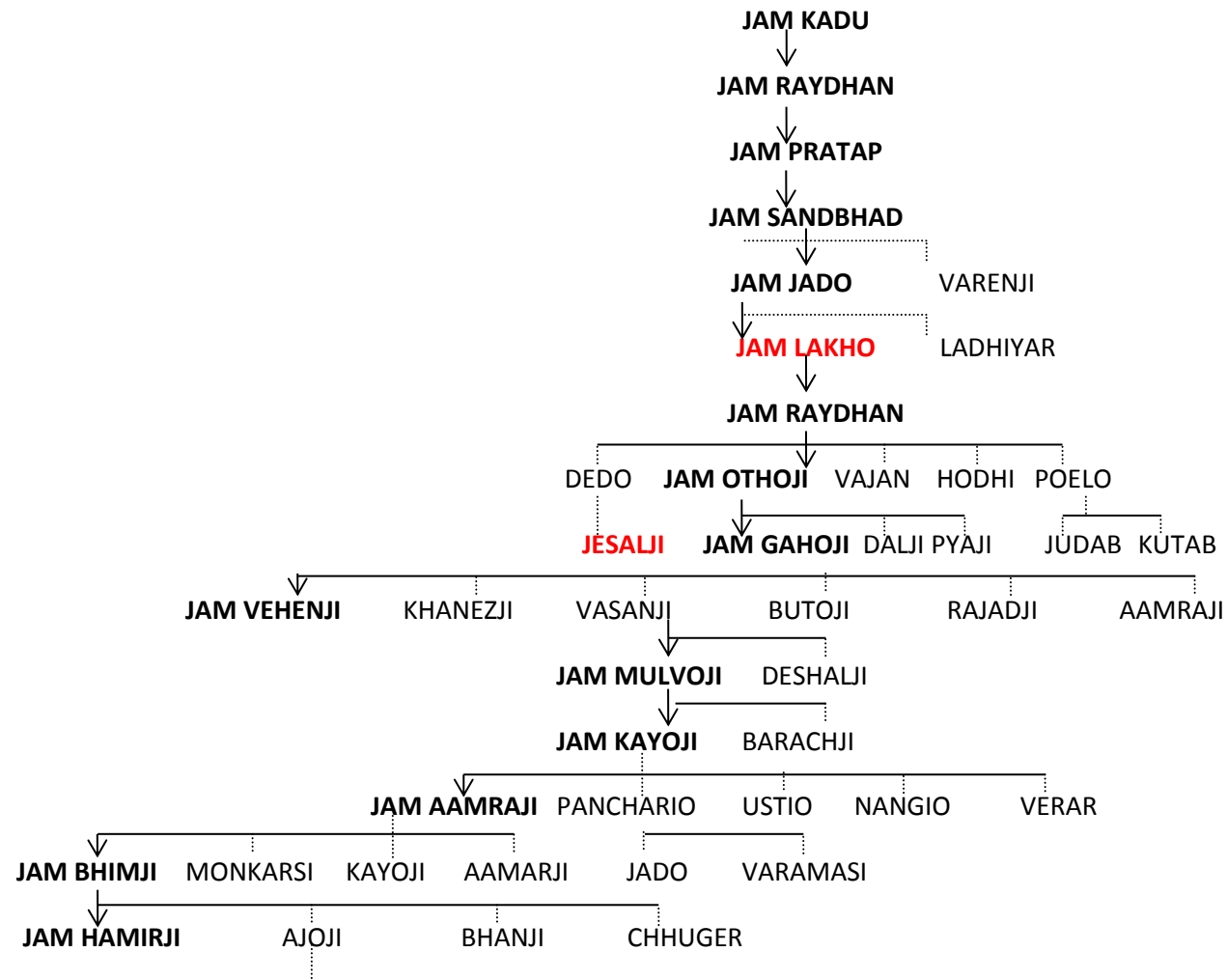


Figure 2: Lineage of Rulers of Kachchh I *continue...*

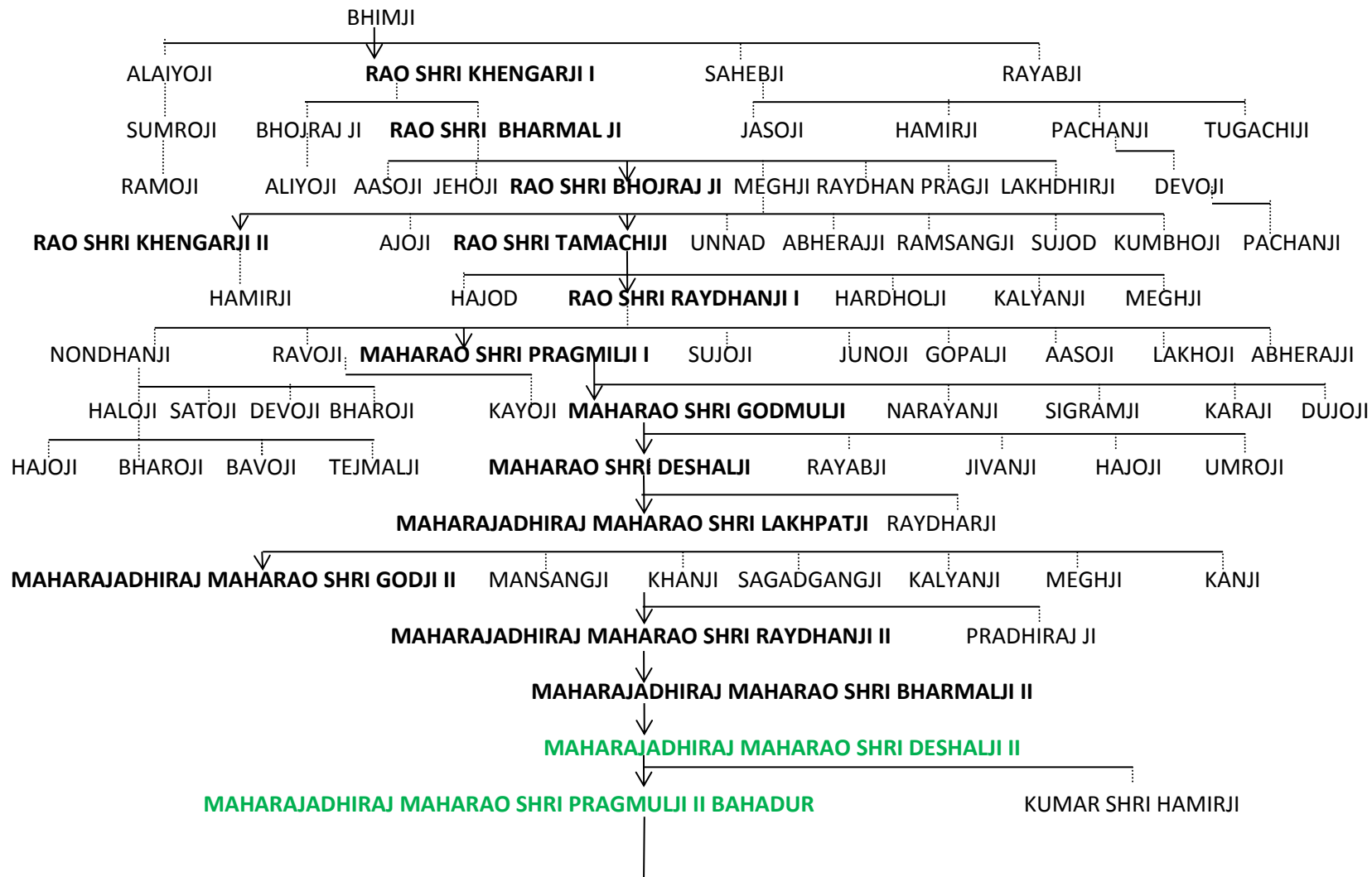


Figure 2: Lineage of Rulers of Kachchh I *continue...*

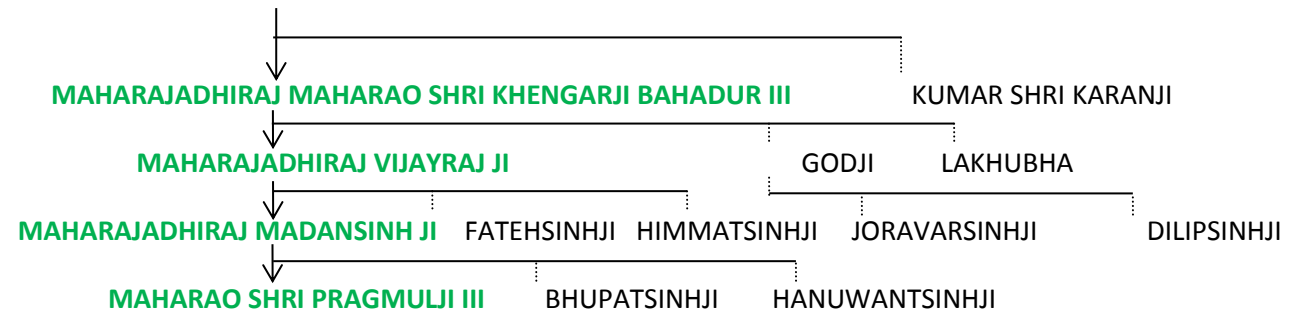


Figure 2: Lineage of Rulers of Kachchh I

Source: Aina Mahal, Bhuj, Kachchh

for it received a fresh lease of life later in the thirteenth century from a new and vigorous dynasty of Vaghelas from Dholka, who seem to have reasserted the old Solanki claim to overlordship in Wagad. Moreover, when the long history of Anhilwada closed in blood and deconstruction in 1296, Kachchh was confronted by a new and even more formidable heir to its pretensions- the Muslim Sultanate of Delhi. These developments, however, were far in the future when Lakho died, leaving his newly-acquired dominions in Kachchh to his heir Rayadhan. (Bhatt S.C, 1997;Randhawa T.S, 2001; Williams R, 1958)

Jam Rayadhan (1175-1215)

Jam Rayadhan was known as “*Rato Raydhan*” meaning “Red” Raydhan from the scarlet cloth which he was accustomed to tying around his turban in battle. The Kachchhi annals are silent about Rayadhan’s reign, contenting themselves with the statement that he was a mighty warrior who enlarged the territories which he had inherited until they covered most of the country. (Bhatt S.C, 1997;Randhawa T.S, 2001; Williams R, 1958)

Jam Otha (1215-1255) to Jam Oliya (1472-1506)

Jam Otha ruled for 40 years and was succeeded by his son Jam Ghaoji. Though this was a period of chaos and internecine warfare between the two Jadeja families. During Jam Otha’s successor, Jam Vahenji’s rule, the fratricidal war continued. In this Rayadhan was killed, whereas his cousin, Abada founded Abdasa and continued to rule his self from there. After Jam Lakha’s death, followed the division of the kingdom among the five brothers but nothing eventful happened until 1472, though previously Muzafar Shah, the founder of the Ahmedabad, had defeated the Kachchhi forces, though the suzerainty of the rulers of the Gujarat proper and remained so far 73 years, that is upto A.D.1510. About the year 1540, the three branches of the family were represented by Jam Dadaji, Jam Hamirji and Jam Ravalji. This was again the period of internal rivalry between the “Jadeja branches”. (Bhatt S.C, 1997;Randhawa T.S, 2001; Williams R, 1958)

Rao Khengarji I (1510- 1586)

Muhammad Bigada (1458-1511), one of the great sultans of Gujarat, married a daughter of a Jadeja chief, Hamirji Jadeja, who was the father of Khengarji, the first ruler of the

Jadeja dynasty. Kutch became an independent kingdom under Khengarji; and with the full approval of the Ahmedabad sultan, he took on the title of Rao in 1510. “*Rao*” honor was given by *Mahommad Begda* to *Khengarji* as a reward of his victory in taking *Morbi* state back from *Nawabkhan*. In 1549, established new headquarter of Kachchh i.e. “*Bhuj Nagar*”. For the next 438 years, Kachchh was ruled by the Jadeja dynasty until it became part of the Indian state in 1948, with Maharao Madansinhji being the last of the long line of 18 Jadeja rulers.

