

Chapter 4
Results & Discussions...

CHAPTER IV

RESULTS AND DISCUSSIONS

The results pertaining to the specific objectives have been discussed under the following heads:

4.1 To study the history and ancestry of rulers of Kachchh from 19th century till present and discover facts regarding trade routes and socio-political-cultural engagement.

The history of Kachchh revealed that it had socially, politically, culturally very vibrant past during the 19th century. The in-depth literature study, the narratives of the historians and interaction with royal members revealed the facts that trade also flourished at that time. From 19th century, it was ruled by-

- a. 14th Maharao Shri Desalji II (1819-1860)
- b. 15th Maharao Shri Pradmalji II (1860-1876)
- c. 16th Maharao Shri Khengarji III (1876-1942)
- d. 17th Maharao Shri Vijayrajji (1942-1948)
- e. 18th Maharao Shri Madansinhji (1948-1991)
- f. 19th Maharao Shri Pragmulji III (1991- present)

The each of the Maharao of Kachchh did put their heart and soul for the upliftment of the society and expansion of the art, craft, and business of Kachchh. The foreign visits, political engagements and the gatherings with the eminent people resulted in influential parameters that affected the traditional costumes of the rulers and made Kachchh popularized globally. This particular objective had been studied to understand the above linkages also and thus it was categorized as below:

- 4.1.1 The Kings and Queens of Kachchh
- 4.1.2 Textile manufacturing during the 19th century and the contribution of Maharaos of Kachchh for development of textile crafts and trade

4.1.1 The Kings and Queens of Kachchh

a. 14th Maharao of Kachchh: Maharajadhiraj Mirza Maharao Shri Desalji II Birth-1816, Death-1860, Ruling-1819-1860

The previous ruler Bharmalji II's unenviable reputation and his plans of assassinating Captain McMurdo as well as Bharmalji II ultimately lost his throne.

However, even after his formal deposition, the Jadeja chiefs selected the three years old son of Bharmalji II named Desalji II as their king and facilitated with the title of Maharaja Mirza Rao. Captain MacMurdo later became 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 (Plate 4). The young King, Desalji II was given a sound knowledge of western education, political science, and administration. With the admirable response, general knowledge and behavior of the young king, the British Government coronated Desalji II at the age of 18, instead of 20. (Bhatt S.C, 1998)



Plate 4: Maharao Shri Desulji II
Source: Aina Mahal Trust, Bhuj,
Kachchh

During the ruling of Bharmalji II, Bhuj had become the city of crime. The disorder continued in Kachchh for long. However, as soon as the Maharao Shri Desulji II took over the charge with his full consciousness in 1834, the situations were changed, and Kachchh began to prosper in many ways. Maharao Shri Desalji II ruled prosperously till 1860 and started a campaign to curb the practices of female infanticide, slave trade and *sati*. (Bhatt S.C, 1998)

During Maharao Shri Desulji II's rule of 26 years, some significant reforms were carried out in Kachchh which were as follows:

1. Slavery was declared illegal by a proclamation in 1836 and infanticide in 1841. This was also followed by a practical step.
2. The annual fund was raised from which any poor Jadeja was to be given 400 Koris at the time of marriage of his daughter.
3. Further, Mehtas were appointed to record births in the villages where Jadejas lived.
4. The practices of *sati* were prohibited only in 1852 after considerable persuasion.

5. **Arts and crafts and industries were well developed.** Iron and zinc were smelted in Kachchh and many objects made. **Excellent cotton was grown and even exported after the local needs were met.**
6. **The Kachchhi maritime trade had been well established since long, and the Kachchhis had a monopoly of the trade with Jangbar (Zanzibar).** All this received a fillip during Desalji's rule.
7. **Efforts were also made to spread modern education.** First, a Gujarati school and then an English teaching school were established. A hospital was also built as well as several temples.

The long rule of Maharao Shri Desalji II (1819-1860) was a period of great internal tranquillity. Kachchh experienced more peace, prosperity, and progress. Kachchh under him had made a transition from anarchy to order. The changes that Rao Desalji made were remarkable. He had adapted to the needs of a new era, though he did not entirely cease to belong to the old. He was, as if it were, a link between the old Kachchh and the new. (Bhatt S.C, 1998)

Maharao Shri Desalji II married twice. Both of his wives hailed from the states of Dhangadhra, the Princely state of Saurashtra region of Gujarat where Jhala dynasty ruled for the centuries. He married 1stly to the Maharani Baijirajba Sahiba (year unknown), the daughter of Raj Sahib Amarsinhji Raisinhji of Dhrangadhra, and his seventh wife, Rani Ram Kunwarba Sahiba of Kuna. While his second wedding took place in 1831 with the Maharani Rupaliba Sahiba, daughter of Raj Sahib Amarsinhji Raisinhji of Dhrangadhra, and his fourth wife, Rani Sahib Kunwarba Sahiba of Bit. Both the Maharani Sahebas carried the influence of the Saurashtra with them which had on greater impact on their traditional costumes.

**b. 15th Maharao of Kachchh: Maharajadhiraj Mirza Maharao Shri Pragmulji II
Birth:1839, Death: 1875 , Ruling:1860-1875**

After death the Maharao Shri Desalji II, the Crown Prince Ravaji ascended the throne bearing the name of Pragmulji II formally appointed as Maharao in the year 1860. Rao Pragmulji ruled the Kachchh state from 1860 to 1875 (Plate 5). His one of the major step was his visit to Bombay state thrice to meet the Duke of Edinburgh in 1870, in 1871 to take part in a chapter of the Star of India and in 1875 to meet Prince of Wales

as none of his forefathers left Kachchh and visited Bombay state in their lifetime. Pragmalji II was held in high esteem by Queen Victoria and was conferred the distinction of Knight Grand Commander of the State of India. He utilized the opportunity for improving the management of his State and took following steps towards the progress of Kachchh:

1. **An efficient judicial system was established.**

Codes were framed for the guidance of his officers in matters of civil and criminal justice.

2. Brought in administration from outside, including Bombay.

3. Interested in making building In 1865, **Rao Pragmalji II started building a fabulous Italianate palace next to Rao Lakha's Aina Mahal in Bhuj known as Pragmahal**, at a cost of 19 lakhs of rupees with a lofty clock tower.

He also built the Sharad Bag.

4. Pragmalji II encouraged trade, commerce, agriculture, and art and thus increased the prosperity of Kachchh. **He constructed the Edward Breakway and harbor work at Mandvi.**

5. Encourage constructions of tanks, a new hospital, jail, stables, made the causeway in the Hamirsar lake of Bhuj.

6. Checked the practices of sati, infanticide, and slavery. In 1869 he issued a proclamation to all subjects living abroad banning the slave trade and sent his diwan to Zanzibar to have a meeting with the Kachchhi merchants to there to free all slave.

7. **Introduced State education in Kachchh.** With his great understanding about importance and need of existing institutions of ancient learning, he established the school for poetry in Bhuj and the Sanskrit college at Mandvi which train the young Kachchhis for the requirements of modern times.

8. Due to his efforts and influence over the Bhayat, **the number of schools increased from 3 in the beginning of his reign to 71 including a high school. Girl's schools were also started. Grants were given to promising students to go outside t heKachchh for study.**



Plate 5: Maharao Shri Pragmalji II

Source:Aina Mahal Trust, Bhuj, Kachchh

9. Assistance and encouragement was given for starting the libraries in Bhuj, Mandvi, and Mundra.
10. Introduced vaccination against small-pox. With comparatively slender resources of the State, Pragmalji managed to do so much in served fields largely due to a rise in the customs receipts and land revenue, and a prudent management of finance.
11. Kachchh faced a severe famine in 1861. Several relief measures were taken to ward off the evil effects of the famine. Octroi and other charges on food grains and grass were stopped. Shops for cheap grains were opened and several relief measures to alleviate the distress of the affected people were taken.

Pragmalji belonged to the modern age. His reign saw Kachchh's entry into an era of almost complete tranquility in common with the rest of India. Pragmalji had more courtly manners, more refined and costly tastes and a much higher idea of his power and prerogative. The measures of reliefs taken by him earned him respect for his efficiency, intelligence, and public welfare. The Rao had been able to maintain peace and economic stability in the country. He was a very progressive ruler and during his tenure, he made great efforts to bring about the social reforms. On his last visit to Bombay in 1875, he contracted an incurable disease to which he succumbed in 1876 and died at the age of 37, after a fifteen-year rule. (Bhatt S.C, 1998)

Maharao Shri Pragmalji II married firstly in 1854 to Maharani, H.H. Jhaliji Rani Shri Achhuba Kunwarba Sahib, daughter of HH Raj Sahib Ranmalji Amarsinhji of Dhrangadhra and secondly in 1862 to Maharani Karsan Kunwarba Sahiba (Krishna Kumari), daughter of HH Raj Sahib Ranmalji Amarsinhji of Dhrangadhra. Both the Maharanis belonged to the Saurashtra state's Jhala dynasty.

c.16th Maharao of Kachchh: Maharajadhiraj Mirza Maharao Shri Khengarji Sawai Bahadur

Birth: 1867, Death: 1942, Ruling: 1876-1942

The Maharao Shri Pragmulji invited Manibhai Jasbhai from Baroda before his death. He made him Dewan and left a will in which he suggested the appointment of Governing Council until the Crown Prince matures for the responsibilities. The Maharao Shri Khengarji was born in 1867 (Plate 6). As per the will of the Maharao Shri Pragmulji II, the Crown Prince Maharao Shri Khengarji III succeeded him in 1876 when he was ten years old. He ruled Kachchh till 1942. At the very young age, Maharao Shri

Khengarji III showed a great progress in his education and personality. His teachers Mr. Chhotalal Tewakram and captain J.W.Wray of the Staff Corps made him fluent in English conversation and lead him towards progressive education for which he was complimented by the governor of Bombay Sir Richard Temple during his visit to Kachchh in 1877. He was honored by the British political agent as “a most promising boy of ten”. (Bhatt S.C, 1998)

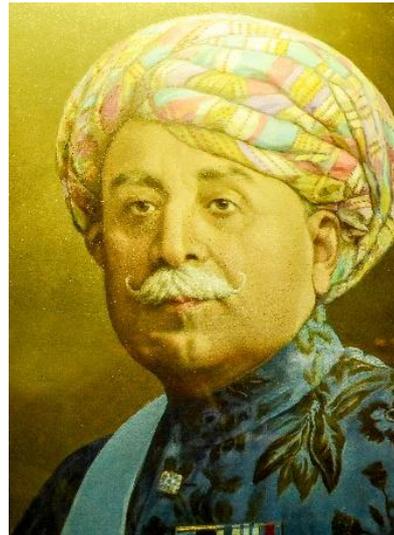


Plate 6: Maharao Shri Khengarji III

Source: Aina Mahal Trust, Bhuj, Kachchh

He was admitted into the council of administration, at 15 years of age in 1882; and on 11th August 1884, having attained his majority of 18 years of age, he was invested with full powers of State. On 14th November of that year, Sir James Fergusson as Governor of the Bombay visited Bhuj and held a grand *darbar* for the purpose of formally installing His Highness, as “Rao of Kutch”. On 2nd March 1885, a *darbar* was held at the Bhuj palace for the investiture of His Highness with the hereditary distinction of “*Sawai Bahadur*”, conferred on the rulers of Kutch by the British government. Whilst in England his highness was made a Knight Grand Commander of the Indian Empire (G.C.I.E) in 1887 and a Knight Grand Commander of the Most Exalted Order of the Star of India (G.C.S.I.) in 1917. He was a member of the Standing Committee of Indian Princes' Chamber. (Bhatt S.C, 1998)

His Highness had fascination for sports and pig-sticking, shooting and all many exercises. During his rule of more than 50 years, following major changes towards modernization were observed:

1. **Took a deep interest in education and especially education for the women.** He founded a Sanskrit school “*pathshala*” and named it after his mother.
2. Founded a Fergusson museum and library at Bhuj, an institution erected as a memorial of the Governmanship of Sir James Fergusson.
3. Made efforts for water conservation in the province. Under his guidance stannous efforts have also been made in the direction of reclamation of waste land.