The second phase of Samma rule was characterized by clan welfare and interspersed with attacks from outside adventures. In 1472 the dominant Sultan Muhammad Begada made the Kachchhis submit. The ruling family continued to fragment and become weak until the rise of Khengarji, son of Jam Hamirji. Hamirji’s son Khenngarji I was the next ruler and his period being AD 1510-1581 He came into notice when, at the age of fourteen, he saved the Sultan of Ahmedabad from an attacking lion. Impressed with Khengarji, the Sultan granted his tactical request for the freedom of Morvi. It was Khengarji’s first step in regaining Kachchh from Jams Dedaji and Raval. From Morvi, Khengarji constantly attacked areas in Kachchh. Ultimately, he succeeded in driving them out and become the monarch of Kachchh from 1548-1585. Khengarji first established his seat of governance at Rapar and then moved to Anjar and later Bhuj. Rao Khengar is considered the real founder of the fortunes of the ruling house of Kachchh. (Bhatt S.C, 1997;Randhawa T.S, 2001; Williams R, 1958)

Rao Bharmal I (1586-1632)

Khengarji was succeeded in 1586 by Bharmal I, who ruled till 1631. Soon after, Kachchh, along with the Ahmedabad kings, passed on to the Mughal emperors. The Ain-i-Akbari (1583-1590) speaks well of Kachchh during this period. In 1617 Bharmal called on Emperor Jahangir at Ahmedabad and presented him with “...a hundred Kachchh horses and hundred gold ashrafis.” Jahangir was favorably impressed and “much pleased with the old chief, gave him his horse, a pair of elephants, a sword with diamond mounted hilt and four rings.” At the same time, on the condition of giving pilgrims free passage to Mecca, he freed Kachchh from tribute. The naval power of Kachchh had impressed Jahangir, and he wanted to make use of it. As another favor he also permitted the striking of independent coinage, the Kori of Kachchh. After Bharmal was **Rao Bhojraj** from 1632- 1645, **Rao Khengar II** from 1645-1654, **Rao Tamachi**

from 1655-1666 and **Rao Raydhan I** from 1666-1698. In 1659, the unfortunate Mughal Prince Dara, a fugitive from Aurangzeb had arrived in Kachchh. Another significant event of that time was the arrival of the Saint Murad Shah from Bokhara, Central Asia. When the powerful Viceroy of Ahmedabad, Muazzim Beg, attempted to plunder Kachchh it was Murad Shah who persuaded him to call off his expedition, thus saving Kachchh from what would have been a significant defeat. (Bhatt S.C, 1997;Randhawa T.S, 2001; Williams R, 1958)

Maharao Pragmalji I (1698-1715)

After the death of Rao Raydhan I in 1698 there followed the first case of disputed succession, that of Rao Pragmal I. it broke up the unity of allegiance which, since the day of Khengar I, had kept the Bhayyad, Jadeja brotherhood, and great landholders loyal to Rao as the head of State. Rao Pragmal seized power by force, but after this initial setback, he had a prosperous reign. **He even crowned himself Maharao after he successfully helped in the restoration of Jam Tamachi to the throne of Nawanagar (Jamnagar).** Jam Tamachi had been unseated by a rival faction, and Rao Pragmalji helped him by sending a strong force to Nawanagar under the command of his son, Prince Godji. (Bhatt S.C, 1997;Randhawa T.S, 2001; Williams R, 1958)

Maharao Godji I(1715-1719) and Maharao Desalji I (1719-1752)

Rao Godji I from 1715-1719 managed to consolidate the territories of Kachchh, even though he had a short spell. He was succeeded by **Rao Desal I** from 1718 to 1741. Kachchh prospered under his rule. The Mughals overlords also watched this end, in spite of their earlier agreement, eyed Kachchh as a potential source for more funds. Two explanatory attempts were made by them. Rao Desal, to guard against possible attack, built the fort at Bhuj, a wise move. The Mughal Viceroy, Sarbuland Khan from 1723-1730 accompanied by Kanyoji, the Morvi chief, made a compelling attempt to win Bhuj but could not succeed. Desalji then also fortified the towns of Anjar, Mundra, and Rapar. He even made excursions to Parkar and established a fort, Kachchhigad in Okhamandal to check piracy. With the help of wise ministers like Devkaran Seth, Desalji increased the prosperity of Kachchh. Unfortunately, Desalji's last years were sad as his only son Lakhaji turned against him, and some nobles fanned the ill feelings between the father and the young chief. (Bhatt S.C, 1997;Randhawa T.S, 2001; Williams R, 1958)

Maharao Lakhpatji (1752-1761)

Rao Lakha from 1741 to 1760 had a comfortable reign though his son Godji, stirred on by his mother and ex-minister, Punja Seth, demanded an early share in the management of the estate. Rao Lakha utilized the bursting treasure he had inherited and made his court lavish. The Rao nonetheless scored a coup when Emperor Alamgir II (1754-1759) conferred on him the title of “Mirza Maharao” and the honored insignia of the “Mahi Martib.” A matrimonial link with the ruling house of Jodhpur was also established. He was also a patron of arts and possessed some vision about the need for industrial training in Kachchh. One of the lasting works of this period is the Aina Mahal, which was designed and constructed by his protégé, Ramsinh Malam. Rao Lakha also established the Vrajbhasha Pathshala, a school for poets. He was able to get the services of Kanak Kushalji from Marwar to teach in his institution. Lakhpatji himself was a good poet. His poetic works in Vrajbhasha and Kachchhi are still preserved in the Aina Mahal. However, the end of his reign was sourced by bankruptcy. He sacked ministers one after another and even attacked their personal properties. The Lohana community was bitterly persecuted by him. Sixty-four of the leading families were tortured to death and money extorted from them. In 1778, the head of the caste, Devchand was put to death, and since then no Lohana would rise to the post of minister. Rao Lakhpatji had become extremely weakened by constant debauchery. The affairs of the Government were entrusted to a succession of incapable ministers. (Bhatt S.C, 1997;Randhawa T.S, 2001; Williams R, 1958)

Maharao Godji II (1761-1779)

On coming to power, Rao Godji II from 1760 to 1778 ignored the claims of his former mentor, Punja Seth, for being appointed a minister. The wily Punja made his way to Sindh, to the court of Ghulam Shah Kalhora and masterminded one of the greatest treacheries in Kachchh history. He led the Shah to Kachchh where the two forces engaged in the fierce battle of Jhara (1762) wherein nearly a hundred thousand Kachchhis were slain. The defeat remains a humiliating scar in the memory of Kachchh, and many villages have remains of memorial stones honoring those who went to Jhara to fight for Rao and gave their lives. However, till his end, Godji remained an insecure man and surrounded himself with Sidi bodyguards, Negro Muslims of Abyssinian origin. When he died at the age of 34, he left behind an empty treasury. (Bhatt S.C, 1997;Randhawa T.S, 2001; Williams R, 1958)

Maharao Raydhan II (1779-1786)

Rao Raydhan II from 1779-1786 succeeded Godji at the early age of fifteen and was guided by Sidi Merich- the oppressive Government of Bhuj. "There were senses of bloodshed and unmanly violence which the pen recoils from recording and the mind from contemplating" (Raikes). Around 1785, he began to show signs of insanity and was placed under restraints. The state was governed by a council headed by his younger brother Prithviraj, the minor Bhaiji Bawa from 1786-1801. Burnes, Surgeon to the Residency at Bhuj, has left a fascinating account of this crucial time in the history of Kachchh. There were spells of anarchy during this period resulting in the arrival of the British. In the annals of this time, a name that is prominent is that of Jamadar Fateh Muhammad. In these troubled times, according to Burnes, Fateh Muhammad hailed as a deliver, who restored the province to tranquility by a firm and judicious exercise of authority." Fateh Muhammad, also known as "Kachchhi Cronwell" was a man of great courage, tact, and patience. Though illiterate, he rose to become the Dewan of Prithvirajji, in whose minority the administration was run by a council of twelve, i.e., Baar Bhaiya. During his tenure, Kachchh recovered from its misrule and began to flourish again. In time, Bhaiji Bawa eased out Fateh Muhammad, who returned for a second term, a changed man due to the ungratefulness of the populace. Order failed, piracy increased, bandits and plunderers ruled. The disarrangement of the State led to the British moving in and the signing of the Treaty of 1809. Political and administrative powers were given to the Resident, Captain MacMurdo. (Bhatt S.C, 1997;Randhawa T.S, 2001; Williams R, 1958)

On the death of Rao Raydhan, there were two contenders for the throne- Ladhubha, the Lawful heir, son of Bhaiji Bawa, who was backed by some provincial Jadeja chief and Mansinh, the son of the Rao by a slave girl. Ibrahim Miyan, Fateh Muhammad's son, had developed an attachment with Mansinh's sister Kessar Bai. When the liaison was exposed, Fateh Muhammad's conduct, on this occasion evinced the superiority of his character. A connection with the family of the Rao, now easily within his reach, would have added much to his respectability and might have been a sure means of continuing his power to his descendants; but instead, he forbade his son's further visits to the Durbar and forced him to leave the capital and remain at Wagur. (Bhatt S.C, 1997;Randhawa T.S, 2001; Williams R, 1958)

Rao Bharmalji II (1814-1819)

After Fateh Muhammad died, Ibrahim Miyan returned to Bhuj and successfully lobbied for Mansinh who was elevated to the throne as Rao Bhara or Bharmalji. However, the earlier scandal haunted him, and those who had exposed him earlier resented his reinstatement. He was stabbed and killed at an open durbar. This also made his brother Hussain Miyan, fearful for the rest of his life. It was a sad end to a great man's family and Fateh Muhammad himself died in poverty. Meanwhile, Bharmalji had created an unenviable reputation for himself and even made plans to assassinate Captain MacMurdo. Bhuj became a crime-ridden city. Bharmalji, subsequently, went on to kill Ladhubha and ultimately lost his throne because of related events which followed. However, even after his formal deposition, the Jadeja chiefs selected the three years old son of Bharmalji and not the infant son of the murdered prince Ladhubha. "The selection of the Jharajah Bhayad proved, in the end, more fortunate than if it had fallen on the weekly child of Ladhubha, (whom, however, they declared the next heir to Dessuljee, in the event of his not living to have an issue) as he died a few weeks after. Thus the race of Bhaiji Bawa, the legitimate branch of Royal family of Kachchh, became extinct". (Bhatt S.C, 1997;Randhawa T.S, 2001; Williams R, 1958)