The Mahaarao Shri Khengarji III married on 19th February 1884 in a joint ceremony to HH Maharani Motiba Saheb, younger daughter of Meherban Dostan Thakore Shri Vakhatsinhji Keshrisinhji Sahib, Thakore Sahib of Sayla, CSI, and secondly, H.H. Charadwala Maharani Bai Shri Gangaba Sahiba, daughter of Raj Rana Shri Jalamsinhji (Ladhubha) Amarsinhji Sahib, of Charadwa, in Dhrangadhra state. Both the Maharani Sahibas belonged to the Jhala dynasty of the states of Saurashtra, Gujarat state agency.

His sons were named Madhubha, otherwise called Vijayrajji born on 2nd september 1885 and Manubha born on 12th September 1888. He passed away on 15th January 1942.

d. 17th Maharao of Kachchh: Maharajadhiraj Mirza Maharao Shri Vijayrajji
Birth: 1885, Death: 1948, Ruling: 1942-1948

Maharao Shri Vijayraj succeeded Maharao Shri Khengarji III in 1942 (Plate 7). Throughout his life, he had been to some extent overshadowed by his famous father and during later years he had been uneasily conscious that although things were wrong in the State, he could do nothing to rectify them. The resulting frustration would have soured a man of less generous temperament, especially as he knew himself- and was universally admitted- to possess the great administrative ability and a thoroughly modern outlook. (Bhatt S.C, 1998)

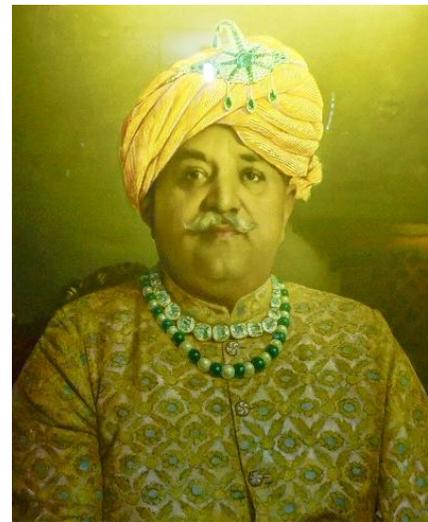


Plate 7: Maharao Shri Vijayrajji

Source: Aina Mahal Trust, Bhuj, Kachchh

He had traveled widely, he was well read, he was an excellent sportsman, host, and comrade, held in the continent of Europe, and in the United States. He was in every way qualified to deal successfully with the problems of fitting Kachchh into the pattern of new India which was merging into shape. Following were the major steps towards the advancement of the state by the Maharao Shri:

1. **Built the famous Vijay Vilas Palace at Mandvi** which is used as a summer palace for the Maharaos.
2. After the independence, Vijayrajji helped in the **foundation of the township of Gandhidham** where displaced persons from Sindh were settled and the Sindhu

Resettlement Corporation started under the leadership of Bhai Pratap for the development of that place.

3. Introduced some useful reforms in the administration and extended the irrigation system, **the Durbar schools were thrown open for admission to the Harijan students.**
4. With the approval of the Crown representative, an inquiry regarding the extent of landed possession of all guaranteed jurisdiction holders in the State was held in 1943-1944. As a result of this inquiry, the jurisdictional powers of the fourteen *jagirs* were withdrawn by the orders of the Crown Representatives.

Thereafter he fell so ill that he was obliged to go to Europe for treatment during the crucial period when the future of India and Princely states was on the anvil. During his absence, the burden of administration used to fall on his Crown Prince Madansinhji. In the meantime, conditions began to change rapidly. India became independent in 1947, talks about Kachchh's integration with India were initiated. The Parishad started civil disobedience in Kachchh, but on hearing of the Maharao's illness withdrew it. But soon as the war was over, his health obliged him to seek treatment in Europe and after ruling only for six years, he died in 1948. (Bhatt S.C, 1998)

Maharao Shri Vijayrajji married to H.H.Maharani Shri Padmakunverba Saheba in 1907, daughter of HH Maharani Maan Kunwar and HH Maharao Kesari Singhji Bahadur of Sirohi. The Maharani Saheba belonged to the Deora Chauhan dynasty of Rajasthan States which was under Rajputana agency.

e.18th Maharao of Kachchh: Maharajadhiraj Mirza Maharao Shri Madansinhji
Birth:1909 Death: 1991 Ruling: 1948-1991

After the death of Maharao Shri Vijayraj Ji, his son Maharao Shri Madansinhji became the last ruler of Kachchh before independence . (Plate 8)

During the absence of Maharao Shri Vijayrajji from the State, the burden of administration fell upon Yuvraj Madansinhji, who had been trained in administration by his grandfather, Maharao Khengarji, had travelled extensively in his company and had made the name of Kachchh well known in yet another sphere of activity, the world of international tennis. (Bhatt S.C, 1998)

During the independence movement, leaders of Kachchh threatened to restart the agitation, but Sardar Vallabhbhai Patel dissuaded them from doing so. In the meantime, the Maharao declared grant of responsible government to his people. As a part of independence movement, Madansinhji had frequent meetings with Pandit Jawaharlal Nehru, Mahatma Gandhiji and other politicians. The impact of which could later identified through their influence on clothing as well as on customs of royal house. (Bhatt S.C, 1998)

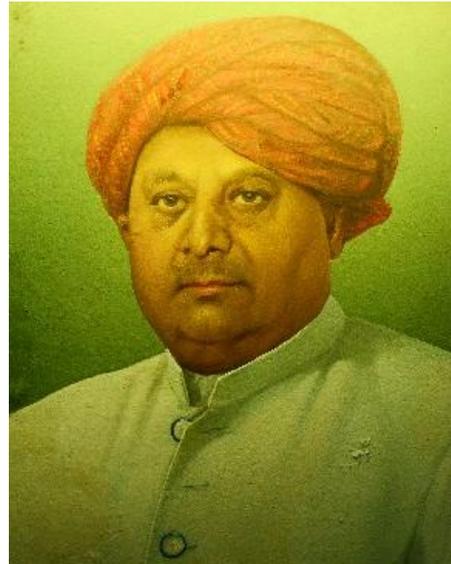


Plate 8: Maharao Shri Madansinhji

The Maharao's efforts for the upliftment of Kachchh are as mentioned below:

1. Remitted all the heavy debts and financial obligations which Bhayats owed to the Darbar and helped financially in promoting education in Kachchh.
2. Madansinhji, Vijayrajji's successor, shortly after becoming Maharao signed the Treaty of Accession to the Indian Union. For him, two special clauses were added- the first granting him foreign exchange for travel and study abroad and the second protecting the maritime rights of Kachchh.
3. On June 1, 1948, Kachchh joined the modern nations of India. The transition from the rule of Maharaos to Chief Commissioners and collectors and district magistrates was complete. Madansinhji went on to serve in an honorary capacity as Minister in the Indian High Commission in London in the early fifties, as India's first ambassador to Chile.

Madansinhji had served as ambassador to Norway also. He was known as a first-class sportsman particularly in tennis .It was indeed that Yuvraj Madansinhji had enjoyed the advantage of this exceptional training, for it fell to him to negotiate, on behalf of his father and of the State, the terms of the original accession of Kachchh to the new Union of India for the three vital subjects of defense, foreign relations and communications. Lord Mountbatten, the last British Viceroy of India was eager to ensure that a workable political structure of India, of which The Indian States were to be essential parts, should come into existence by August 1947, the month fixed for the ending of British rule. The

Indian Princes were under great pressure to refrain from hindering the rapid march of events: to co-operate by taking their places in the new self-governing India which was about to be born. Yuvraj Madansinhji thus had to face a heavy burden of responsibility and to take momentous decisions from which there could be no retreat. (Bhatt S.C, 1998)

On June 1948, On 1 June 1948, the government of India took complete control of the state of Kachchh from Maharao Madansinhji. The Maharao fought for a separate identity of Kachchh apart from Saurashtra and ensured that it was centrally administered. The identity of Kachchh was preserved but in 1956, it became a district in the state of Bombay. In 1960, Bombay state was divided into two states, Maharashtra and Gujarat and Kachchh became a part of the state of Gujarat. (Bhatt S.C, 1998)

Maharao Shri Madansinhji married to HH Maharani Rajendra Kunverba, daughter of Lt.-Col. HH Umdae Rajhae Buland Makan Maharajadhiraja Maharaja Sir Madan Singhji Bahadur of Kishangarh. Maharani hailed from Rajasthan states, Rajputana Agency and Rathore dynasty.

f. 19th Maharao of Kachchh: Maharajadhiraj Mirza Maharao Shri Pragmulji III
Birth: 1936 Ruling: 1991 till present

The present ruler of Kachchh is H.H. Maharajadhiraj Mirza Maharao Shri Pragmulji III Sawai Bahadur, Maharao of Kachchh (Plate 9). He became Heir Apparent with the title of Yuvraj Sahib on the succession of his father, 26th February 1948. Succeeded on the death of his father as Head of the Royal House of Kachchh, 21st June 1991. Like his father, Maharao Shri Pragmulji is also very keen in sports, hunting and upliftment of his state. He has extended his help towards the girl education. At the time of religious riots in 2002, he made his best efforts that Kachchh remained calm.



Plate 9: Maharao Shri Pragmulji III

Source: Aina Mahal Trust, Bhuj,

Maharao Shri has married to H.H. Maharani Shri Preeti Devi Saheba, daughter of Lt.-Col. HH Bisam-Samar-Bijayi Mahamahodya Pancha-Srijukta Maharaja Manikya Sir Bir Bikram Kishore Dev Varman Bahadur of Tripura., GBE, KCSI, and H.H. Maharani Kanchan Prabha Devi Sahib. Maharani Saheba belongs to the Manikya dynasty of Princely state of Tripura.



Figure 4: Lineage of Rulers of Kachchh II

(This was approved by the members of the Royal Family)

4.1.2 Textiles manufacturing during the 19th century and the contribution of Maharaos of Kachchh for development of textile crafts and trade

As per the report of the Werner L and Wells D, the Maharao Shri Pragmulji III explained that since the ancient times, India had been sending cloth to distant markets long before the European arrived on her shores. Textiles from India had been traded across the Indian ocean right up to the Mediterranean and in the opposite direction, they were carried all the way to Southeast Asia, including China, as part of the global maritime trade in which Arab merchants played a prominent role. The Kachchhis traded with some of the Arab and African ports The establishment of the British East India

Company in the 1600s brought about a massive increase in trade. (Raikes S. N., Walter C, 2010 ; Postams 1839)

The rulers of Kachchh made their sincere efforts to expand the export business of the state. Rao Khengarji I's reign linked the older India, in which armed power on land counted for everything, with the India in which European sea-power was destined to play an ever-increasing part. The young Prince Khengar was two years old when Vasco da Gama reached the coast of Malabar by way of the Cape and before Rao Khengar died full of years and Honour, he had seen Portuguese influence steadily grow in the waters which had for centuries been the preserve of vessels from India and from the Arab countries. To encourage trade, in 1581, Rao Khengarji established the town of Mandvi on the banks of the river Rukmavati. After the death of Rao Khengarji I, the next ruler Rao Bharmal I encouraged the growth of Kachchh's overseas trade, and Kachchhi power in Arabian sea rose to notable prominence. Later Rao Shri Khengarji III established the Mandvi port which was formerly known as Raypur. Other than Mandvi, the several other ports of Mundra, Jakhau, Koteswar, Lakhpat were served as main ports of Kachchh and smaller ports such as Tuna and Jangi played a major role in flourishing trade during the 19th century. The Kachchhis traded with the Arab and African port where the foreign trade of Mandvi, was divided into six branches: the Bombay, the Malabar, the Sind, the Mukran, the Arabian and the Zanzibar (Plate 10). (Raikes S. N., Walter C, 2010 ; Postams 1839)

The literature evidence said that the land trade was done across the Rann to Sindh and Parkar from three different trade routes that expanded beyond the geographical barriers of the region. In the west, the trade route flowed from Nara to Luna at the west end of the Banni and from north to Rahim-ki-Bazaar. The eastern route emerged from Sumrasar, to the north across the middle of the Banni along the west of Pachcham to Baliari in Thar. A third route laid from the north around the island of Bela to Nagar for which the traveling was done through the camel safari only. (Raikes S. N., Walter C, 2010 ; Postams 1839)

According to the Leech's report, the different source of wool that was exported from Mandvi to Bombay was Bhuj, Vagad, Pachcham, Abdasa, Marwar and Jaisalmer. The merchants resided in Mandvi collected the wool in quantities of **maund** or two, a **maund** being the produce of once shearing a hundred sheep. They were sheared twice

a year, September and then in March of which the former shearing was reckoned the best, on account of its having been washed by the rain. (Raikes S. N., Walter C, 2010 ; Postams 1839)

The raw silk weaving came from China, Bengal and Bokhara through Bombay merchants. Silk weavers were chiefly of the Khatri caste. Woven silk was sent to Gujarat, Kathiyawar and Bombay. The dealers were mainly Shrivak, Vaishnav and Vania. In Mandvi, silk weaving was performed on a large scale. However, silk and cotton industries declined in consequence of foreign competition. Dyed goods were exported from Mandvi to Zanzibar and Arabia. Sometimes the state policy of partial remission gave a little impetus. Still, silk and cotton manufacture did not thrive after 1879 because of increased competition. (Raikes S. N., Walter C, 2010 ; Postams 1839)

The cotton crop grew commonly in abundance all over the Kantar or coast of Kachchh. Principal manufacture was cotton weaving in many varieties of colors and designs. *Kaira*, situated in between Mandvi and Bhuj was remarkable town for its manufacture of cotton cloths. The inhabitants were principally weavers and cultivators. Mandvi would export cotton, sugar, mashru- elaicha fabrics, mochikaam embroideries, oil and alum.