After the death of Fateh Muhammad in 1813, disorder continued in Kachchh and 1815, Captain MacMurdo's camp was attacked by bandits. This was the proverbial last straw, and after futile discussions with Rao Bharmal II, the British advanced into Kachchh, and in December 1815, Anjar was taken. The British forces moved forward and on 14th January 1816, the second Treaty was signed. However, Rao Bharmal II from 1814-19 continued his depredations and picked quarrels with the Bhayyad. On 24 March 1819, a British force, accompanied by the leading Jadeja Chiefs and other Resident, encamped before the fort at Bhuj. The Rao was informed that the Treaty of 1816 was suspended and the next day the fort was taken over. The 1819 Treaty was concluded in October, and its main provisions were the deposition of Rao Bharmal and the management of the Government by a Regency under the British Resident; that Kachchh would support a force of the East India Company based there; Kachchh would maintain no foreign soldiers; the British Government would guarantee the Jadeja chiefs their possessions; the Rao and his heirs would submit disputes to its arbitration; Kachchh ports would be open to all British vessels; and that the Rao and the Chiefs should engage to prevent sati, female infanticide. Captain MacMurdo later to become the British Collector and

Resident at Bhuj, played an essential role in those years. He presided over the Regency Council during the infancy of the new Rao, Rao Desalji II. (Bhatt S.C, 1997;Randhawa T.S, 2001; Williams R, 1958)

2.1.3 Assortment of Textiles in Court of Gujarat and Rajasthan

The Indian court costumes had a variety of textiles, cuts, silhouettes, and embellishments. Neighbouring courts also influenced all these factors of clothing, and thus, there was something in common between the regional court costumes. It is important to understand specific minute constructional and aesthetic details of these textiles, which will be helpful in understanding the traditional costumes of rulers of Kachchh in detail with all the aspects. Hence, a sincere effort has been made by the researcher to peep into the use of traditional textiles for royal court and relate them to the royal heritage of Kachchh. (Bhandari V. 2004 ; Goswamy B. N. 2013 ; Kumar R. 2006 ; Pathak A. 2006; Singh M 1998)

2.1.3.1 Brocades

Varanasi (also known as Benaras) has been India's leading Brocade weaving center since the nineteenth century. The traditional figured silks were made on the *naksha* drawloom, believed to have been introduced into India from Central Asia or Persia sometime during the early medieval period. Its complex mechanisms enabled weavers to create sinuous floral patterns in brocade. There are many different types of brocaded silks. *Pot-than* and *bafta* brocades are made of lighter material than *kinkhwabs*. *Amru* brocades have no *zari* work on them, while *tanchoi* brocades are a kind of figured silk *amru*, with multiple warps and supplementary weft threads, that create a massive, densely patterned fabric. *Tarbana*, or silk tissue, has a fine silk warp but a weft or *zari* threads that give the fabric a metallic shine. (Bhandari V. 2004 ; Goswamy B. N. 2013 ; Kumar R. 2006 ; Pathak A. 2006; Singh M 1998)

The most beautiful and exotic brocade produced in Benaras is the *kinkhab*, which appropriately translates to- fabric of dreams. The fabric is substantial and rich and employs a significant amount of gold and silver *zari*, covering the surface of the fabric in such a manner that the silk is profoundly visible. Light silks with *zari* are known as *Pot-than*, and many variations exist. *Bafta* is a lighter silk with or without *zari*. *Amru* brocades are made without the use of any metal thread, but patterning is done with silk.

Tanchoi is the figured silk brocades and were initially produced in Surat, Gujarat. Silk and cotton yarn with extra weft patterning is used to make brocades known as *Himrus* in Hyderabad and Aurangabad. (Bhandari V. 2004 ; Goswamy B. N. 2013 ; Kumar R. 2006 ; Pathak A. 2006; Singh M 1998)

Kadwa is an actual, discontinuous supplementary weft brocading technique. It may be considered a type of loom embroidery. One of the styles of *Kadwa* is known as *Meenakari*, enamel work, with the background in silk and *zari* used for patterning. *Fekwa* is the throwing of the shuttle across the fabric, from selvedge to selvedge, in such a manner that a pattern appears on the surface only in the space required by the pattern. It has loose threads on the reverse side, which appears untidy, *Katrui* is similar to *Fekwa* except the loose threads are cut on the reverse side. (Bhandari V. 2004 ; Goswamy B. N. 2013 ; Kumar R. 2006 ; Pathak A. 2006; Singh M 1998)

2.1.3.2 Lampas: Silks

The *lampas* weave uses at least two sets of warps (principal and building), and two sets of wefts (ground and patterned) and each has a specific function. The pattern weft threads are tied down by the binding warps, while the principal warps are bound at regular intervals by the ground wefts in such a way as to create two separate weave structures, one for the ground and another for the supplementary pattern. These superimposed structures are often visually distinct from one another to allow the pattern to appear in high relief over the foundation fabric. A specially modified drawloom is required to weave this kind of cloth. The *lampas* technique remains in limited use for the production of the heavy *gyasar* silk used for furnishings. Boldly patterned *lampas* weaves made from metal thread, and the Tibetans also use colored silk for ceremonial costumes and ritual offerings. (Bhandari V. 2004 ; Goswamy B. N. 2013 ; Kumar R. 2006 ; Pathak A. 2006; Singh M 1998)

2.1.3.3 Mashru: Silk and cotton

The word *mashru* was commonly used in the trade to refer to a silk and cotton mix fabric, although strictly it refers to its satin weave. The dense satin woven silk warp hides the thick cotton weft threads that appear at the back. The smooth surface is enhanced by the calendaring. As the warp overlays the weft, the fabric appears as precious as pure silk, but it is the cotton weft which is worn next to the skin and not the

silk. Unlike Hindus who considered silk to be a pure material, Muslims were forbidden by the laws of Islam to wear silk against their skin as it was considered an unholy textile. *Mashru*, which means “that which is permitted” was the perfect solution and was widely adopted in the Muslim courts. It was traditionally patterned with multi-colored designs placed lengthwise. There are definite references in the *Varnaka* texts from Gujarat to *mashru* fabrics made with red silk warps and cotton wefts. The Muslim royalty probably commissioned these. (Bhandari V. 2004 ; Goswamy B. N. 2013 ; Kumar R. 2006 ; Pathak A. 2006; Singh M 1998)

2.1.3.4 Bandhani

Bandhani or tie-dyeing is one of the most straightforward techniques of resist dyeing used to pattern fabric. It ornaments varied range of textiles in Rajasthan and Gujarat. It is popularly known in India as *bandhani* or *bandhej*; derived from the word *bandha*, to tie. Hence the process is also called ‘tie and dye.’ The design is achieved by applying a mechanical substance that acts as a resist, to prevent the dye from coloring selected portions of the fabric. *Bandhani*, on fine muslins, georgette and chiffons, in particular color schemes flatter the sartorial tastes of the wealthy urban community. Typically the number of colors employed could be anywhere between two and seven. (Bhandari V. 2004 ; Goswamy B. N. 2013 ; Kumar R. 2006 ; Pathak A. 2006; Singh M 1998)

2.1.3.5 Leheriya

Leheriya is another favorite variation produced using tie and dye. The term derived from the Hindi word “*leher*” meaning “wave.” The dyer created wave-like patterns by producing diagonal stripes on the fabric. Delicate, light fabrics such as thin cotton, voile, fine silk, and chiffon are preferred, as they allow the color to penetrate through the rolled cloth. A checkered pattern is called *Mothra* and is produced by the intersecting of diagonal stripes. A *panchranga*, five colored design is considered the most auspicious, since the number five has a unique position in Hindu mythology. Another beautiful pattern, *satranga*, flaunts seven colors of the rainbow. Stripes that follow in one direction and color are known as *leheriya*, while, when diagonal stripes intersect at right angles to form checks, the pattern is known as *Mothra*. *Gandadar*, *Pratapshahi*, *Rajashahi*, *Samudralaheer*, and *Salaidar* are all variations of stripes created by this technique. (Bhandari V. 2004 ; Goswamy B. N. 2013 ; Kumar R. 2006 ; Pathak A. 2006; Singh M 1998)

2.1.3.6 Textile Crafts for Royal wardrobe

a. *Khadi* or *Chamki* work (Tinsel printing):

Khadi or *chamki* work as it is popularly called, adds a touch of glamour to even plainest textile. In the past, this manner of decorating the textiles was extensively applied to the costume of royalty and the articles they used. Previously, artisans used gold or silver dust for printing. This was replaced by flakes of crushed mica or cheaper metal powders, called *bodal*. *Khadi* is worked primarily on garments worn for ceremonial purposes. It is also done on garments like *ghaghra*, *kanchli*, *angarkha*, *jama*, *odhna* and turban cloth. A special bridal *chunri* called *phavri* or *phamri* is an essential part of the Rajasthani bride's trousseau and is worn on festivals like Gangaur and Teej. This wedding *chunri* is red and has a distinctive design called *khaja*, printed on its center. (Bhandari V. 2004 ; Goswamy B. N. 2013 ; Kumar R. 2006 ; Pathak A. 2006; Singh M 1998)

b. Metal embroidery

Metal embroidery was patronized mainly by royalty and the wealthy merchant classes who wore elaborately ornamented clothing. They preferred garments profusely embroidered in gold and silver because embroidery was considered auspicious and also because it represented opulence, power, and importance. The royalties were so fond of this style of ornamentation that they often employed it on a wide range of articles other than apparel, like footwear, belts, caps, cushions and even elephant caparisons and canopies. The embroidery on these garments is, sometimes, so extravagant that the surface of the ground fabric cannot be discerned. Metal embroidery is mostly of three kinds- *zardozi*, *gota* work, and *danke-ka-kaam*. Gold and silver are drawn through a series of dies to obtain a fine thread. This can either be hammered flat or used as it is. It could also be wound around a silk or cotton filament core to make a thread. (Bhandari V. 2004 ; Goswamy B. N. 2013 ; Kumar R. 2006 ; Pathak A. 2006; Singh M 1998)

i) *Zardozi*

Embroidery that uses pure gold and silver wire, *zari*, is known as *zardozi* and was, probably, derived from the Persian word *zar*, meaning gold. This style of an embroidery was a result of the Mughal influence on Rajasthani courts and has survived well, over time. While *zari* is more often used in weaving, it is also used selectively for embroidery. *Zardozi* work is also known as *karchobi*, which is derived from *karchob*

or framework. The embroiderer stretches the fabric tightly on a wooden frame, within which this style of embroidery comes to life. *Zardozi* is worked in two distinct styles. The first, *karchobi*, is recognizable by the density of its stitches on a heavy base material such as velvet or satin. The second is, *kamdani*, the lighter, more delicate work, which is well-known in Rajasthan. *Kamdani* adorns delicate fabric like silk and muslin. (Bhandari V. 2004 ; Goswamy B. N. 2013 ; Kumar R. 2006 ; Pathak A. 2006; Singh M 1998)