Mandvi was the major center for the brocade, atlas and mashru fabric weaving. Chirmin, a cloth on which the *aari bharat* was done was typically imported for generations from China and imported through the port of Mandvi. Around 1895, the Kachchh was a manufacturer of coarse and inferior fabric. The cotton clothes were exported from Mandvi port and dates, grain, timber, cardamom, pepper, coffee, dried grapes, antimony, henna and coloured mats were imported from the ports of the red sea and the elephants' teeth and rhinoceros' horn were imported from the Malabar coast, Muscat, Oman and places along eastern and southern Africa such as Mozambique and Zanzibar, as also the Gulf of Persia. (Raikes S. N., Walter C, 2010 ; Postams 1839)

Ajrakh printing of Kachchh was more in vogue due to the encouragement of Rao Bharmulji . He had brought the artisans from Sindh. Traditionally this fabric was not produced for the selling. Looking at the beauty of *Ajrakh* fabric, he encouraged artisans of *Ajrakh* printing and insisted them to make a bedsheet for his personal use.

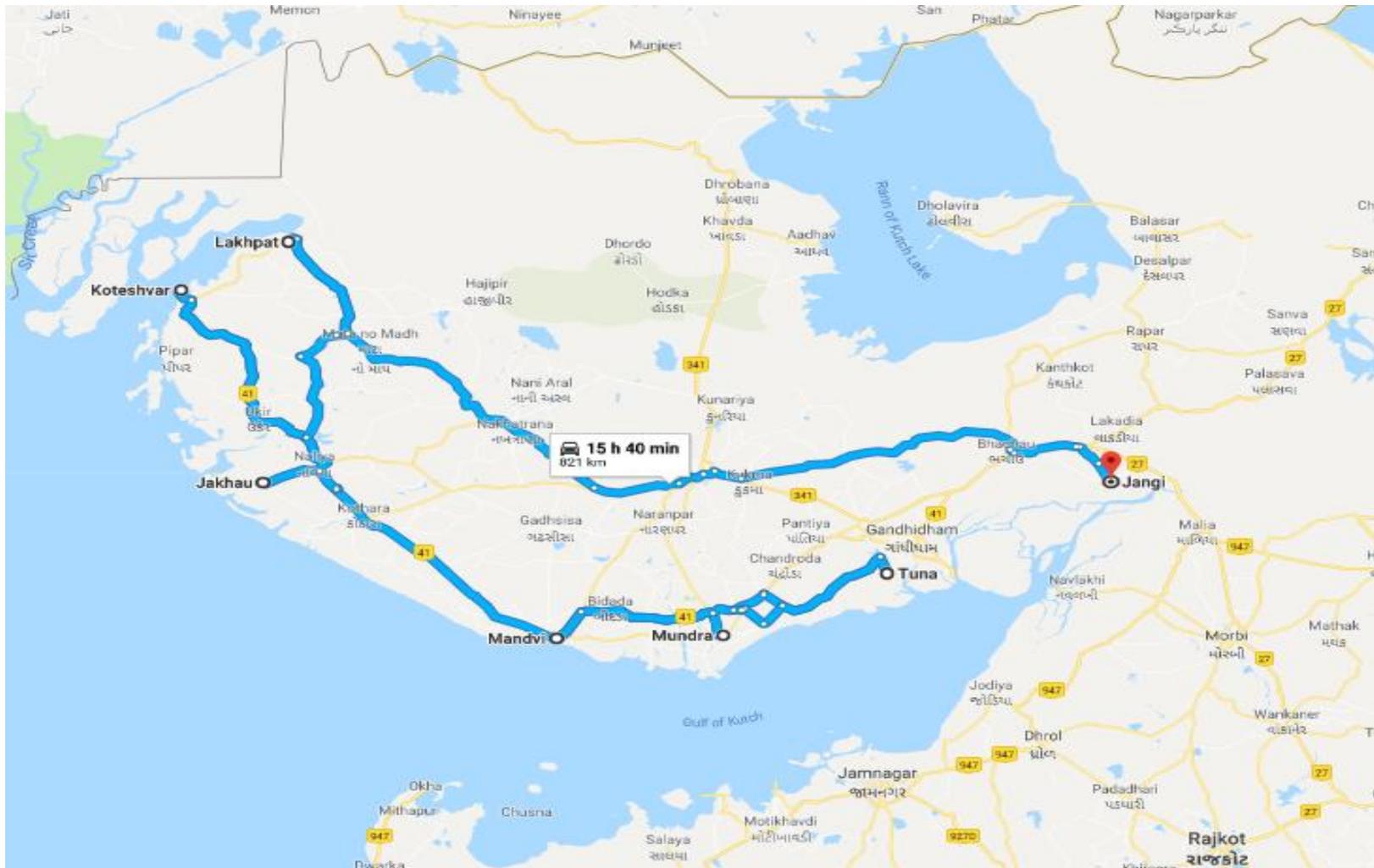


Plate 10 : Major ports of Jangi, Tuna, Mundra, Mandvi, Jakhau, Koteshtar and Lakhpat of Kachchh for textile and goods trade during the 19th Century

4.2 To document the traditional textiles and costumes of the royal inheritance and investigate crafts and diversity in them through the generations.

The results pertaining to the documentation of traditional costumes of rulers of Kachchh have been further divided into following sections and documented respectively:

4.2.1 Documentation of textiles used in Royal wardrobe of Kachchh

4.2.2 Documentation of traditional costumes of Maharaoos with changes transpired in costumes through the generations

4.2.3 Documentation of traditional costumes of Maharanis with changes transpired in them through the generations

4.2.4 Documentation of various crafts associated with royalty.

The documentation was based on the personal interviews of members of the royal family of Kachchh supported by the literature evidence. Personal interviews were conducted with the present Ruler of Kachchh Maharao Shri Pragmulji III and Maharani Shri Pritideviji Saheba of Kachchh. The data pertaining to the objective was collected with the personal interviews with members of Royal Family of Kachchh - Maharajkumar Shri Hanvantsinhji, Maharaj Kumar Shri Dilipsinhji, Maharaj Kumar Shri Raghurajsinhji, Late Maharaj Kumar Shri Ghanshyamsinhji, Maharajkumari Shri Brijrajkumari Saheba, Maharaj Kumar Shri Mayurdhwajsinhji, Maharaj Kumari Shri Aarti Devi Mayurdhwajsinhji and HH Durgakumari Karansinh Zala.

4.2.1 Documentation of textiles used in Royal wardrobe of Kachchh

The varied range of fabrics from basic cotton to royal brocades were part of royal attire from the period of Maharao Shri Desalji II-1890-1860 to Maharao Shri Pragmulji III-1991-present. The use of fabrics gradually changed due to the certain influencing factors but never loosed its richness. The members of the royal family uncovered almost similar facts regarding the variety of fabrics used for traditional royal costumes of Kachchh. The richness of the textiles used by royals of Kachchh has been admired by many authors. A note has been made by a renowned author Mrs. Postans on the use of embroidered velvet and satin by Maharao Shri Desalji II for his ensembles . The Mughal influence was seen more after the period of Maharao Shri Deesalji II- 1819-1860; costumes were made of *zari* woven fabrics. Later on during the period of British Raj; after late 19th century, the use of *zari* declined.

According to Maharao Shri Pragmulji III, khadi fabric was the symbol of equality in terms of the social status between the Maharaos and ordinary people. At the birth, the newborn prince or princess was wrapped in a length of hand-woven khadi fabric which was woven by *Harijan*. The same tradition of wearing clothing made from the fabric woven by Harijan people was followed by all the Maharaos of Kachchh during the coronation ceremony as well.

Fabrics were used according to seasons. According to Maharaj Kumar Shri Raghurajsinhji, cotton and mulmul fabrics were the fabrics for summer whereas silk was the fabric of winter. Synthetic fabrics were not used for the royal wardrobe. He and Maharaj Kumar Shri Dilipsinhji recalled that the poplin, khaki, jean, gabardine and corduroy were used for the construction of the hunting clothes. The colour for the hunting dress was kept khaki as it had an earthy shade that merged well with the ground and grass concluding in creating difficulties for animals to identify humans in a forest. While going on hunting even for the *pagh* khaki cotton fabric was used.

Zari woven fabric and georgette was more in use during ceremonies. Georgette was not so encouraged for *paagh* as it could not be twisted more due to its already high twisted yarns. Compared to it cotton and *mulmul* was the first choice of fabric as it can be twisted highly according to the requirement of *kutchi paagh* with more number of twists. Also, the *zari* woven *paaghs* were in trend for the ceremonial purpose. *Zari* from the some old textile pieces and garments had been removed and used for making a new *zari* cloth.

Mashroo being comfortable and having royal appearance, was very popular for royal clothing earlier and pre-dominantly used. The velvet, *kinkhwab* from Benaras were used for *kachchhi kediya* by Maharaos during occasions. *Kinkhwab* was further embellished with *kaam* means *zardozi* work on it. Generally, cotton and silk were used to make the *jama* and *kediyu*.

Mulmul fabric was used to tie *bheth* around the waist, and the *laheriya* fabric was used for *paagh*. The fabrics were purchased from local market of Bhuj as well as Benaras in which included cotton for daily wear and brocade for formal wear. Satin and brocade

were the fabrics for festivals and occasion. The cotton, silk, and brocades were main fabrics for the royal attire.

French chiffon and pure georgette were used for draped garments as well. Evidence was founded on textiles that for Maharao Sahebs, the fabrics were ordered from

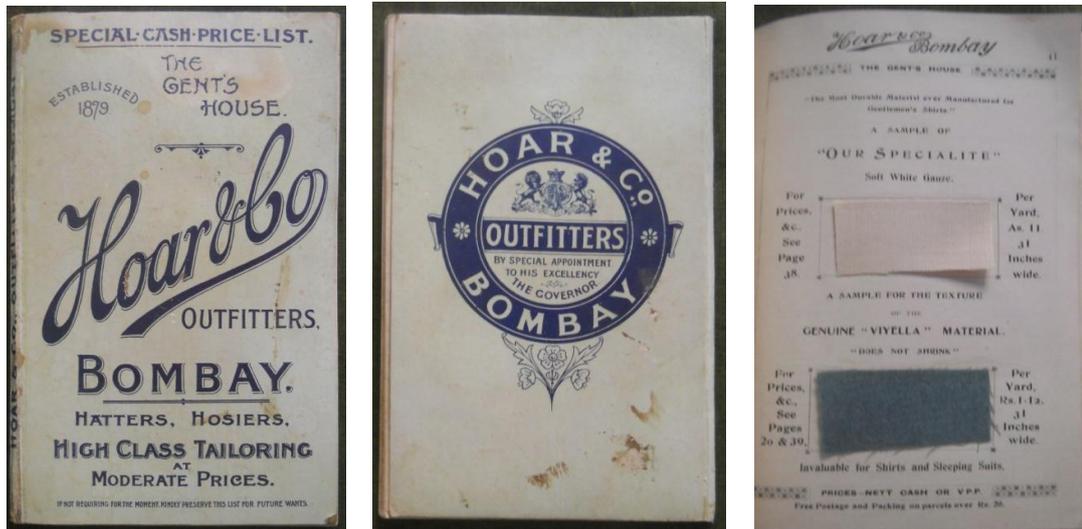


Plate 11: Front, back and inside of booklet of Hoar and Co. catalogue, 1879.(From left to right)

Source: Old catalogue of high class tailoring garments, Kachchh Archive Center, Pragmahal Trust, Bhuj, Kachchh

Mumbai and Kolkata based German Company Hoar & Co. Also, their garments of daily wear were made of gauze fabric with “*Theta*” finish purchased from the same company ; which made garments smooth, soft, durable and unshrinkable(Plate 11). Hunting garments were made of **tweed** textiles.

The narratives of the members of the royal family and the national award winner craft artisans Shri Hanif Daud Khatri and Shri Ali Mamad Isha revealed about the various traditional textiles which were majorly used in the royal wardrobe of Kachchh as mentioned below:

1.Bandhej

As narrated by Shri Alimamad Isha, (Plate 12) Alimamadbhai’s forefathers had been dyers. His great-grandfather, Dada Alarakhya, was one of the most famous dyers of his time. Several generations of the Alimamadbhai’s family have produced *bandhanis* and simple *laherias* (striped fabric created by rolling and tying the material before dyeing) for *paghadis* (turbans) worn by the ruling Jadeja family and the affluent mercantile families.

According to the Ali Mamadbhai, several traditional designs were popular in the past for the *bandhej*. The designs of *bandhej* fabrics were named according to the motifs used in it. It was observed that the geometrical, animal, bird and floral motifs were the favorable motifs for the *bandhej*. It was also named according to the color used in it. Many traditional designs have been procured and displayed at the Kachchh Museum, Bhuj. The *popat maidan* had parrot motif arranged in a rhythmic manner whereas *mor vel ambadal* had peacock motif with a creeper. *Raas mandal ambadal* comprised of motifs of dancing dolls with creepers, *chakli ambadal* was the design where sparrows were seen with creepers. *Ek dani* and *chofully* was a single dotted design scattered all over across the fabric. *Nav khandi gharchola* and *gharchola aada* had tie-dyed animal, floral and bird motifs enclosed in squares. *Veer boot batvari* was made with red tie-dyed diamond motifs. (Plate 14)

According to Khatri Alimamad Isha and as also written by Shah A, there was a story behind the *bandhej pagh*. “The ruler Khengarji Rana wanted a new *paghadi* (a turban cloth) for a festival. He had an adopted a sister who was married to a Khatri, so he requested her to get him something special and new. The Khatri was confused, as all he knew was how to dye fabric in different shades. But he was an enterprising man, and after many trials, he wrapped a string around the fabric before dyeing it. The tied areas resisted the color penetration, creating a new pattern. The king was happy with the design and wore a new *paghadi* presented by his sister, for the festival. This looked different from everything else and was much appreciated. In fact, it created a new trend, and the style became very popular. The Khatri are traditional dyers who came to Kutch many years ago on the invitation of Maharao Khengarji.”



Plate 12: Shri Alimamad Isha

Master artisan of
bandhej

Credit: Shri Alimamad Isha,
Bhuj, Kachchh

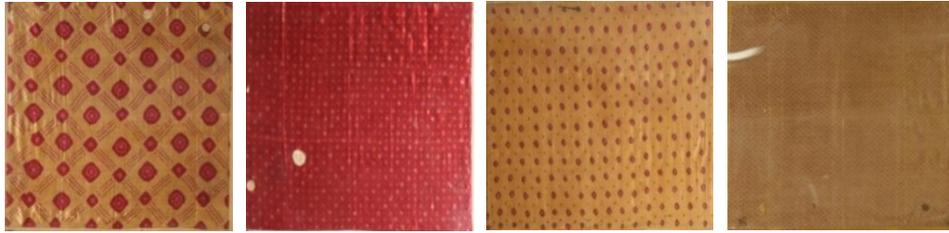


Plate 13: Shri Hanif Daud

Khatri, Master artisan of
bandhej

Credit: Shri Hanif Daud Khatri,
Mundra, Kachchh

The National award winner *bandhej* artisan Khatri Hanif Daud (Plate 13) recalled that the *Kabootarkhana*, (Plate 14e) meaning pigeons enclosed in a trellis design was widely used for the *paagh* of the Maharao Shri. The design was created using tie and dye technique only.



a. *Veer boot batvari* b. *Veer boot* c. *Chofully* d. *Ek daani*



e. *Kabootar khana*



f. *Mor vel aambadal*



g. *Gharchola aada*



h. *Navkhandi Gharchola*

Plate 14: Various types of bandhej fabrics used for royal costumes of Kachchh

Source: a-d: Kachchh museum, Bhuj; e: Khatri Hanif Daud, Mundra; f-h: Kachchh Museum, Bhuj,

2. Mashroo

The only *mashroo* weaving company at Mandvi, Mamtora weaving company, wove the warp-faced satin weave *mashroo* fabric . Mamtora weaving company's owner Late Shri Kishorebhai Mamtora (Plate 15) and Dineshbhai Mamtora (Plate 16) mentioned that his grandfather had once controlled the *mashroo* trade and his family had owned 110 looms. This cotton and silk fabric were earlier woven with real silk *resham*, and nowadays rayon has taken the place of it. With reference to the royal family of Kachchh, Dineshbhai said that *mashroo* was used in abundance by the royal family at Bhuj in earlier times. There was a set pattern of purchasing *mashroo* fabric by them. The trader visited the royal palace with a catalog containing the samples of *mashroo* fabrics in a wide range of designs from which the royal women made their selection and placed the order for their choices. *Mashroo* was used for their *kanchalis* and *ghagharas* worn during the ceremonies and festivals and also for the daily purpose. As Shri Dineshbhai mentioned, today with the loss of royal patronage, *mashroo* has lost its charm in the royalty. His wife's grandfather wove satin-faced *mashroo* fabric with gold thread.

As briefed by Shri Dineshbhai, there were many popular designs of *mashroo* fabrics which were used for royal costumes. Amongst them, the *saat daani* was termed as *asal ni design* meaning ancient and real design that consisted seven woven dots - *dana*.

There were around 22 favorite designs of *mashroo* that named according to the color combinations and pattern on it. The *saat daani* had red background and dots *daana* in white, *Gudo saatdani* had the maroon background and seven dots or *daana* in white. The other popular designs of *mashroo* included *Kelafari*, *Jod katari*, *Karmal*, *Fuldi* with design of a small flower instead of seven dots of *saat daani*, *Vel* and *Katari* with



Plate 15: Late Shri Kishorebhai Mamtora

Credit: Shri Dineshbhai Mamtora, Mamtora Weaving company, Mandvi, Kachchh.



Plate 16: Shri Dineshbhai Mamtora

Credit: Shri Dineshbhai Mamtora, Mamtora Weaving company, Mandvi, Kachchh

red and white or blue and yellow tie-dyed *ikat* pattern. *Lakhashahi* which had red and white broad bands were used in *ghaghra* of Maharanis. The name *Bharashahi* suggested that it was used by Rao Shri Bharmulji as the *paagh*. The designs reflected the colors used in too. *Pachrangi* was made of five different colors; *Kali khumri* had black stripes, *Raati kamkhi* was made of *rati* means red bands and five bands were woven in *Panch patto*. Green was considered as *nilo* color, and hence *Nilo elaicho* and *Nili kamkhi* were made of green stripe design. (Plate 17)

Dineshbhai also mentioned that the *mashroo* was not used for the *paagh* of Maharao as the fabric thickness was more and it was difficult to wound it with the required amount of twists to tie the *paagh*. The smaller widths of *mashroo* fabric were used for *kanchalis* whereas; the broader widths were used for *ghagharas* of royal women.

Trader for the unique *bandhej* fabric *atlas* also, Dineshbhai recalled that *atlas* was used for the *odhna*, *kanchali*, and *paagh* by the royal family. This fabric was a variety of pure silk and handwoven at Kachchh. *Mor zad*, *jaifal*, *fulaabhaat*, *char dani*, *gulzar* were few of designs that he remembered which were used in *atlas* to tie-dye it. He also said that 40-45 years ago it cost around Rs. 13 per meter whereas now it costs Rs. 500-600 per meter. Pure silk used in *ghaghara* was 210 double counts.

3. Brocade

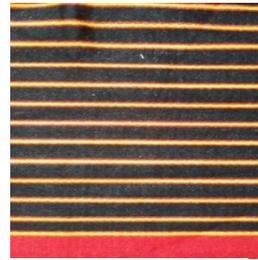
Brocades were used in the royal family for the *kanchalis* and *ghagharas* of the Maharani Sahebas and for the *kediyu*, *jama*, and *pagh* of the Maharao Saheb. As Maharaj Kumar Shri Dilipsinhji, Maharaj Kumar Shri Raghurajsinhji and Late Maharaj Kumar Shri Ghanshyam Sinhji said, the brocades were specially woven at Benaras with real silk and *zari*. *Kinkhabs* was the first choice of the royal family. *Asavali* brocades were in vogue for the *ghagharas* of Maharani Sahebas and *aadiyu*, *bheth* and *paagh* of the Maharao Sahebs. Various flora and fauna with traditional mango motifs were combined to create all over designs. The brocades were also woven in Kachchh, at Mandvi itself. The sarees, known as *selas*, were less than five meters in length used as the half saree by the royal lady to drape her *odhana*. It had a gold-checked body and elaborated *pallu*. These were worn with the *mochi kaam*, i.e. *aari embroidery* or brocaded *ghagharas* by the royal women. These kinds of *selas* were woven by the grandfather of Shri Meenakshi Bahen, wife of Shri Dineshbhai Mamtora.



a. *Jod katari 1*



b. *Lakhshahi*



c. *Kali khumri*



d. *Jod katari 2*



e. *Pachrangi*



f. *Nili patti*



g. *Gudo sat dani*



h. *Paanch patto*



i. *Kelafari*



j. *Nilo elaicho*



k. *Raati kamkhi*



l. *Saat daani*

Plate 17: Various types of *mashroo* fabrics used in royal wardrobe of Kachchh

Source: Shri Dineshbhai Mamtora and Late Shri Kishorebhai Mamtora, Mamtora Weaving Company, Mandvi, Kachchh

4.2.2 Documentation of traditional costumes of Maharaos with changes transpired in costumes through the generations

(A) Traditional costumes from the period of 14th ruler Maharao Shri Desulji II to mid-period of 16th ruler Maharao Shri Khengarji III: From early 19th to late 19th century:

a. Upper Garments

The traditional upper garments for Maharaos were *jama* and *kachchhi kediyu*. The narratives of old age respondents revealed that *jama* did not survive much in the royal court, but prior to the 19th century, it was also considered as the traditional garment for the ruler of Kachchh. Instead, *kachchhi kediyu* was considered more like the traditional royal garment which was in tradition until the late 19th century. After the late 19th century, the trend changed to *achkans*, *coat*, and *kurta*. With the changing scenario in tradition, the silhouette became less complicated in construction, and the present Maharao Shri discontinued wearing traditional costume due to its the extravagant and high fashioned appearance.