The different shapes and sizes of gold and silver wire and discs are available. The *badla* is a flat wire with a thread base, the *salma* is curled and springy, while the *dabka* is a thin tightly coiled wire. A *sitara* is a tiny ring of metal resembling a star, *gijai* is a circular, thin stiff wire and the *tilla* is a flat metal wire. Sequins and colored beetle wings are also often used. The most expensive and ostentatious examples of *zardozi* include semi-precious stones and pearls. *Zardozi* usually places geometrical shapes alongside floral designs. Circles and triangles, for instance, may be worked into the margins, framing the body of flowers. Borders often display triangular forms with finely wrought floral scrolls. The corners adorned with floral spray, mango motifs or peacocks. The field is filled with sprays, flower buds, and animal figures, especially in *karchobi* styles. Another elegant feature is the delicate *jaali* on some portions of the fabric. (Bhandari V. 2004 ; Goswamy B. N. 2013 ; Kumar R. 2006 ; Pathak A. 2006; Singh M 1998)

ii) Gota work or Lappe –ka-kaam

This form of fabric ornamentation, was, perhaps developed in Rajasthan. It is also known as *gota-kinari* work and *lappe-ka-kaam*. *Gota* lacing was prevalent. Depending on the width, *gota* can be found under the different names, such as *chaumasiya* and *athmasiya*. Essentially, *gota* is a strip of gold or silver ribbon of varying width, woven in a satin weave. *Badla*, a metal yarn, made of beaten gold or silver, forms the weft and silk or cotton is used in the warp. Popular design elements like flowers, leaves, stylized mango motifs and heart shapes are usually worked on *odhna* and *ghaghra*s. Checkerboard patterns are also quite a favorite. Animal figures, like the parrot, peacock, and elephant are some of the more popular motifs. As a variation, floral designs are cut from *gota* and embroidered on to the cloth. (Bhandari V. 2004 ; Goswamy B. N. 2013 ; Kumar R. 2006 ; Pathak A. 2006; Singh M 1998)

iii) Danke-ka-kaam:

This craft is distinguished by the use of a small, metallic square around which *zardozi* is worked. The *danka* is a small square plate, which varies in size but is not bigger than 1.5 cm. This technique was earlier known as *korpatti-ka-kaam*. Although the *danka* was originally made of pure gold, silver plated with gold, is commonly used these days. This decorative technique is usually worked on satin, chiffon and silk fabric. The most popular motifs used in *danka* work are inspired by nature- like the paisley, which takes a stylized form, as do the sun and the moon. (Bhandari V. 2004 ; Goswamy B. N. 2013 ; Kumar R. 2006 ; Pathak A. 2006; Singh M 1998)

2.1.4 History of Indian Royal Garments for Men

Men usually wore *pagari*, *safa*, *mandil* or *topi* on their heads. The upper costume was *angarakhi*, with *dhoti* on *paijama* covering the lower body. For admission to courts or on special occasions, a waist belt and a *choga* were also added to complete the attire. (Bhandari V. 2004 ; Goswamy B. N. 2013 ; Kumar R. 2006 ; Pathak A. 2006; Singh M 1998)

2.1.4.1 Upper garments

2.1.4.1.1 Jama

The *jama* is a full-sleeved outerwear for men, greatly popular at the Mughal and Rajput courts and worn well into the 19th century. Literally, ‘a garment, robe, vest, gown, coat...’ etc, the *jama* had the breast part fitting snugly over the body, with its waist-seam high, of knee length or longer, and flared in the skirt. It was tied under the right or the left armpit with tie-cords. It was worn for formal occasions in royal courts and was made in silk with several colors rather than thick cotton or muslin. The *jama* continued to be worn in most regional courts until the mid 19th century. On the occasions of weddings of wards people used to wear *jama*. The *jama* had a bodice on the upper part, and the lower part was a loose skirt. It was not only for daily use and was a special wear. People appear in *jama* in courts or wedding processions only, and nobody put on a *jama* while at his or her homes. (Bhandari V. 2004 ; Goswamy B. N. 2013 ; Kumar R. 2006 ; Pathak A. 2006; Singh M 1998)

The latter part of the 16th century, before Akbar’s time, a *chakdar jama*, also known as *takauchiya jama* was a court dress. The skirt of such a *jama* was not evenly rounded by

coned. Akbar's historian, Abul Fazal writes, "the *takauchiyah* is a coat without lining, of the Indian form. Formerly, it had slits in the skirts and was tied on the left side; his Majesty has ordered it to be tied on the right side." 16th century Mughal paintings confirm this statement of Abul Fazal. In early Akbar era, these *jamas* have slits, and later illustration in *Akbar-Nama* and *Babur Nama* show rounded skirt *jama*. Formerly, *jama* used to be knee-long, but its length started increasing subsequently. As long skirted *jamas* were in vogue in Mughal court, the courtiers, vassals and other subjects also adopted the fashion and *jama*- length increased so much that in the time of the emperor Muhammad Shah (1719-1748), the *jama* hardly showed the feet and trailed on the ground. This fashion was ardently followed by the Nawab of Avadh and Murshidabad, other princes in the plains of Punjab, Central India, Deccan, and Rajasthan. In *jama* also, pieces of cloth were embroidered, printed and woven. As per the prevalent fashion, *butas* were sprinkled profusely over the bodice, and there was a creeper, it was placed not far from the *butas*, but on the skirt and the *daman*, the distance between *butas* and creeper was increased so that the *jama* may not become heavy. There were bands for fastening the bodice, known as *kas*, in the place of buttons. The hidden *kasas* were simple, but for appearances' sake, the upper *kasas* were gorgeous and attractive. The inner *kasas* were narrow and upper *kasas* broad. (Bhandari V. 2004 ; Goswamy B. N. 2013 ; Kumar R. 2006 ; Pathak A. 2006; Singh M 1998)

2.1.4.1.2 Angarkha

Angarkha is a long, full-sleeved outerwear; literally 'that which protects or covers the limbs. It is opened at the chest and tied in front, with an inner flap or *parda* covering the chest. Full-skirted and of varying lengths; *angarkhas* were worn for formal occasions were often made of silk and brocade, sometimes quilted with cotton for extra warmth in winter. In its most stylish and sophisticated form, the *angarkha* was specially engineered for royalty and custom-made on a *naksha* loom. By the turn of the century, however, these fine hand-woven fabrics were being replaced by imported machine-made fabrics which were richly embellished and had nothing of the subdued elegance of the earlier, more traditional *angarkhas*. (Bhandari V. 2004 ; Goswamy B. N. 2013 ; Kumar R. 2006 ; Pathak A. 2006; Singh M 1998)

2.1.4.1.3 Chogha

A loose, sleeved coat-like garment worn over an inner garment like the *angarkha*, *choga* was sumptuous and appropriate for ceremonial occasions. Of Turkish origin, the

chogha was also known as a *chugha*, *chuba* or *juba*; in Russia as *shuba* or *shubka*. Most *chogas* were double laid with layers of silk and cotton. The silk lining was regularly removed washed and then stitched back in, to keep the garment fresh. The royalty and nobility used to wear *chuga* over *angarakhi* on formal occasions. *Choga* was a long cloak with full sleeves, always of expensive materials. It was either of very fine muslin with gold or silk embroidery; wool with embroidery of the woven pattern; specially designed brocade or silk with the beautiful intricate pattern. *Chugas* made of muslin or *jamdani* flowered muslin were for summer wear. These were embroidered with silk or *kalabattu*. As these were worn in summer or during monsoon, they had light embroidery to suit the season's mood. Usually, they had a narrow floral border on the edges, and more considerable *butas* on the front, back, shoulder and on the lower corners. Motifs used for them were *Kalanga*, cypress tree or heart-shaped form. (Bhandari V. 2004 ; Goswamy B. N. 2013 ; Kumar R. 2006 ; Pathak A. 2006; Singh M 1998)

In winter, people wore woolen and quilted *chugas*. Woollen *chugas* were embroidered with silk, *kalabattu* and *badla*. Often the embroidery work was so nicely done that the dress becomes a work of art. They were stitched with the utmost care and sometimes had double lining cotton as well as silk which shows on the inside. The silk lining was removed and washed when it got dirty and then re-stitched. The technique for washing kept the dress fresh. In Punjab, Amritsar was a vital and flourishing center for embroidery on woollens, and the embroidered *chugas* of Amritsar were exported to the neighboring states- Nabha, Patiala and Kapurthala and also to Rajasthan and Bengal. As flamboyant costumes were the order of the day in the 19th century, thus the *chugas* of this period have more *badla*; the flat metal wire, which made it gaudier. In his magnum opus, the textile manufacturers and costume of people of India (London 1866), J. Forbes Watson refers to *chugas* for the first time, but the dress is undoubtedly of older origin. *Chugas* or *aba* (cloak for men) appears in Yusuf Ali's work concerning pieces woven for "specific uses." In 1926, A.K. Coomarswamy considered *qaba* also a cloak like dress or *aba* as the same dress", evidently of Persian origin in the Mughal period. There was, however, a significant difference between *qaba* and *chugas*. *Qaba* had fastening at the waist whereas *chuga* had two *ghundis* and *tukamas* on the chest. *Ghundi* was a knob like a thing made of cotton and covered with *zari* and *tukama* was a loop on the opposite side of the *ghundi* to hold it. This could, of course, be a later development and *chuga*, *qaba*, *aba*, and *chauga* may be more or less the same dress- a

cloak for men which changed its fashion of fastening. In its early form, it sometimes had short sleeves seen in early Mughal miniatures. *Chuga* was so much in fashion and demand that the weavers of Dacca and Banaras made pieces specially patterned for *chuga*. These had small floral motifs on the ground or *jal* (foliage) all around with large *kalanga*, *jhar* or *pan* on the front, back, arms and on the lower corners. Banaras pieces were of brocade while those from Dacca of *jamdani* flowered muslin. These *chuga* lengths were called *parcha* and they were considered the best gift articles for wedding and presentations. Later they came to be synonyms with brocade. (Bhandari V. 2004 ; Goswamy B. N. 2013 ; Kumar R. 2006 ; Pathak A. 2006; Singh M 1998)

2.1.4.1.4 Atamsukh

Atamsukh was a wide, commodious *chogha* like garment for wrapping around the body. The name *Atamsukh* in Hindustani means “giver of comfort to the soul.” A long loose garment worn like an overcoat, it was designed to protect the wearer against extreme winter temperature. Its styles varied greatly. Fabrics used for *atamsukh* included silks, brocades, usually quilted with cotton and wool to add softness and warmth. After 1850, however, when European factory-made fabrics flooded the market, the traditional Indian materials were gradually replaced by essential nets, velvets and washed silks. In the severe cold of the winter season, people wore *atamsukh* or *atmasukh* (comfort of the soul) over their *angarakhi* or *chuga*. Its sleeves were short and narrow as it was wrapped around the shoulders while walking and used as a blanket to cover the body while sitting and the sleeves were not used. Its use was very much like that of a Kashmiri *pheran*. The *atamsukh* was highly popular in the royal houses of Rajasthan. (Bhandari V. 2004 ; Goswamy B. N. 2013 ; Kumar R. 2006 ; Pathak A. 2006; Singh M 1998)

2.1.4.1.5 Chapkan

The *chapkan* developed around the early nineteenth century. It marked the transition between the traditional outer garments- the *jama*, *angarkha*, and *choga*-which had been the standard items of the formal attire in the majority of Northern courts. The *chapkan* first became fashionable in Mughal courts of Awadh and Hyderabad, but its popularity soon spread to princely states, both Hindu and Muslim, across the country. As with the majority of core garments, the way this coat evolved differed widely from court to court, as in each case it was adapted to local style elements and decorative techniques.

The *chapkan* had a combination of fastenings. The fabric panel was fastened with buttons placed firmly together as far as the waist, while the bottom half was fastened traditionally with inner panels and tie strings. (Bhandari V. 2004 ; Goswamy B. N. 2013 ; Kumar R. 2006 ; Pathak A. 2006; Singh M 1998)

2.1.4.1.6 Achkan

The *chapkan* later evolved into the *achkan*. Most of the ties dispensed with and the coat fastened till the way down from top to bottom with buttons. The buttons were transformed into a central decorative feature and were made with luxurious fabrics, precious stones or enamel. The *achkan* became most fashionable in most courts around the turn of the nineteenth century. It was more tight fitting around the wrists, chest, and waist, tapering out at the hips to become flared around the knees. Ornamental borders were added around the band collar, front edges, and hems. It is still the most popular item of formal clothing in India today. (Bhandari V. 2004 ; Goswamy B. N. 2013 ; Kumar R. 2006 ; Pathak A. 2006; Singh M 1998)

2.1.4.1.7 Bagalbandi

The *bagalbandi* (lit. ‘that which ties on the side’) was a shorter version of the *chakdar jama*. The variations of this style were worn in western India. The *chaubandi* and *labeda* local names for similar short jackets were famous in Northern India. (Bhandari V. 2004 ; Goswamy B. N. 2013 ; Kumar R. 2006 ; Pathak A. 2006; Singh M 1998)

2.1.4.1.8 Sadri

Sadri is the name given to a short-sleeved or sleeveless jacket worn over long sleeved garments like a waistcoat. With the arrival of British, the name *vasket*, a corruption of waistcoat, was added to the terms. There were many variations on the basic *sadri* form: the *mirzai* (a quilted jacket); the *fatuhi* (a short waistcoat, lightly padded or quilted with cotton); the *farzi* (a short-sleeved or sleeveless jacket worn over a *jama* or *angarkha*); the *kurdi* (a long waistcoat usually worn over a *jama*); and the *nadiri* (a *kurdi* made of very fine fabrics, favoured by the emperor Jahangir who bestowed it on select individuals as a mark of honour). The Persian roots of these names suggest that the garments were originated in central Asia. (Bhandari V. 2004 ; Goswamy B. N. 2013 ; Kumar R. 2006 ; Pathak A. 2006; Singh M 1998)

2.1.4.1.9 Angarkhi

Angarakhi, a derivation from Sanskrit *angrakshak* or body protector, was prevalent throughout India. People in the higher state of society used to wear *angarakhis* made of the locally manufactured clothes. In Rajasthan people wore *angarakhis* of printed or tie and dyed cloth and in Lucknow, those of *Jamdani*. Lengthwise, there were two types of *angarakhis*- one was known as the *Kamri angarakhi*, which ran only up to the waist and the other one full, reaching below the knees. The front cut of *angarakhi* was round or long, and sometimes it was kept uncut and not open. The cut was only suggested by a *bel*, border or brocade strips stitched to it. Such *angarakhis* were open on the front side and there were *ghundis* (knobs made of cloth) and *tukamas* (loop) to fasten it. Cotton *angarakhis* were made for daily wear, but for court ceremonials or wedding or other festive occasions, *angarakhis* were also made from costly clothing materials like brocade, velvet, silk or woolens for the royal family and their courtiers. People with money to spare then ordered *kalabattu* or silk thread work on them. On the hem and arms, on shoulders and neck, lace or a chip was also stitched. The *bel* made in Banaras contained multi-colored *kalabattu* and silk thread work, and it was known as *Meenakari-ki-bel*. The *magaji* was often of colored silk, for which red, black, blue, green or yellow colors were favoured. In winter, *angarakhis* padded with cotton wool were worn. (Bhandari V. 2004 ; Goswamy B. N. 2013 ; Kumar R. 2006 ; Pathak A. 2006; Singh M 1998)

The type of *angarakhi* having embroidery work on the neck, shoulders, and back, was known as *farukh shahi*. It was not the name of any cut, but the name of this embellishment of embroidery. The name owes its origin to the Mughal king, Farukh Shiyar (1712-1718). He liked this style of embroidery very much. This embroidery was done with *Kalabattu* or silk threads, or *salma-sitara* was stitched on patterns drawn in outline. Sometimes heart shaped *butas* made of *salma-sitara* were made separately and stitched on the shoulders and back. The lower part of *angarakhi* was kept loose by adding gussets or pleats, to facilitate body measurements. India is a hot country and people here perspire profusely. Therefore in *angarakhis* made of velvet, brocade or heavy cloth, the armpits were kept open for letting in some air. The later versions of *angarakhis* are *achkan* in Rajasthan or *chapkan* in Lucknow. The bodice in the *chapkan* was a tight fit, but there were gussets in the lower portion. The *chapkan* was opened

from the front side, which contained buttons. (Bhandari V. 2004 ; Goswamy B. N. 2013 ; Kumar R. 2006 ; Pathak A. 2006; Singh M 1998)

2.1.4.2 Lower garments: *Paijama*

People from royal families wore a fine dhoti or *pajama*. The *pajamas* had not much of decorative work. A thin piping of black or red color was stitched on cotton *pajamas* and the *pajamas* made of brocade or other costly fabric. *Meenakari-ki-bel* was stitched on the legs. In winter, *pajamas* padded with cotton wool were worn. Sometimes the *pajama* and *angarakhi* or *choga* were of the same material. Such a suit was made of some special cloth such as brocade, and it was lined with a coarse cloth of good quality.

The following styles were fashionable in the royal courts between the seventeenth and twentieth centuries:

- a. *Churidar pajama*: cut on the bias, the legs of the *churidar pajama* are very narrow and cut much longer than the body so that the material forms folds or ‘bangles’ around the ankles.
- b. *Sidha pajama*: this was the most common *paijama* cut. Wide at the waist, it tapers down to a narrow *ghera* at the bottom.
- c. *Dogri pajama*: a cross between the *sidha* and *churidar pajama*.
- d. *Kaliondar pajama*: a very full, wide-bottomed *paijama* consisting of *kalis* (panels). Initially worn by men and women, they later became an exclusively female garment.
- e. *Shalwar pajama*: A straight *paijama* finished at the bottom with a *poncho* (a broad or narrow quilted band at the ankle openings).

Dhoti was seldom worn in the royal family on formal occasions, but on religious its importance was intact. *Dhotis* were both of cotton or silk often with woven *zari* borders. (Bhandari V. 2004 ; Goswamy B. N. 2013 ; Kumar R. 2006 ; Pathak A. 2006; Singh M 1998)

2.1.4.3 Headdress

2.1.4.3.1 *Pagh*

Pagri was an essential item of a man’s attire. To appear bare-headed before elders were considered an affront to them. Therefore, *pagari* was a compulsory headwear for people of all ages or classes in society. One could appear in the court without an *angarakhi* or *achkan* but not without a *pagari*. *Pagari* was a status symbol. On the 12th day of the

father's death, it was ceremonial to crown the eldest son with a *pagari* before all the kith and kin. The *pagari* ceremony implied that the responsibility of maintaining the prestige of the family till now shouldered by the late father falls henceforth on the son's head. These *pagaris* were of various types- dyed merely in one color or the tie and dye styles of *lahariya*, *mothra* and *chunari* patterns. The dyers of Jaipur made a particular type of *pagari* with *lahariya* (diagonal stripes) in deep pink, known as "*rajashahi*." Probably it was meant formerly for princes only. The word *rajashahi* is found mentioned in the archives of the princely houses of Rajasthan. *Pagari* was also known as *pag* or *pancha*. Blue, yellow, green, red and black were used in the *panchrang* (five coloured) *pag*. Sometimes there were two hues of blue, light and dark, where dark blue had a blackish tinge. These five colors were used for *laharia* (diagonal stripes), *salaidar* (striped), *gandadar* or *mothra* patterns. These decorations are sometimes done in three colors too. In Rajasthan, the ruler of Jaipur prefers the *panchrang pag*, but the Jodhpur rulers took pride in their tie and dye *pagaris*. As per the local folklore, the Rathod look majestic with their intertwined, angular *panchas* on, as the *panchrang pag* graces the Princes of Dhumdhar. (Bhandari V. 2004 ; Goswamy B. N. 2013 ; Kumar R. 2006 ; Pathak A. 2006; Singh M 1998)

On auspicious occasions or for daily use, the *pag* in red, pink or saffron color was preferred. The saffron color symbolizes sacrifice and renunciation, and so everybody going to a war put on a saffron colored *pagari*. Although a *pagari* was compulsory for people of all castes or classes, yet the styles of tying and fastening it on the head were different too as regional- the Udaipur *pag* was flat, *Jaipur pagri* was angular, and similarly, the style of tying for Punjab and South Indian states were of other variations. There was regional difference in the length and width of a *pagari* or *safa*. In Rajasthan, the *safa* length was 10 yards, but it is four and a half yards only in Punjab. (Bhandari V. 2004 ; Goswamy B. N. 2013 ; Kumar R. 2006 ; Pathak A. 2006; Singh M 1998)

Tying a *pagari* is a rare skill. As the proverb goes, "a rag food of *pagari* are rare accomplishments." It means that excellence in rendering a melody, or an exquisite taste in food or a rakishly fitting *pag* are but seldom occurrence. The *pagari* shops used to keep specially trained tiers whose job was to tie up *pagari* on customer's head. They could have been seen only a few years back tying *pagaris* on wooden *matangas* (head models). In royal palaces also, these *bandheras* (tiers) were employed. The king and

his princes wore a *lapera pagari*, which was velvet, brocade and also embroidered, printed or colored according to one's status or the occasion. The ordinary folk also wrapped a *dupatta* over their *pagaris* in winter to cover their ears. Kings got *gota* stitched on their *pagaris*. Many ornaments like *sarpech*, *kalangi* or *chandrama* were also worn to enhance the *pagari's* grace. (Bhandari V. 2004 ; Goswamy B. N. 2013 ; Kumar R. 2006 ; Pathak A. 2006; Singh M 1998)

2.1.4.3.2 Patka

A *kamarband* (waistband) or *patka* used to be fastened over the *jama* or *angarakhi* for tucking in a sword or dagger. The *patka* served two purposes- it girded up the loins and gave agility to the body, and secondly, as the weapons were tucked in this waistband, the hands were free. People of the royal families wore *patkas* of superfine cotton, silk or woolen fabric in the winter. *Patkas* earlier than those of 17th century are not available, but by their depiction in contemporary paintings, it can be said that the length and width of *patkas* in that period used to be short and the borders had geometrical motifs on them. This ornamentation was executed in weaving, printing or needlework. Geographic patterns were the order of the day to Akbar's period, but during the reign of Jahangir and especially of Shah Jahan, floral motifs came in vogue. The ground in this *patkas* was usually self-patterned, but they had a poppy, iris, rose, jasmine and carnation flower motifs on the borders. Compositions of lotus flowers are also available. Birds considered auspicious in Indian culture like parrots and peacocks were also depicted on *patka* borders. Such allusions occur in quite some folk songs of Eastern India, as e.g., in a Bhojpuri song a village belle admiring the prince's attire says, "o prince, the peacocks showed on your *patka* appears to be crowning" meaning that they look to be alive peacock. (Bhandari V. 2004 ; Goswamy B. N. 2013 ; Kumar R. 2006 ; Pathak A. 2006; Singh M 1998)

Patkas from *Paithan* and *Chanderi* had angularity in their *butas* while the *Banaras* and *Ahmedabad* ones had a rhythmic pattern. Both the Mughal and Rajput court patronized them. The *patka* started becoming gaudier and less useful from 18th century more so in the 19th century. That is why its dimensions were changed. Now it started growing more extensive, especially in the states of Rajasthan where its width reached one and a half or two meters. In the Maratha states of Gwalior and Pune, its length increased. With the beginning of 20th century, all manufacture of *patka* almost ceased, as it had no use now.