Maharao Shri Desulji II and Maharao Shri Pragmulji II's dress, during the period of 1819 to 1876 was considered the real traditional costume of rulers known as *Kachchhii Rajvi dress*. Through their traditional *rajwadi poshak*, the Maharaos maintained their dignity of being *rajvi* meaning "king" during that period royal legacy. This *poshak* was made of silk with *zari* embroidery and heavy brocade. A body armor made of thickly wadded purple velvet and heavily embroidered with gold over the *muslin ankriha*- a body cloth was added around 1839 by Maharao Shri Desulji III. **(Postans, M.)**

i. Jama

One of the traditional upper garment for rulers of Kachchh was *jama* till 1876. It was observed that though the British came around 1858 in India, the influence of British Raj was negligible on traditional costumes of rulers of Kachchh till 1876. Instead, the *jama* was more in a fashion which shows the Mughal influence during that period of Maharao Shri Desulji II and Maharao Shri Pragmalji II. The scarcity of evidence of the *jama* was observed. As narrated by Maharajkumar Shri Raghurajsinhji, the *jama* was a mid-calf length upper garment which was snugly fitted till the waist and flared from

waist. The fitted sleeves of it reached to the wrist. It was double-breasted front opened garment which was tied below the armhole either at the left side or at right side with the help of *kus*; tying cords. The *jama* was made of cotton, *kinkhab* brocades, and silk fabrics. The in-depth understanding of constructional details was unfeasible due to the lack of the relevant evidence.

ii. *Kachchhi Kediya*

Kachchhi kediya was a long coat like garment worn by the royalty of Kachchh. It was often termed as *angarkha too*. Two distinctive styles of *kachchhi kediya* were observed.(Plate 18 and 19)

Kachchhi kediya was the full open garment of mid-calf length, double-breasted with round neckline and full sleeves. This front opened garment had two sets of closure known as *kus (dori)*. For double-breasted construction, one inner flap was tied with one set of *kus*, and the center front was tied with another set of *kus*. The one style had panel construction only (Plate 18) whereas another style had unique features of gathers below the armhole at underarm gusset to provide enough room for the hand movement (Plate 19). Many times the cuffs of the sleeves were made of contrast color fabric as an additional design feature (Plate 18), and the sleeves sometimes had shaped hem too as observed in Plate 19. The hem of both of the styles was slightly rounded. It was made in cotton for daily wear and silk, *kinkhab* brocade and velvet was used for the occasional purpose. Silk fabric was used for lining for cotton *kediya* also and *magaji*, a contrast color piping of silk attached to the edges of the *kediya*. Based on the interview with Maharaj Kumar Shri Dilipsinhji, the Maharao's garments were never embroidered, but *gota* lace decoration was done on *kediya* as surface



Plate 18: Kachchhi Kediya made of silk, 19th Century

Source: Aina Mahal Trust, Bhuj, Kachchh



Plate 19: Kachchhi Kediya made of *kinkhab*, 19th Century

Source: Aina Mahal Trust, Bhuj, Kachchh

ornamentation. The constructional details of both of the *kachchhi kediya* have been discussed in objective four.

b. Lower garment: *Chudidar* or *Izar*

The traditional lower garments of royalty included *chudidar* known as *izar* which reflects the Mughal influence. *Chudidar* or *izar* was the traditional lower garment for the Maharaos since the time of Maharao Shri Desulji III. This was used by Maharao Shri Pragmalji II and Maharao Shri Khengarji III also till the mid 20th century. As noted by Postans M, Maharao Shri Desulji II used to wear rich satin *chudidar* that was embroidered or slightly embossed with gold.

It was lower bifurcated garment tied around the waist. It was narrower at the ankle and longer than the actual length. The extended length facilitated the creation of crease around the leg at ankle known as *churi* as it gave the illusion of bangles around the arm.

There were two types of *izar* or *chudidar* were worn by the Maharaos according to Maharaj Kumar Shri Dilipsinhji. These two were differentiated by the finishing at the ankle. One was known as *modhiyawadi izar* and the second one was *boriyawadi izar*. *Modhiyawadi izar* was made with *modhiyo* or *poncho*, a broad border at the bottom and no fastener was used whereas *boriyawadi izar* had a fastener in the form of a button. This button was made by putting *juwardana* in fabric and making a button. The *izar* also got the name from this *juwar dana* used for making a button. *Izars* were made of *reshams*. According to Shri Krutarthsinh Jadeja, these *izars* were stitched in Bhuj along with its specification.

c. Waistbands

Waistbands were a piece of unstitched fabric draped in the unique pattern at the waist. The two kind of waistbands *aadiyu* and *bheth* were tied by the Maharaos, each having a specific purpose. First, the *aadiyu* was tied and on top of that *bheth* was tied.

i. *Aadiyu*

Aadiyu ,a draped garment worn over the *kediya* as the waistband. This was also known as *pachhedi*. *Aadiyu* of brocade was worn as a royal add-on. It also provided the functional purpose of protection to the lower body while playing with swords. *Aadiyu* measured two meters in length and one and a half in width. The plain checks of *zari*

and *butis* enclosed in a chequered pattern in brocade were most preferred designs for *aadiyu*. The *aadiyu* was draped in following manner (Plate 20):

1. Step one: The *aadiyu* was tied around the waist keeping two ends of fabric at front.
2. Step two: The right end of the fabric was thrown on the left shoulder.
3. Step three: The left end of fabric was tucked in at right corner at the waist.
4. Step four: The right end of fabric which was thrown on left shoulder in step two was dropped from shoulder and kept it in center front at the waist in center front.



Step 1



Step 2



Step 3



Step 4

Plate 20: Draping method of *aadiyu* as learned from Shri Premsinhji Sodha, Sword player, Bhuj, Kachchh

ii. Bheth

Bheth was another draped garment worn by kings to complete the attire. A piece of brocade around two meters in length and one and a half meters in width was twisted wound and tied around the waist like a belt. This was used by the Maharaos to keep daggers, swords, etc. inside it to take them out quickly whenever required.

d. Headdress: Paagh

The turban is undoubtedly the most eye-catching feature of the Indian man's ensemble. To the initiated, they convey at a glance, the identity of a wearer and the insignia of royalty. Turbans were used as functional as well as symbolic features by Maharaos. It provided protection against the heat and served as a sign of respect to divine authority and conformity to local modesty codes. In the local language, the turban was called *paagh*. (Plate 21)



Plate 21:Kachchhi Paagh

Source:Shri Nilesh Mehta,Bhuj, Kachchh

The *Kachchhi paagh* in tie and dye was the most iconic heirloom of the monarchy. They were usually about 354 inches long and 59 inches wide. The fabric color scheme varied according to the occasion. Red, yellow and orange were used prominently. The *paagh* of *bandhej*, *mothra*, and *bhopalshahi laheriya*, types of tie and dye textiles were the first preference of the Maharaos.

Since 1872 to date, Shri Mehta Kachrabhai Mulchand and sons are supplying *paagh* to the Kachchh's royal house. As told by Shri Mehta Nilesh Kachrabhai; the *paagh* made of pure gold *zari* ranged more than Rs.20,000 from early to mid 19th century. Mulmul from Kachchh and Rajasthan, georgette, *kota doria* from Kolkata and *zari* checks from Benaras were the choice of the fabrics for *paagh* as their softness was manageable to fold, twist and wound which is prerequisite for *paagh*. It also helped in holding *paagh* tightly on head keeping the arrangement of *paagh aanta*, circular wounds accurately.

Types of *Kachchhi paagh*:

Paagh being one of the symbols of status was given special importance in the attire of the Royals. There were varieties in *paagh* used for various purposes. It was named according to the fabric, motifs, and colors used in it. The popular *paaghs* were named as *bandhej paagh*, *laheriya paagh* and *doriya checks paagh*. It had a gold-brocaded end. A *zari patka* of 12 inches length was attached particularly to those used for formal occasions. (Plate 22)



Plate 22: Varieties of *paagh* fabrics (left to right)- *Mothra*, *laheriya*, *zari checks* and *doriya checks*

Source: Shri Nilesh Mehta, Mehta
Kachrabhai Mulchand and Sons,
Bhuj, Kachchh

1. One of the most distinguishable *paagh* worn during ceremonies was *Garbhasuti paaghdi* which was made with fabric woven with a crimson red warp of cotton and silk weft of a mauve color.
2. *Kamariya paagh* was the second type which was named according to its design. The fabric used was with checks made by *bandhej*. Each check was known as *karma* which means a room. The background color of fabric used to be in substantial bright hue on which square grid known as *bandhej dana*, dots of yellow color were created. Each square was filled with *saat dana* (seven dots) design arranged with a dot in the center encircled by six dots depicting a flower motif. The center dot was of red color, and the encircling six dots were of white color.
3. *Veerboot paagh* was the other type and was earlier known as *veer bhet paagh*. “*Veera ne bhet*” means “a gift to my brother” and was given to Mahaharo by his sister while going to war. Later on, name changed to “*veer boot*” as the *bandhej* floral *buta* was used in it. The background of this *paagh* was parrot green, and the *saat dana* design was enclosed in a diamond grid made of red color.

The *Kachchhi paagh* was popular for its twisting style which was later popularized as “*Khengar Ji no aanto wadi paagh*.” Karsandas Gopalji Jansari Bharatwala (1843-1938) was the eminent personality engaged in the royal court of Kachchh for *Mochi*

embroidery; on his retirement, he was given the honorific duty of tying Maharao Khengarji III's turban on ceremonial occasions. The honor was subsequently conferred on his heirs (**Edwards, I**)

Passionate of Maharao Shri Khengarji's *pagh* style "**Khengarji no aanto**"; Late Shri Jethalal (Plate 23) learned to tie that style from his grandfather Shri Karsandas and till he was alive (2015), he enjoyed his duty of tying of Maharao Shri Pragmulji III's *paagh*; the present ruler of Kachchh as told by Late Shri Jethalal himself.. Charm and identity of the *paagh* was its distinctive steps followed for tying.



Plate 23: Late Shri Jethalal Jansari, *Paagh bandh*.

Credit: Late Shri Jethalal Jansari and family, Bhuj, Kachchh

The steps for tying the *paagh*:

As narrated by Shri Jethalal, the handy tools like needle, thread, and fabric such as cotton, mulmul and silk were required.

a.Steps 1 to 4:

The *paagh* tying start with wrapping a meter of square fabric around the head for creating the base of *pagh*. The fabric was folded in half and tied snugly on head with a knot (Plate 25a). Earlier this was done on the small wooden head structures that gave perfection of size and shape for *paagh* (Plate 24). With experience, he did not require any such instrument for wounding *pagh*.

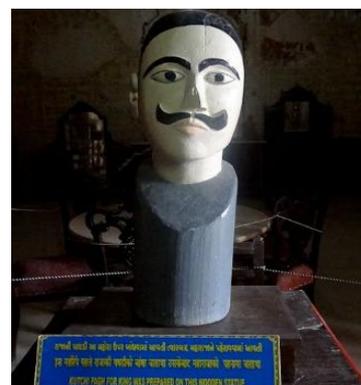


Plate 24: The figurine for tying the *pagh*

Source: Pragmahal Palace, Bhuj, Kachchh

b.Steps 5 to 10:

The fabric was folded width wise, and the *paagh* was twisted or folded and wound around the head in different ways, creating a range of styles. Adjustment of borders was made during this stage. Adjustment of the twisted end of fabric was necessary for the precision of folds of *paagh*. (Plate 25a & 25b)

c. Steps 11 to 16:

Subsequently, the fabric was wound around the head in an opposite direction to attain perfect shape of *paagh*. (Plate 25b)

d. Step 17:

Finally, *chheda*, the end of fabric was added into *paagh* for emphasis. (Plate 25c)

e. Steps 18 to 20:

The finishing of *paagh* was done by tiny running stitches all over the adjacent folds. (Plate 25c)

e. Ornaments:

Maharao of Kachchh were fond of jewelry. The photographic evidence have proved that gems and jewellery adorned the royalty of Kachchh. Jewellery of precious stones was used to complement the traditional attire. As described by Maharaj Kumar Shri Raghurajsinhji, the *mina*, colored stone had unique characteristic of getting stick on gold only if the gold purity was 18 carat or more. The trend of *mina* and semi-precious stone jewelry in Kachchh depicts the influence of Mughals and the neighboring state rulers. As Maharaj Kumar Shri Raghurajsinhji recalled, the Maharaja of Jaipur had invited the Mughal artisans for semi-precious stone cutting. They migrated towards Kachchh, and there were about 1800-2000 *karigars* engaged in the craft of *minakari* in Kachchh during the 19th century. The Maharao Shri Desulji II's jewellery were spectacular, numerous and costly. It included armlets, bracelets, taweeds and a succession of rings and necklaces. The jeweled pieces were made of precious pearls, rubies and uncut diamonds in the best of workmanship. (Postans, M)