The old *patkas* were used for ceremonial occasions. (Bhandari V. 2004 ; Goswamy B. N. 2013 ; Kumar R. 2006 ; Pathak A. 2006; Singh M 1998)

2.1.5 History of Indian Royal Garments for Women

Many of the royal houses in India were adherents of the Hindu religion, while some others were followers of Islam. Male court costumes for Hindu and Muslim regality were almost the same, except the head-dresses but their ladies wore different costumes, and the difference becomes distinct by the 19th century, the reason of that being that Indian women were more traditional. Even today, when the European costumes have pervaded the whole world, Indian women have mostly stuck to the *sari*. From 16th to the 19th century, ladies of the North Western Hindu royal houses wore *ghaghra* in the lower body and *kurti* and *kanchali* on the upper body with *odhani* as a wrapper. In the Eastern and Southern India, the *sari* was more popular. Besides *ghaghra* suit, women in Punjab, Himachal Pradesh and Jammu and Kashmir also wore *salwar kurta* with *odhani*. Like *ghaghra*, formal *salwar suits* also were highly decorated though the mode of decoration remained same- *gota*, embroidery, and printing. (Bhandari V. 2004 ; Goswamy B. N. 2013 ; Kumar R. 2006 ; Pathak A. 2006; Singh M 1998)

2.1.5.1 Upper garments

2.1.5.1.1 Choli

This original Central Asian garment was quite large as it was designed for warmth, but in India, it was transformed into a much briefer garment which was more suited to the tropical climate. The basic form of the *choli*, primarily designed to support the bust, has changed little over the centuries. A tight fitting, brassiere like a garment, it is held in place with strings that are tied around the neck and under the bust at the back. There are many style variations: some are knotted at the front, others have a flap; some cover the back, others leave it bare; some are woven, others are embroidered, etc. The structure that evolved in Western India is mainly well defined: the cups are made of small triangular pieces of fabric, known as *purdahs*, stitched together to fit snugly over the breast, and both cups and sleeves are highly ornamented. *Cholis* were worn by royal women of the Hindu courts with *saris* and *ghaghras*. Royal *cholis* were made of cotton, silk, gold and woven brocades. In some areas, they were embroidered with *zardozi* and patched with *gota*. Those worn by the women of western India, Kachchh, and Deccan, were also thread-embroidered with traditional flowering motifs and a variety of stylized

bird and animal patterns. These auspicious motifs were inspired by the tree of life and other fertility symbols that are the recurrent themes of so many ancient sculptures. In this areas, *cholis* were considered an essential part of a bride's trousseau and were traditionally hand-embroidered by female members of the family. (Bhandari V. 2004 ; Goswamy B. N. 2013 ; Kumar R. 2006 ; Pathak A. 2006; Singh M 1998)

2.1.5.1.2 Kurti and Kanchali:

As women began to step outside the confines of the *zenana* and participate in the political and social life of India, a variety of new styles in blouses and short jackets appeared. *Kurtis* and *kanchalis* (sleeveless shifts with scooped necks) were worn over the *choli* in the part of Rajasthan and Gujarat, usually with a *ghaghra*. Women's garments for the upper part of the body were *kurti* and *kanchali*. The *kurti* (bodice) was sleeveless and sleeves with the *kanchali*, and together *kurti-kanchali* served as a blouse. In Rajasthan, they have a custom that unmarried girls wore *kurti-kanchali* as a one piece blouse. They can separate the *kurti* and *kanchali* only after they are married. The same ornamentation was usually done on the *kurti* and *kanchali* as on the *ghaghra*, and the material was also the same. (Bhandari V. 2004 ; Goswamy B. N. 2013 ; Kumar R. 2006 ; Pathak A. 2006; Singh M 1998)

2.1.5.1.3 Angia

In the eighteenth century, a halter-neck version of the *choli*, known as the *angia*, became fashionable in the Muslim courts and was worn with tunics and waistcoats (*sadris*) and variety of *paijamas*. (Bhandari V. 2004 ; Goswamy B. N. 2013 ; Kumar R. 2006 ; Pathak A. 2006; Singh M 1998)

2.1.5.1.4 Peshwaz

The *peshwaz* is defined as a woman's robe and is very similar in style to the *jama*. *Peshwaz*, known as *pairahan* was also used among the royal ladies. *Peshwaz* was a garment to be used on *salwar-kurta*, for courts, etc and was almost like a *ghaghra*. (Kumar R. 2006)

2.1.5.1.5 Kurta

The cut of the *kurta* is straighter than that of the *peshwaz* which accentuates the upper body much more and make use of full skirts to create a regal aura. The *kurta* is made

up of straight panels of fabric stitched together at the selvages to form a tunic to which full sleeves are attached at right angles. It is a unisex garment and was particularly popular in the colder regions where it was worn as an over-garment with *pajamas* and *ghaghras*. Women's *kurtas* evolved in some different ways. Straight and gored panels were added to the main tunic panel for greater fullness. More sophisticated tailoring saw rounding of armholes and darting of the waistline. Regional variations added further stylistic interest- neckline shapes and hem and sleeve lengths differed and, in warmer regions, they were made of more delicate fabrics and evolved more feminine styles. (Bhandari V. 2004 ; Goswamy B. N. 2013 ; Kumar R. 2006 ; Pathak A. 2006; Singh M 1998)

2.1.5.1.6 Saris

The ladies of the royal court were draped in the finest muslins, subtly worked with gold and silver. The *saris*, *odhanis* and *shawls* worn in the royal court across the subcontinent were produced by master weavers, dyers, printers and embroiderers whose ancient craft skills were handed down and perfected through the generations. Royal Hindu families commissioned their fabrics from reputed textile centers across the country- Kanchipuram, Ahmedabad, Aurangabad, Varanasi, Chanderi, Patan, Gadwal and Kashmir, Tanda and Bengal were all renowned for their weaving skills, whether it be of fine muslin, goosmer silk, ornate brocade or soft wool. *Saris* were woven to specific requirements. They varied in length, ranging from two yards (for children) to nine-and-a-half yards, and in width from 18 to 60 inches. By the turn of the century, women's fashions had achieved a higher degree of homogeneity. The popularity of *sari* had gradually spread to all the courts of India, including those where *ghaghras* and *pajamas* were the traditional dress. With the relaxation of the rules of *purdah*, the forerunner of the modern-day *sari* developed. Worn with a petticoat and a blouse, often tailored in the European style, it was favored by Hindu and Muslim society ladies alike. (Bhandari V. 2004 ; Goswamy B. N. 2013 ; Kumar R. 2006 ; Pathak A. 2006; Singh M 1998)

2.1.5.2 Lower garments

2.1.5.2.1 Pajama

As with all other stitched garments, the *pajama* evolved during the Mughal period, resulting in a rich blend of Central Asian styles with regional Indian fabrics and

styles. The women in the Mughal court of Delhi wore a similar style of trousers to the Turkish *paijamas* worn in central Asia at the time. By the nineteenth century, some variations in style had appeared, many of which were created in the trend-setting court of Avadh. The *kaliendar* (*multi-paneled*) *paijamas* was first introduced in the region of Nawab Nasir-Ud-Din Haider of Avadh (1827) and was worn by men and women. Of all the different *paijama* styles that evolved, the *farshi* and the *garara* were the most extravagant and were adopted by the begums of the provincial courts:

Farshi paijama: was divided into three parts. There is the *nefa* or waistband, the *paat* or the upper half and the finally the *gote* or lower half, which flows voluminously around the feet. Attached to the *nefa* is the *izarbund* or drawstring which is made of multi-colored strands of silk thread knitted in intricate patterns. The ends of the drawstring are decorated with jeweled mirrors or strings of pearl which fall from the waist to the knee and can be seen through the virtually transparent upper garments. As a general rule bright colors were favored for *farshis*: *gul-i-anaar* (brick red) *dhani* (parrot green), *gul-i-shafataalu* (shocking pink or magenta), etc. Apart from the *sidha*, *churidar*, *kaliendar*, *shalwar* and *dogri paijamas*, the most common *paijama* styles worn by royal women were:

Suthan paijama: wide at top and roomy around the legs and ankles.

Sharara paijama: a loose, trailing *paijama*, similar to the *farshi* but less extravagant.