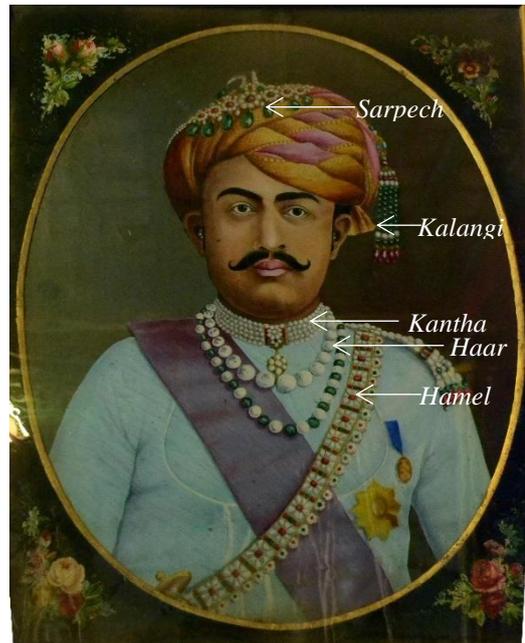
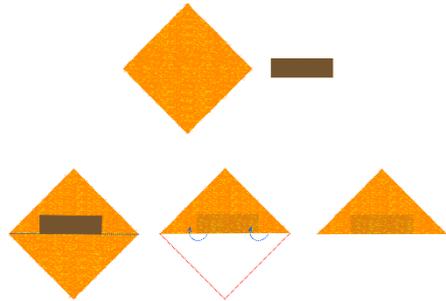
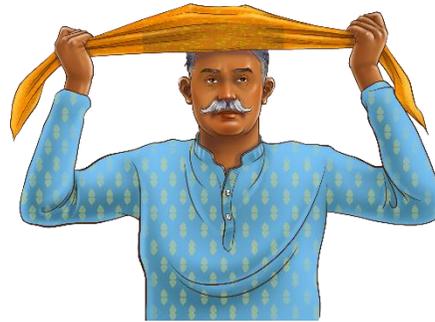


Plate 26: Ornaments of Maharao of Kachchh
Source: Aina Mahal Trust, Bhuj, Kachchh



Step 1



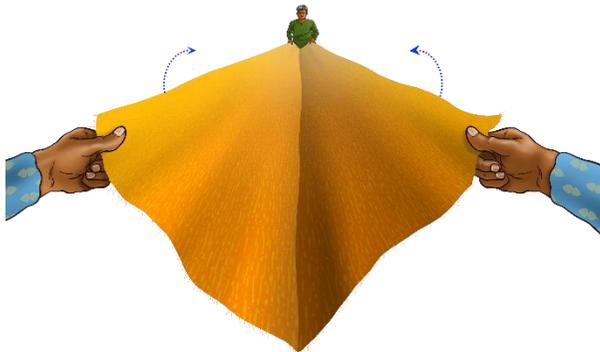
Step 2



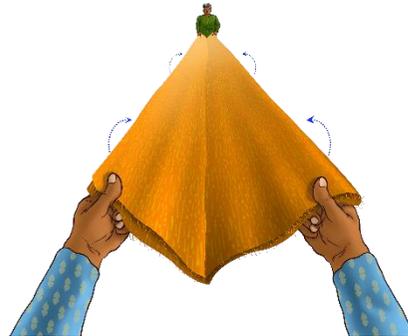
Step 3



Step 4



Step 5



Step 6



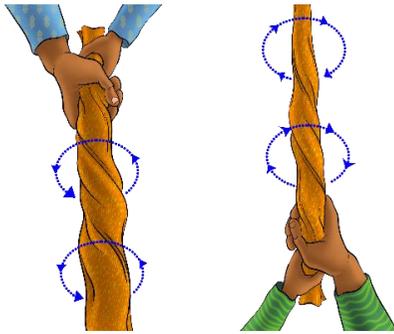
Step 7



Step 8

Plate 25a: Draping steps of Kachchhi Pagh. Phase I: Preparation of base (steps 1-4) and preparation of pagh fabric (steps 5-8)

Source: Late Shri Jethalal Jansari and family, *pagh bandh*, Bhuj, Kachchh



Step 9



Step 10



Step 11



Step 12



Step 13



Step 14



Step 15



Step 16

Plate 25b: Draping steps of *Kachchi Pagh*. Phase 2: Twisting of fabric for *pagh* winding (steps 9-10) and wounding of *Khengarji na aanta wadi pagh* (steps 11-16)

Source: Late Shri Jethalal Jansari and family, *pagh bandh*, Bhuj, Kachchh



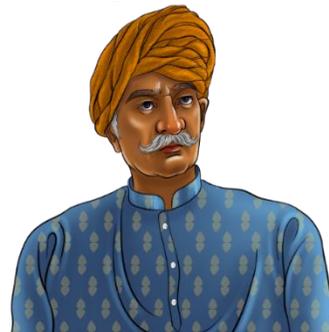
Step 17



Step 18



Step 19



Step 20

Plate 25c: Draping steps of *Kachchhi Pagh*- Phase 3: Adding a *chheda* to *pagh* (step 17), finishing of *kachchhi pagh* (steps 18-19), final appearance of *kachchhi pagh* (step 20)

Source: Late Shri Jethalal Jansari and family, *pagh bandh*, Bhuj, Kachchh

Maharaos used jewelry from top to toe. Maharaos and other male members of royal family wore three types of earrings known as *murchi* meant studs, *kudak* had sphere type structure and *chilkadi* the rings worn on top of ears by piercing two to three holes. Short necklace known as *kantha* and longer one *haar* were worn by them (Plate 26). *Kada*, the bracelet adorned the wrist whereas different rings were worn in fingers of the hand. One big gold *kada* worn at the ankle was the identification feature of the eldest son..

The *sarpech* with *kalangi* was worn as *paagh's* jeweled decoration. Jewelled accessories such as shirt studs, cufflinks, coat and cuff buttons, *hamel*- the stone studded strap across the chest and the belt for sword were worn for functional as well as aesthetic purpose. (Plate 26)

f. Footwear

The Maharaos wore *juti* made of leather, silk, and velvet and it had a slip-on feature with the pointed upward curve from the center front. Visually it had a flat base, and sometimes short heels were attached to the base. It was embellished lavishly with floral patterns and trellis with *zardozi* and *aari* embroidery. The shoemakers were called as *mochi* community and were engaged in this shoemaking craft since generations. They had patronized the royal craft of *aari* embroidery too. The *juti* with *aari* embroidery was the specialty of the Royals. (Plate 27)



Plate 27: Traditional footwear of Maharao of Kachhh

Source: Aina Mahal Trust, Bhuj, Kachhh

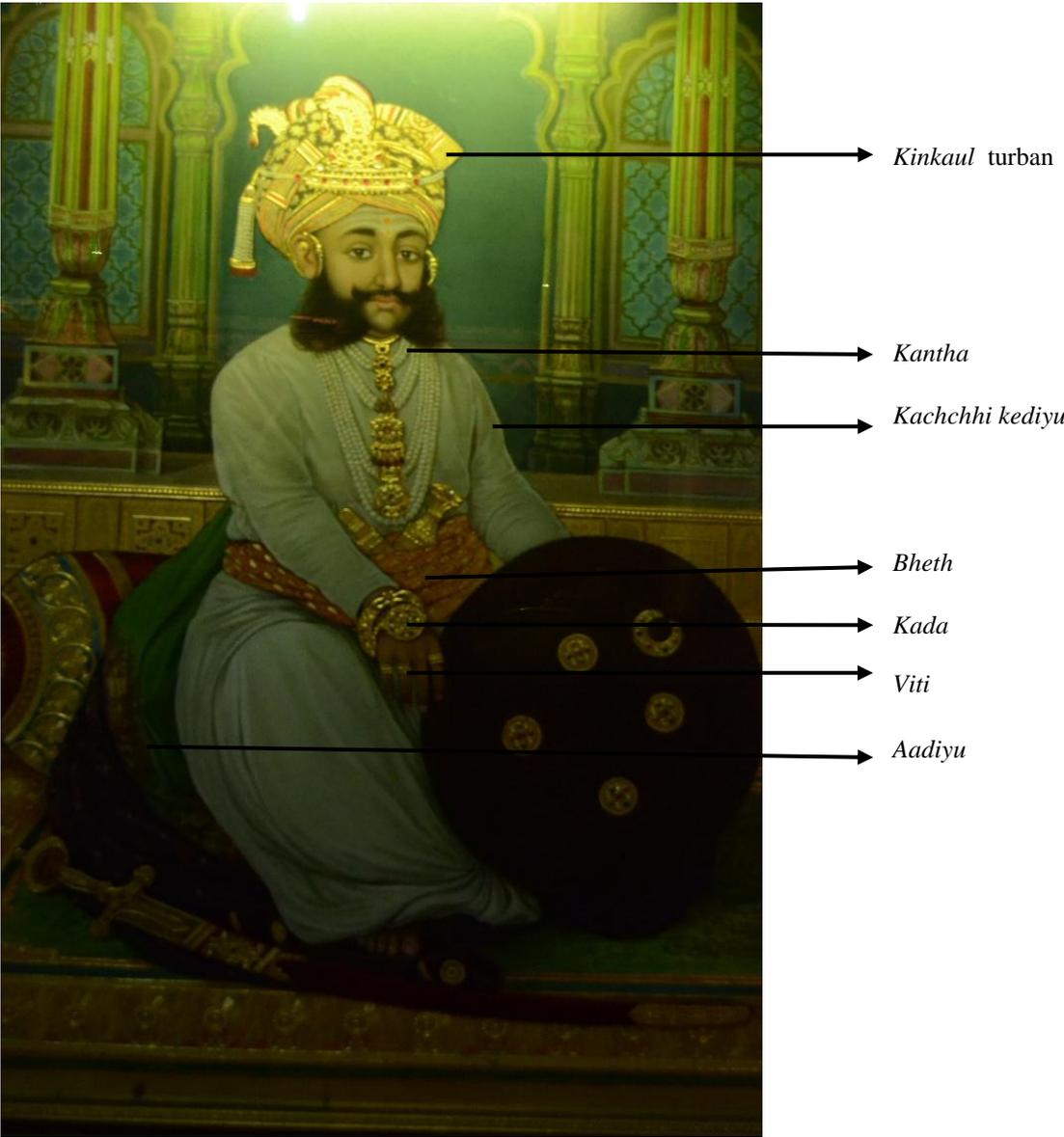


Plate 28 : Traditional costume of Maharao Shri Desulji II

Source: Aina Mahal, Bhuj, Kachchh



Kachchi paagh

Kantha

Hamel

Kachchi Kediya

Bheth

Aadiyu

Modhiyawadi izar

Mojdi

Plate 29: Traditional costume of Maharao Shri Pragmulji II

Source: Aina Mahal, Bhuj, Kachchh



Plate 30: Traditional costume of Maharao Shri Khengarji III

Source: Aina Mahal, Bhuj, Kachchh

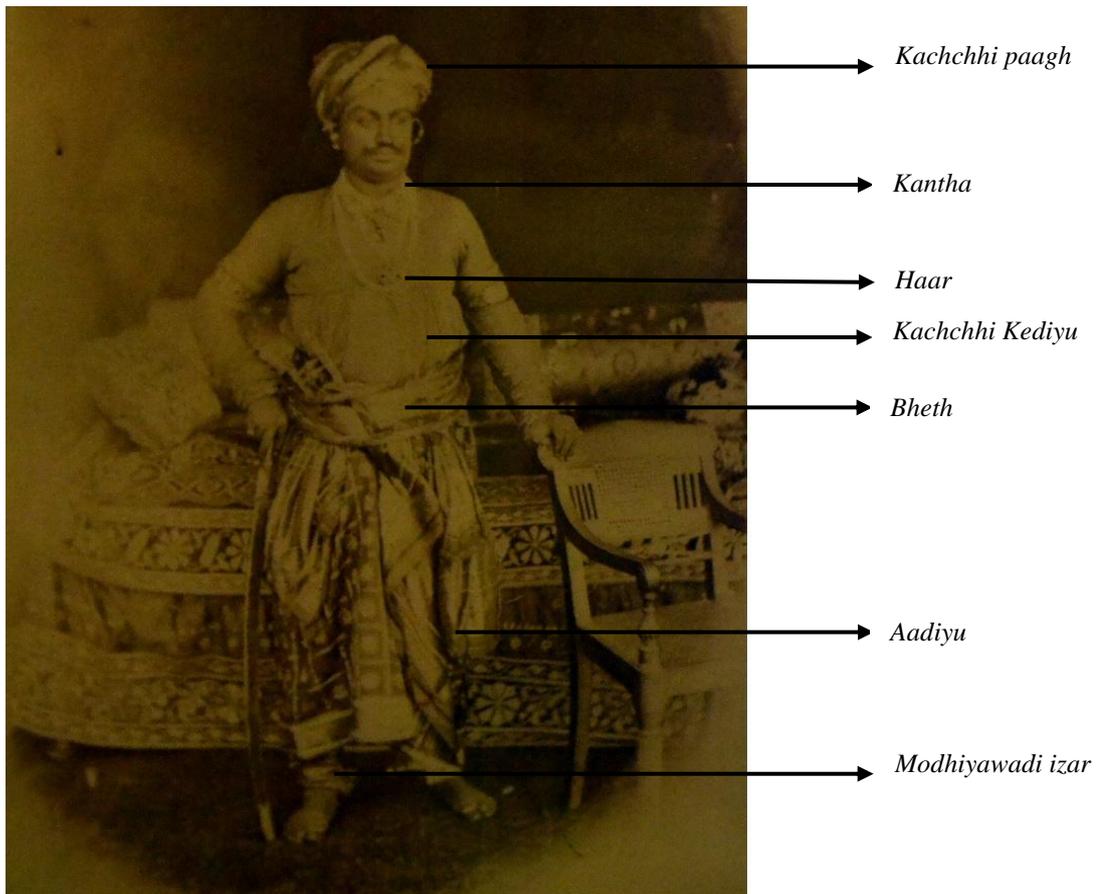


Plate 31: Traditional costume of Maharao Shri Khengarji III

Source: Aina Mahal, Bhuj, Kachchh

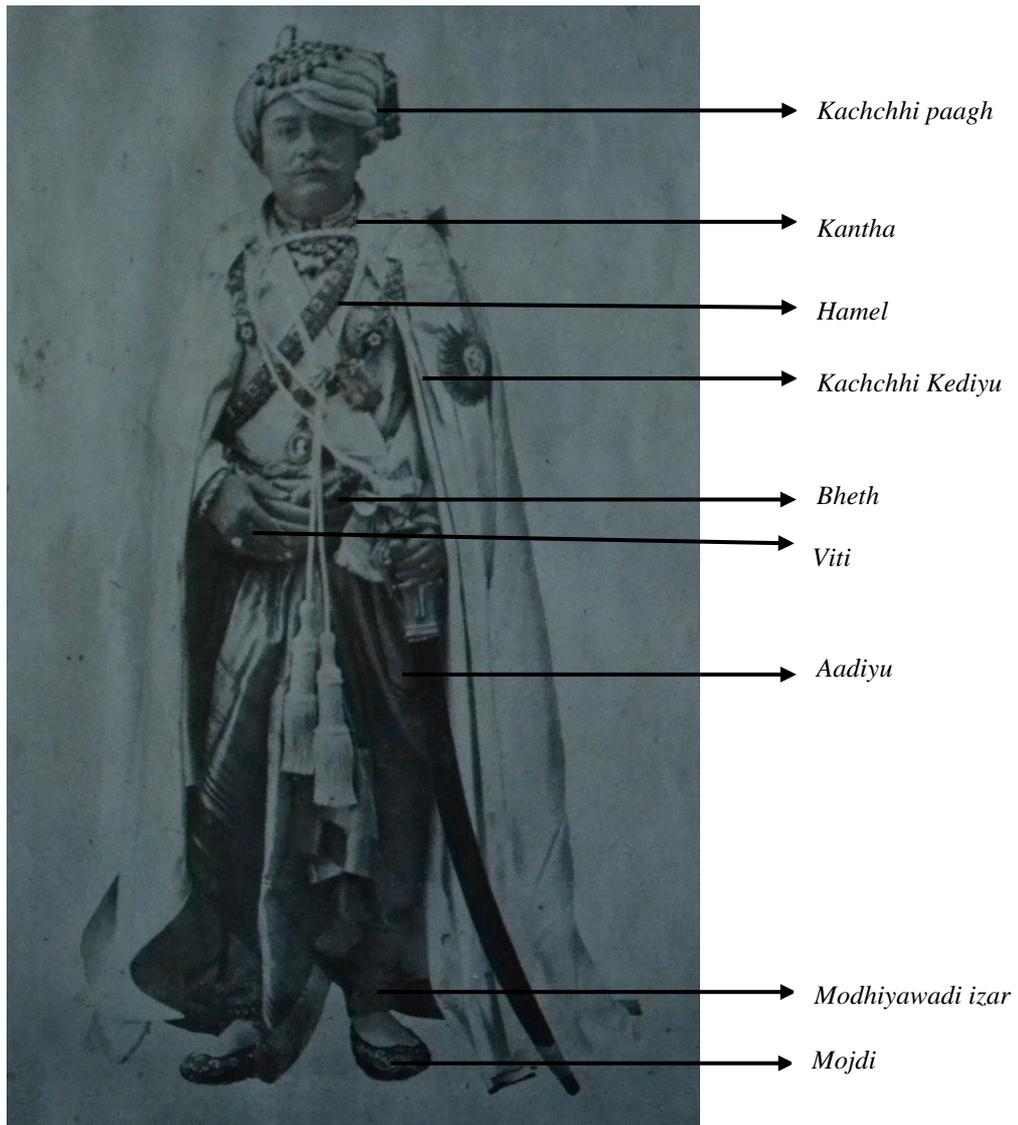


Plate 32: Traditional costume of Maharao Shri Khengarji III

Source: Aina Mahal, Bhuj, Kachchh

(B) Changes transpired in Traditional costumes through the generations: from the period of 16th ruler Maharao Shri Khengarji III to period of 19th ruler Maharao Shri Pragmulji III : From late 19th to early 21st century:

a. Upper Garments:

The significant difference in traditional costumes of rulers of Kachchh was observed from the period of Maharao Shri Khengarji III to Maharao Shri Pragmulji III i.e from late 19th to early 21st century. The mid period of Maharao Shri Pragmulji II's ruling came under the British which later had great impact post mid 19th century to present date. Maharaos adopted *achkan* and *shervani* as upper garments with *chudidar* and breeches as lower garments instead of *kutchi kediya*, *jama* and *izar*. Mughal influence could be seen in the surface ornamentation and cuts of the garments. As the influential trend and popularity of *achkan* and *sherwani* with *churidar* or *salwar*, traditional upper garments *kutchi kediya* and *jama* were considered as “museum piece” garment and were no long used by kings after the post era of Maharao Shri Khengarji III onwards. They adopted *achkan*, suit and coat, *khamis* or *kurta* as an upper garment and *chudidar* or *izar*, *pyjama* or *surval* and breeches as lower garment.

i. Achkan

Achkan was adopted after the British came to Kachchh i.e during the time of Maharao Shri Khengarji III till date. *Kediya* was discarded by the royalty. *Achkan* (Plate 33) was a front opened garment of knee length. It had full-length set-in sleeves and the stand collar. It was a fitted garment lined with silk fabric. *Achkans* for every day were made of silk, and for occasions, rich *zari* woven fabrics such as brocades, *kinkhabs* were used. It was lined with silk fabric. The distinctive feature of *achkan* was that it had seven buttons. According to the Maharaj Kumar

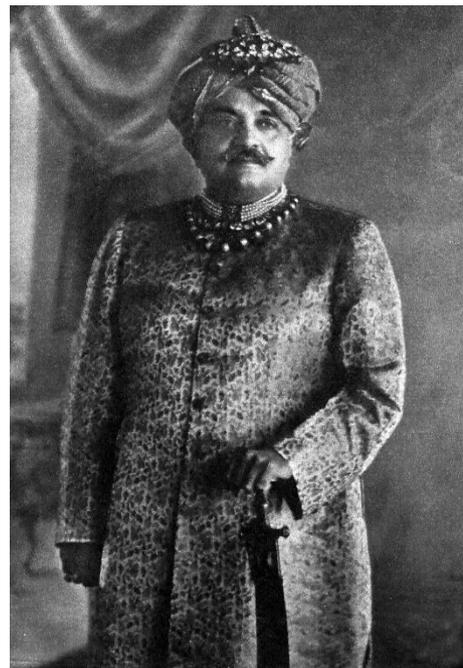


Plate 33:17th Maharao Saheb Shri

Vijayrajji in contemporary clothing of *achkan*. He has worn a *kachchhi pagh* decorated with *sarpech* as headdress and *kantha* as neck ornament. He has carried a sword too

Source: Aina Mahal Trust, Bhuj, Kachchh

Raghurajsinhji, buttons and cufflinks of *achkan* for royals were designed according to fashion with aesthetic appeal.

It had enameling with gold (Plate 34) and embossed with initials of royal member's name. For example –“MKSJ” was carved in gold as the short form of “Maharaj Kumar Shree Joravarsinhji” and “MKSG” as the short name of “Maharaj Kumar Shree Godji.” Other types had enameled and engraved State crest or stars or diamonds. During *navratri puja*, *ashtami* and on the day of new moon, Maharao Shri wore *achkan*. Maharao Shri Madansinhji used to get ready in an attire of *achkan* for *darbar*, and as he was fond of playing games, first he used to go at a club in *achkan* and for playing games change the dress into sportswear.



Plate 34: Examples of enameled gold cufflinks used for *achkan*.

Source: Maharaj Kumar Shri Raghurajsinhji, Bhuj, Kachchh

ii. Blazer and Coat

Suits and coats were another contemporary garments adopted by the Maharaos. A pair of the *bundh gala*, close neck coat was worn by the Maharaos which had two closures known as *kus*. The coat for the occasional purpose was made of velvet fabric and *kinkhwab* from Benaras and embellished with *kam/zardozi* work.

The formal blazer with tie and a shirt was adopted by Maharaj Kumar Shri Vijayrajji during foreign visits and meetings with officials (Plate 35). It had notched lapel collar construction and a patch pocket at left side. The three buttons were attached to the cuffs of full sleeves.



Plate 35: 17th Maharao Saheb Shri

Vijayrajji in contemporary clothing of blazer, shirt and a tie. He has worn a sola hat as headdress.

Source: Aina Mahal Trust, Bhuj, Kachchh

It was interesting to note that the quilted robe with cotton padding was used as over garment during the winter season to have protection against cold. This knee length robe had two slits at either side, and a belt was tied around the waist to fasten the robe. (Plate 36)

iii. Kurta or Khamis:

Kurta, an upper garment was worn as daily wear at home adopted by Maharaos from mid-20th onwards. It was paired with lower garment breeches or *pyjama*. It was also termed as *khamis*. *Kurta* was constructed from the medium weight cotton fabric mostly in white and neutral colors. The knee-length *Kurta* was made with mandarin collar. It was front opened and enclosed with studs and sea shell buttons. It had full sleeves, and two slits were given at either side below the waist to hem. *Khaki* color *kurta* or *khamis* was worn during hunting. *Kurta* was also made without collar because the collar had a tendency to get messed inside at the time of closing the upper button it was worn as an undershirt with the coat. (Plate 37). No other option of the upper garment was available besides *kurta* later during the 20th century.