Gharara paijama: a very similar style to the *farshi paijama*, the main difference being that the *paat* of the *gharara* is attached to the *gote* above the knee while the part of *farshi* extends from below the knee. (Bhandari V. 2004 ; Goswamy B. N. 2013 ; Kumar R. 2006 ; Pathak A. 2006; Singh M 1998)

2.1.5.2.2 Ghaghra

Ghaghara was a skirt running up to the ankles from the waist. By sewing gussets or by pleats it was kept narrow at the waist and wide at the lower part. The *Ghaghara* was kept short so that ornaments adorning the feet may be visible. Formerly *Ghaghara* did not have such a wide hem, but by the 19th century its hem grew wider and wider, and the number of gussets meant the measure of one's prosperity. In Rajasthani folk songs, *ghagharas* having such gussets are sung. It was not folded at the lower end but a strip of colored fabric sewn underneath which was known as *sinjaf*. The women of Princely, feudal and wealthy families wore *ghagharas* of muslin, satin, and brocade. The muslin *ghagharas* were dyed or printed to enhance their charm and then decorated with *gota*

borders. Like head-dresses fabric for *Ghaghara* was also dyed in *laheria*, *mothra* and *chunari* styles. Brocade was not a favorite material for *Ghaghara* in 17th and the 18th century, but in the 19th century, many were made of Benaras brocade and also of *chevali*. *Chevali* was a silk fabric with a bright satin sheen with *butis* in either *zari* or silk or both. Nevertheless, any *Ghaghara* was heavily decorated, if made to wear on festive occasions, having appliqué work with silk and beetle wings or embroidery with *salma-sitara*, *kalabattu*, and silk. The most expensive ones had pearls and precious stones studded with them. Sometimes, a decorated border was prepared separately and stitched on the body. Broad *lappa* was also used as a border and stitched on the hem. In this case, the ground of the *Ghaghara* was decorated with *gota* or *gokhru*, sometimes a narrow *gota* was stitched on the joints of gussets. *Gota* lacing was highly prevalent in Rajasthan, Punjab and Himachal Pradesh. The *gota* was made from pure silver *badla*-the flattened wire. (Bhandari V. 2004 ; Goswamy B. N. 2013 ; Kumar R. 2006 ; Pathak A. 2006; Singh M 1998)

In the 19th century princely India, *shikargah* became a favorite pattern. It was an innovation of Benaras weavers. Formally birds and animal motifs were woven but since the end of the 18th century and the beginning of the 19th century, these birds and animals started being woven with trees and vegetation. This also included men with guns. Thus it was called *shikargah*- hunting resort. Later on, this pattern was also adopted by *Kashmiri* craftsmen for woolen shawls. Application of *salma- sitara* was one of the most popular modes to decorate a *Ghaghara*. An artist used to draw a pattern on *Ghaghara* consisting of birds and flowers and even simple floral compositions. Sequins were stitched on them accordingly. If found suitable they were also embroidered partly. (Bhandari V. 2004 ; Goswamy B. N. 2013 ; Kumar R. 2006 ; Pathak A. 2006; Singh M 1998)

2.1.5.3 Headdress: *Odhanis*

After putting on *kurti- kanchali* as upper garment and *Ghaghara* as lower, women wrapped *odhani* thereover. The *odhani* was two and a half meters to three meters in length and one and a half to two meters in width so that even after drawing a veil over the head, the *odhani* might reach up to the *Ghaghara* below the waist. The *odhani* for daily wear was of cotton muslin, dyed or printed and decorated with an edging of *gota* and *kinari*. However, for special festive occasions, the *odhanis* were dyed in various

colors and costly bells or *gota* were stitched on the borders to enhance its charm. Usually, this *gota* lace was stitched on the borders, and the *pallava* (ends of the *odhani*) had wide *lappa*. For a special occasion like a wedding, the bridal *odhani* had *kiran* and *pallu* stitched on *pallava*. The practice of cutting *gota* pieces and making flower patterns from them was followed all over the Northern India. These *gota* stripes were at times patterned in tree motifs with a flower made of silk pieces, which looked like enamel work. *Odhanis* with gold and silver gilt thread were woven at the silk weaving centers of Gujarat and Chanderi and Paithan in central and Southern India and Benaras. These were exported throughout India. It had edging on the ends lengthwise and *anchal* on the width. A circular pattern known as *chanda* (moon) graced the central part. Tradesman from the west started calling these rectangular shawls “moon shawls” owing to this style of ornamentation. *Charbagh* was another main variety of 19th century *odhani*. In *Charbagh* style the *odhani* was divided into four parts, each of which was woven in a different color. However, the pattern remained the same. Light cotton *odhanis* with narrow *zari* border and *pallava* were also made in Benaras. Single color dyes was a pervasive thing, people did it at homes, but in India resist dyeing decoration or pattern obtained by resist dyeing was very popular for many centuries. The court poet of Harsh, Banabhatta refers to “*banddha vastra*” (resist dyed clothes) and “*samudra lahar*” and “*lahar pator*.” Similarly *varnak* in Gujarati 17th century never tired of singing praises to “*pratap sohi lahar*” and the compiler of *sabha shingar* or praising *chunari*. (Bhandari V. 2004 ; Goswamy B. N. 2013 ; Kumar R. 2006 ; Pathak A. 2006; Singh M 1998)

2.1.6 Costumes for Children of Royals

Singh M described that scant material is available on costumes for royal children. As the children’s costumes were not preserved customarily, they have perished and no earlier examples of these costumes than the 19th century are to be found. In painting and sculpture belonging to the medieval period children have been shown wearing a *kurta*. Below it, they wore a *langoti* (a triangular piece of cloth tied around the waist) or wore pajamas known as *suthana*, during winter. Singh has compared costumes of epic Ramayana with today’s royal costumes for better understanding. He described that poet Tulsidas in his *Ramacharitamanas* had portrayed Ram and his brothers wearing yellow *jhanguliya*, which probably was like a baby frock of today, a long *kurta* without sleeves. In winter children wore padded cotton *ghughi*. The outer cloth of *ghughi* was

satin silk or brocade. The edges were decorated with *meenakari-ki-bel* or an embroidered border. The upper part was like a cap to cover the head. A large piece of cloth was stitched to this cap after pleating, which reached up to the child's ankles and covered the whole body. The *ghughi* was worn both by girls and boys. Usually, the garments comprised *kurta*, *topi* and sometimes a *pajama*. They are of satin, brocade or silk and flowers of *gota* and *bankuri* are stitched on them. Efforts have been taken to ensure that they look gorgeous. Grown-up boys used to wear *dhoti* and *angarakhi*, and girls wore *ghaghra* and blouse. *Odhani* was not worn by girls below ten and was worn compulsorily after marriage. (Singh M 1998)

2.1.7 Ceremonies and festivals of Rulers of Kachchh

These rituals and ceremonies are also familiar to most of the former Rajput Princely houses. In the olden days, many more such ceremonies were observed and celebrated grandly in most places. Nowadays, very few princely families celebrate these functions at all and those who do have perforce to cut down the scale of grandeur- for obvious reasons- as the panoply of State is no longer available. Despite these constraints, a few of the princely families do manage to carry on the rich traditions of their house in a befitting manner and dignity. Several ceremonies and festivals were observed and celebrated grandly by the princely family of Kachchh. These ceremonies denoted the religion, history, tradition, and provenance. It kept the long-established traditions alive and on certain festivals gives the head of the family the opportunity to mix with the general public. In the old days, there were many more such occasions and more mingling of the ruler with his nobles, officers, and the ordinary folk. It was a wonderful way for the king to join together religion and tradition with policies and people. (M. K. S. Shri Dilipsinghji 2010)

2.1.7.1 Ceremonies

2.1.7.1.1 Simant and Chhathi

Even before the birth of a child in the royal family certain ceremonies were required to be performed by the expectant mother during her first pregnancy. In the fifth month of the conception, on an auspicious day and time, she was taken to the temple of the family goddess *mahamaya* just outside the *zanana dodhi* with the maids and the *langhies* singing appropriate songs on occasion. After darshan, brahmin women ceremoniously tied items to adorned her wrist and were intended to ward off an evil eye with an

ultimate view to ensure safe delivery. The foresaid ceremony was less critical than the one held during the earlier part of the seventh month of the pregnancy, which was known as the *seemanta* or *khol bharai* ceremony. At this stage of pregnancy, the fetus begins to turn in the abdomen of the mother, and this imparts a visible sign of life to it. In the expectation of the proximity of the first birth, perhaps a more significant celebration was called for. The main ceremony relating to the naming of the new-born child took place on the evening of the sixth day. The ceremony was called worshipping the *chhaththi* or *vidhata*, the goddess of fortune. (M. K. S. Shri Dilipsinghji 2010)

2.1.7.1.2 Wedding

The wedding was the grand occasion celebrated by royal house very profusely. There are many ceremonies followed during the wedding of the prince or the princess of the family. The ceremonies and rituals associated with weddings have been described as follows:

a. Tilak or Chandala

The formal betrothal ceremony is known as *tilak* or *chandla*. The local pundits performed it by the spiritual rites. An essential part of the ceremony was the worship of the Lord Ganesha. The *bhayat* put the vermilion mark on the forehead of the young man along with the pearls and ceremoniously placed the gold-plated coconut, betel-nuts and the gold coins in the hands of the young man on behalf of the girl's father. The acceptance of the coconut completed the main ceremony of the betrothal. (M. K. S. Shri Dilipsinghji 2010)

b. Chundadi

The corresponding ceremony for the girl is known as *chunadi*. After the *tilak* ceremony, a deputation consisting of one Bhayat, one officer, privy purse staff, pundits, and servants were required to be sent to the girl's place for the *chundadi* ceremony. In case of an alliance of a girl from the royal family in Kachchh to a prince, whose family did not observe the custom of *chunadi* or other gifts were received in Bhuj. The *chunadi* ceremony was held in the temple of Mahamaya, by getting the necessary set of clothes prepared locally and by distinguishing the sweetmeats and jaggery to the women in *Zanan Khana* attending the ceremony. (M. K. S. Shri Dilipsinghji 2010)

c. *Vadhavo*

Other ceremonies followed by the auspicious dates determined for the same. One was the *vadhavo* ceremony for the bride's bangles. The maids went from the *zenana khana* to the shop of the manufacturer known as a *Maniar* singing the appropriate songs and preceded by the *langhas* playing the *dhol* and the *shehnai*. They performed the *vadhavo* to the bangles, and one amongst them carried these sets of bangles back to the *zanana khana*, and these were deposited on the *patla* near the Ganpati's idol for his blessings. (M. K. S. Shri Dilipsinghji 2010)

d. *Graha Shanti*

At the time of the *Graha Shanti*, the bride groom's mother's parents or relations brought gifts of brocade clothes, ornaments, sums of money, sweetmeats, fresh fruits, dry fruits, etc and these were arranged in trays and brought in a procession to the mandap in the *zenana*. These gifts were collectively called the *mameru*. The choicest gifts were meant for the bridegroom, and his parents and the other presents were meant for the rest of the family and even personal servants. (M. K. S. Shri Dilipsinghji 2010)

e. *Ukardi Notarvi*

The bridegroom's mother attended another ceremony which went by a curious name of inviting the garbage heap or *ukardi notrvi*. She was accompanied by maids singing songs and one carrying a silver tray containing articles necessary for extending the invitation. (M. K. S. Shri Dilipsinghji 2010)

f. *Marriage*

The wedding ceremony was held as per the *Vedic* rites, and there could be no two opinions about the same. However, in case of conflict on ancillary customs, customary traditions of the bridegroom's family were given preference. The giving of one's daughter in marriage to her husband is called *kanyadan*. The next ceremony that followed soon after from the bridegroom's side was to convey the gifts meant for the bride in a procession in which the jagirdars, officers, pundits and the staff participated. Also, a toilet set, perfumes, henna powder, etc. were included. The remaining portion of the *padlun* was made up of sweets, dry and fresh fruits, coconuts, crystal sugar, jaggery and so on. At the predetermined auspicious hour, the bridegroom was taken to the bride's house in a *fuleka* procession, usually in a howdah on an elephant, with his

relatives, friends, etc. who had come in the party walking in front. During the actual marriage ceremony, a necklace of gold beads was put around the neck of the bridegroom, and this was called the *var-mala*. The bridegroom was expected to keep it on all the time and not remove it till after his marriage.

The bride's brother then came to fetch her to her parent's house. On behalf of the bridegroom, he was given a set of clothes with an ornament. The presentation of the gift was known as the ceremony of *sala katari*. The bride in the *purdah* was then taken in a procession to her parental home. At the predetermined auspicious hour, the newly married couple was given a send-off by the bride's parents. (M. K. S. Shri Dilipsinghji 2010)

g. Bidaai

The next step in the series of ceremonies was the formal send off to the bridegroom. The date and time of the departure were decided in advance by the family priests as also the direction in which the bridegroom should leave for his marriage. The departure was always kept in the morning, and one of the gates of the town was chosen through which the bridegroom was to leave depending on the astrologer's advice. (M. K. S. Shri Dilipsinghji 2010)

h. Samaiyun

On arrival at Bhuj, they were welcomed by a *samaiyun* at an auspicious hour and from the direction chosen by the astrologers. During the all other ceremonies, the bride's face was covered by her sari and the *pamri* on top, since her arrival at her matrimonial home. The ladies of the family could after that, see the bride's face and they did so one by one lifting the veil of her sari and presenting her with a set of clothes and an ornament. The couple was then taken to the *zanan khana*, where they paid respects to the Ganesh idols in the *mandap* and the room. On the next auspicious day and time, the couple in their wedding dress paid respects to all the other deities of the family. After dev-darshan, the bride paid respect to all the elders in the family, by placing a couple of coconut with gold coins or a sum of money at the feet of each and touching the feet and bowing to them in the traditional way. All elders gave the bride either an ornament or gold coins or some of the money in return, with the elder ladies giving one set of brocade clothes also. The gold coins and the money for this ceremony were brought by the bride from

her parents' house, generally with an officer and servants who came with her to her new home. While some servants stayed with her for good, the rest and the officer went back after handing over her trousseau to her or a responsible person on her behalf. This was known by the term *dayajo* and at a convenient time, the same including the jewelry, silverware, silver plated furniture, clothes and all other articles were displayed for the inspection of the members of the family. The *dayajo* included the items given to the bride by her parents and also presents from other relatives received on the occasion of her marriage. (M. K. S. Shri Dilipsinghji 2010)

The wedding celebrations were wound up with the disbandment of the installations of the idols of Ganpati and the *mandap* by the scripture and with the chanting of the hymns by the pundits. At the auspicious hour, the knot tied between the husband's shoulder cloth and the wife's *pamri* was untied on the platform surrounding the *Kandha* by the husband's sister, and she claimed the gold coin tied within the knot. (M. K. S. Shri Dilipsinghji 2010)

2.1.7.2 Festivals

2.1.7.2.1 Vasant Panchami

Vasant Panchami augurs the commencement of the spring and falls on the fifth of the bright half of the month of *Maha*. It is a divide between the winter which it sees departing and the summer which is yet to arrive. The season is perhaps most pleasant and is identified in the ancient Indian literature with *shringar ras* or the theme of love-making. *Vasant Panchami* was therefore required to be celebrated by this tradition. (M. K. S. Shri Dilipsinghji 2010)

2.1.7.2.2 Holi

It was not possible for the Maharao to play *Holi* from the throne like the courtiers, and so a particular arrangement was made for him to do so. A huge brass tank was filled with *gulal* and water and kept ready behind the throne with the *pichkaries* or the syringes connected through the rubber tubes with the tank and operated with manual pumps by the farashes. This manner of playing *Holi* necessitated the use of same *shamiana*, the brocade tapestry of the throne, and the carpets and floor covering every year so that the fresh ones were not spoilt each time. (M. K. S. Shri Dilipsinghji 2010)

2.1.7.2.3 The New Year

The first day of the month of Ashadh has been immortalized by the poet laureate Kalidasa of emperor Vikramaditya's court in his epic *Meghdoot* or the cloud messenger. It heralds the onset of the monsoon season which was of such great importance to the old agrarian India, and which continues to be so even today despite the technological advances which the Indian agriculture has witnessed in the modern times. To the perennially parched land of Kachchh, the day brings new hope. It assumes added significance and importance if it coincides with the visibility day or sighting of the new moon. This natural phenomenon ushers in the Kachchhi new year of the Vikram samvatsar era for the Jadeja Rajputs, who celebrated and continue to celebrate this new year, along with the rest of Kutch.

The dawn of the New year saw crowds of persons dressed in their finery thronging the temples and exchanging best wishes with one another and paying respects to the elders. The members of the royal family prayed at certain temples only established or recognized and patronized by the State. At each temple, the chanting of the invocation was done by the priests after putting the *tilak* of vermillion or vibhuti (ash) mark on the forehead, while an homage to the deity consisted of two coconut and one or two karies or silver coins minted and current in Kachchh. In the same way, the Bhayats (Jadeja jagirdars) other jagirdars, state functionaries, leading citizens, etc. came to the Prag Mahal to pay respect to their temporal lord Maharao Shri Khengarji. Similarly, the junior ladies of the royal family paid respects to the seniors. In the evening. The customary durbar or better known as kachari locally was held to coincide with the time presaged in the almanac for the sun-set and sighting of the new moon. (M. K. S. Shri Dilipsinghji 2010)

2.1.7.2.4 Navratri

The former ruling house of Kachchh and its descendents worship the goddess' incarnation in the name of mahamaya and this is their family deity. They have also come to worship the goddess in the incarnation of Ashapura as their *isht devi*. The practice of lighting the lamp in the garba and singing of hymns in the evening was followed by the ladies of the royal household for nine nights i.e. *nav ratri*. One of the most important days of Navratri was the fifth day i.e. Panchami. At the auspicious hour,

the *chamar* Pooja was performed by the Maharao to the goddess *Ayi Mahamaya*. The *chamar* was made out of split peacock feather quills, was brought before *mahamaya* idol in a procession, purified according to the religious rites and then offered to family goddess *Ayi Mahamaya*. This was a symbolic gesture by the Maharao to show that he was a servant of the deity. (M. K. S. Shri Dilipsinghji 2010)

2.1.7.2.5 Deepavali

The *Deepavali*, festival of lights is celebrated for four days in the royal family. The preparations of the festival were commenced one month in advance from the Navratri. For all the four days of *Deepavali*, a custom of worshipping goddess Lakshmi on *dhanteras*, goddess *Kali* on *kali chaudas* and *isht devi* on Diwali and new year was followed by the Maharao and the other members of the royal family. *Kacheris* were held during all the days, and the palaces were lit up with natural and artificial lamps. The worship of the account books, the elephant, and the horse was accompanied by the illuminations and followed by holding the *kachari*. The display of the fireworks was the most spectacular for the festival. Gifts and sweets were distributed to everybody by the Maharao. (M. K. S. Shri Dilipsinghji 2010)

2.2 Empirical review

2.2.1 Studies related to traditional costumes of rulers of India

Sarda N. (1976) studied the costumes of the Jaipur State rulers from sixteenth century to the present day. A change was found in the costume of both men and women. The men in those periods were more inclined to changes and accepted new modes than their women who were always secluded and had less access to the outside world. The front buttoned coat up to the mid-calf level called *achkan* was worn by men during the period 1880-1922 which later was replaced by a short, simple coat called *sherwani* during Man Singh's time. The *pyjama* or *izar* remained the sole lower garment of the rulers. The women have adhered to the present day native costumes. They have retained their three-piece attire i.e. the *odhni*, *kanchali*, and *ghaghra*. *Saris* were worn but rarely during the 18th century. This was short in length. In the 19th century, the sari grew in length and width. In the 12th century, the modern draped sari was adopted as the daily dress. Earlier both men and women wore jewelry of copper, gillet, and brass. Later they started wearing jewelry made of silver. These days, gold jewelry is also worn by some. However, the use of jewelry had diminished among men and women.

Mathur P. (1976) researched the costumes of the rulers of the Mewar. The results revealed that *pagadi*- a headgear was an important item of their costumes with a social-cultural significance. Colour of the *pagadi* was according to the season and festivals which was profusely jeweled. *Jhagga* a double-breasted upper garment was worn by different rulers from 1537 to 1698. It was made of transparent, sheer white material. The skirt worn by Maharana Amar Singh II reached up to the ankle, and the lower edge was kept plain in circular form. The Golden ribbon was used for decoration on armscye, neck, and wrist. *Achkan* was worn by Maharana Bhagwat Singh which looked like the princess line flared dress. *Pyjama* or *izar* remained the sole lower garment of the rulers. The earlier one was cut on straight grain. Later, it was known as *chooridar* and cut on bias grain. Waistband or *kamarbandh* worn by rulers were of the same color as that of *pagadi*. The ends were either golden or silver. Rulers of Mewar were fond of jewelry made of gold and silver studded with precious stones of various colors. Shoes worn by Maharanas were called by various names like *mogir*, *pejar*, *pegarkha*, *urabi*, *jooti*, *jarba*, *munda*, *nagra* and so on. All these were embroidered with gold and silver thread called *salma-sitara*, sequins, precious stones and silk threads. They were flat and lightweight.

Sharma G.(2012) had documented the traditional costumes of Maharani's of Baroda State. The results revealed that a nine-yard saree was mostly worn by the Maharanis. *Chanderi* tissue was used for the construction of the blouse. Different patterns of blouses were opted by the Maharanis for the different occasions. A jacket style *Fituhi* worn over a short blouse known as *choli* had interesting cuts and pockets in front. It was observed that princess lines from neck, shoulder, and armhole provided a better fit for long length blouses.

Gundev G (2012) had studied the traditional costume of Maharajas of Baroda State. The study uncovered the fact that the Maharajas were fascinated for *Achkan* and *Angarakha* with very interesting cuts and details which were made in heavy textiles like *kinkhabs*, brocades, fine pellucid *chanderi*. *Angarakha* was with a double-breasted pattern with *kalis* which gave a flair to the garment and was worn on occasions like *darbar*, casual meetings, etc. *Achkan* on another part was very formal wear which was worn on occasions like a coronation and had the pattern where it was interestingly noticed to have hidden pocket in the princess line at the back and the buttons precisely

seven in number with their monograms engraved on it. The details study on the surface ornamentation of traditional costume revealed that use of trimmings on the costumes was also very elaborate. Gold and silver *zardozi* embroidery was used as surface ornamentation to make the garment's look lavish. These details served as a royal element in androgynous fashion as well as it would create a fashion revolution.

A comparative study of Mughal Costumes (16th - 18th Century) and Royal Costumes of Jodhpur was undertaken by Prakash S. The results showed that the costumes of Emperor Akbar were distinctly different from that of Babur and Humayun. The costumes of Jahangir became more glamorous, sumptuous and decorative while costumes of Shahjahan emphasized more on flamboyance. The fashion of dress in Aurangzeb's reign became simple and sober. Due to the nature of the association between the Mughals and the Rajputs, i.e., Rulers of Jodhpur, it led to a gradual change in their costume. The costume of Raja Udai Singh of Jodhpur consisted of a knee-length tunic, probably a *bago*, a double *patka*, *paijama* and a short turban. The costumes of the subsequent rulers of Jodhpur consisted of similar garments with slight to significant changes in the certain features of the costume. A comparison of the costumes of the Rulers of Jodhpur with the costumes of the Mughals yielded interesting findings that the costumes were common in terms the length of the upper garments, the ties, the *patka* and the *paijama*, etc. The association of the Mughals and the Rajputs, i.e., Rulers of Jodhpur resulted in the integration of the costumes of the two races which formulated an assemblage of traditional attire for men and women which became a part of the mainstream of Indian dress.