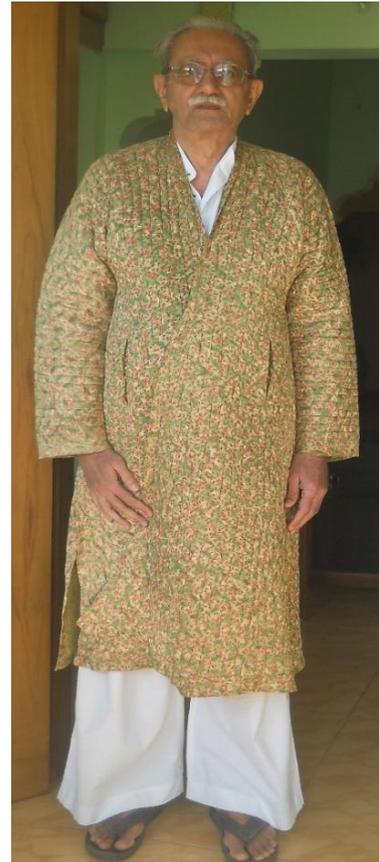


Plate 36: Maharaj Kumar Shri Raghurajsinhji wearing cotton padded and quilted robe for winter season

Source: Maharajkumar Shri Raghurajsinhji, Bhuj, Kachchh



Plate 37: Front and back of kurta worn on regular basis by the present ruler of Kachchh.

Source: 19th Maharao Shri Pragmulji III, Ranjit Villa Palace, Bhuj, Kachchh

b. Lower garments:

Early 20th century onwards, the pants and breeches came into the wardrobe of royals as the result of political engagement of Maharaos with British government and advancement and interest in sports. The traditional lower garment *chudidar* became the occasional lower garment and was worn during ceremonies and festival dress or during *durbars*.

i. Chudidar or Izar:

After mid 19th century, Maharaos wore *chudidar* occasionally during *navratri puja* or *ashtami*. As told by late Maharaj Kumar Shri Ghanshyamsinhji, only during auspicious day of new moon, the Maharao dressed up in *chudidar*. Adding to that, Maharajkumari Shri Brijrajkumari stated that her father Maharao Shri Madansinhji used to get ready in an attire pairing with *churidar* as a lower garment for *darbar*.

ii. Pyjama or surval:

The *pyjama* or *surval*, worn by Maharaos during post 19th century as the lower garment was just a leisure wear. It was made of cotton and considered as an everyday garment.

iii. Breeches:

Maharaos were fond of hunting, and the liking increased during the time of Maharao Shri Vijayrajsinhji and onwards. Hunting clothes of Maharao included pants and breeches. The same was worn for riding the horse as those garments were comfortable enough at hip area while riding. Half breeches were more into fashion after the period of Maharao Shri Vijayrajsinhji because of several factors of comfort, convenience, and trend.

c. Waistbands: *Bheth* and *Aadiyu*

The trend of *bheth* and *aadiyu* was observed till Maharao Shri Khengarji only. It got vanished as a part of traditional attire during the period of Maharao Shri Vijayrajsinhji. They carried the sword and the dagger occasionally only in hand for the ceremonies without keeping them in the *aadiyu* and *bheth*. So it became an unnecessary addition to the costume and eventually was discarded.

d. Headdress: Paagh

The *kachchhi pagh* was worn with the contemporary clothing too. The *laheria* fabrics were also used for *pagh* and were procured from Rajasthan. The *pagh* was the only element of traditional costumes of rulers that remained unaffected with the trending fashion (Plate 39). The *pagh* was termed according to the fabric color also. As seen in Plate 38, the orange color *kesariya pagh* was worn by present Maharao Shri Pragmuljii III during occasions. It was made in georgette with 30 x 30 plain weave structure. It was decorated with *gota* lace which was wounded with the *pagh* fabric.



Plate 38: The *kesariya pagh* with *gota*.

Source: 19th Maharao Shri Pragmulji III, Ranjit Villa Palace, Bhuj, Kachchh

e. Ornaments:

The trend of wearing jewelry continued till 21st century also but in the number of jewelry reduced. It was evident that Maharao Shri Vijayrajsinhji was fond of jewelry. Whereas Maharao Shri Madansinhji and Maharao Shri Pragmulji wore only a necklace, finger ring and a gold *kada* in hand in their wedding. This shows the decreased interest in jewelry by them.



Plate 39: The figurine of 18th Maharao Shri

Madansinhji. The traditional *kachchhi pagh* has been depicted with contemporary clothing of *achkan*

Source: Sharad Bag Palace, Bhuj, Kachchh

f. Footwear

The tradition of *aari* work *juti* was gradually replaced by expensive leather shoes and boots. This was very immediate British impact on the traditions of the royal costume. Leather shoes were worn with the traditional attire also by the Maharao Shri Khengarji III as the depiction of acceptance of two different cultures. The shoes were made of cow, camel and snake leather with

heels measuring one to one and a half inches. They were black or brown in color and often reached up to mid-calf length.

4.2.3 Documentation of traditional costumes of Maharanis with changes transpired in costumes through the generations

(A) Traditional costumes from the period of 14th Maharani Saheba Shri Bajirajba Sahiba & Maharani Shri Rupaliba Saheba to mid period of 16th Maharani Shri Gangaba Saheba and Maharani Shri Motiba Saheba: From early 19th to late 19th century:

The royal house of Kachchh followed a strict *purdah pratha* till the mid 20th century and women were not allowed to move out of their *zenana*, the Maharanis' residence. The covering of face was must for them even for their *bethaks* also. This was observed as an instrumental factor for the traditional attire of the women of Kachchh's royal house.

The traditional costume worn by the women of royalty was known as *kachchhi poshak*. The *poshak* included three garments: upper garment *kanchali*, lower garment *ghaghra*, and a headdress *odhana*. It was used in *zenana* only. This *poshak* was made of real *zari*, *brocade*, *bandhni* and embroidered with *aari*, *zardozi*, and mirror work.

Silk, brocade, *mashroo* and *atlas* fabric were used in royal attire, and they were available everywhere in Kachchh earlier. The embroidery was done on costumes by the artisans of Kachchh and Saurashtra. No restriction was there for the selection of motifs that were to be embroidered on garments. The colors for the traditional costume of married royal women were the bright hues of the color palette. Blacks, blues, whites, and browns were not included in the royal costumes of women as they were considered to be a symbol of widowhood.

Almost every member of the royal family interviewed narrated the following facts associated with the traditional royal costumes of the Kachchh. First, the royal clothes were never discarded or thrown after the use. They were worn once or maximum twice and then taken to the craftsmen who could extract the real gold and *zari* from it. This real gold and *zari* were then melted and converted into coins, and *zari* was re-used for

making the new fabrics for the royalty, and it was used to either print the *odhanas* or converted into small balls or sold to purchase stainless steel. Nowadays the craftsmen have shifted to Jaipur, and still, this custom is prevailing in the royal family.

The second tradition was followed in the royal family was the tradition of the passing on the heirloom to the next generation. The costumes were handed over to the next generation as the precious gift and a symbol of love and acceptance by the mother-in-law to the daughter-in-law.

a. Upper Garments: *Kanchali*

A backless *kanchali* as an upper garment was worn by the queen and women of the royal family of Kachchh. The *pardah* custom made it possible, and the backless *kanchali* was readily accepted by the women of the royal family as they had to wear it in *zenana* only. The princesses also wore heavy embroidered *kanchali* as an upper garment.



Plate 40: *Kanchali* of 16th Maharani Saheba of Kachchh

embroidered in silk with zardozi and aari embroidery

Source: Private collection, Maharaj Kumari Shri Brijraj Kumari Saheba, Mumbai

Maharanis of Maharao Shri

Desulji III wore the bodice made of the same material as the *petticoat*, having the form of the bosom marked by circular rows of seed pearl. **(Postans, M)**

The *kanchali* or blouse was designed with raglan sleeve, deep scooped neckline and extended till lower bust. It was tied with three tie strings at the back with the straight cut opening from center back. The raglan sleeves of elbow length were sometimes joined with the center front using interlacement hand stitch. Also, gathers were included at the center front seam and a bust dart. Sometimes, side seam gathers were also included in the bust area. The gusset of the underarm allowed the free movement to hand. The use of contrast color fabric for a bust part in *kanchali* was the distinguishing feature of it (Plate 40).

The *kanchali* was embellished with the *aari* embroidery, *zardozi* embroidery, and applique work.

b. Lower Garment: *Ghaghra*

The traditional *kachchhi* *poshak* of royal women of Kachchh included *ghaghara* as the lower garment.

The Maharanis of Maharao Shri Desulji II, Maharani Shri Baijirajba Saheba & Maharani Shri Rupaliba Saheba wore a *ghaghara*, petticoat made of a rich tyrian purple satin fabric.



Plate 41: *Ghaghra* of 16th Maharani Saheba of Kachchh embroidered in silk with *zardozi* and *aari* embroidery

Source: Private collection, Trustee, Aina Mahal Trust, Bhuj, Kachchh

It was embossed with a border and scattered bunches

of flowers where each flower was formed with various gems and the leaves and stems richly embroidered in gold and colored silks. **(Postans, M)**

The teenage princess wore heavy worked *ghaghara* as lower garment during the ceremonies and festivals. The *ghaghras* were made of five yards to ten yards with flare. Rajmata Shri Rajendra Kunverba Saheba wore *ghaghara* of 40 gajj and 90 gajj (1 gajj= 0.9 meters, 90 gajj= 81.9 meters) which were heavily embroidered with *aari* and *zardozi* embroidery. For informal wear cotton *ghaghra* and for formal wear silk or *kinkhab* *ghaghra* of nine yards embellished with *mochi*, *salma-zari kam* was used. The *ghaghras* for day to day wear were in plain cotton. The hues of blues, blacks, browns, and white were considered as unauspicious. Instead, pastel colors were used for the *ghaghras*.

This nine yards *ghaghras* were pleated at waist with minimum 290 to maximum 350 knife pleats, each measuring three millimeters. The pleated part at the waist was then hand embroidered to keep the pleats in place. *Ghaghra* had side opening at left side with tie strings attached to it. The tie strings were made of silk and twinned in a decorative manner using colored silk floss too. No evidence of the *ghaghra* with lining

was found. The hem of the *ghaghra* was neatly finished with the *magji*, piping. The *ghaghra* was heavily embroidered with *aari* and *zardozi* embroidery. *Ghaghra* for occasions was made of brocades, *kinkhabs* and was embellished with pearls too (Plate 41).

c. Headdress: *Odhana*

The *kachchhi poshak* was finished by draping a *dupatta* or *odhana* over the head. Covering of head was customary even for small girls. *Gharchola*, *chundadi* were popular as headdress amongst the royal family.

Maharani Shri Baijirajba Saheba (mid 19th century) and Maharani Shri Rupaliba Saheba (mid 19th century) wore *kinkaub odhana* woven from the gold thread of the finest texture and most dazzling brightness. **(Postans, M)**

During weddings, *odhana* of bride used in *gath bandhan* was made in Jaipur as the place is famous for gold *khadi* print. It was printed with gold *chhap* for which the *chhap paste* was prepared by melting 1 gold gini.

Odhana or *chundadi* was made from various kinds of materials. Mostly it was of *bandhej*. The *Kutchi chorsa*, or *shela* measuring two by two meters square were prepared by joining two *odhanas* together and converted into one to meet the required width of a saree as it was draped like a half saree on the *ghaghra*. They were woven at Mandvi with *zari* weaving. *Jamnagri chorsa*- made at Jamnagar was tied in Kachchh where as dyed at Jetpur in Saurashtra due to its good color fastness because of a better quality of water than the water quality of Kachchh. The *chorsa* of blood red color was worn by married women.

The color of *odhanas* had their specific symbolism during the festival. The festival of Diwali comprised of five auspicious days of *dhanteras*, *kali chaudas*, *Diwali*, new year and *bhai dooj* with their special significance. During these five days of diwali occasion, specific *odhanas* were used. Red *odhana* was draped during *dhanteras* where as black/dark blue *zari bandhej* and *kam* work *odhana* was draped during *kalichaudas*. Green *odhana* was considered auspicious during *diwali*- and orange color *odhana* was draped on the day of new year. During *vasantpanchmi* and *holi*; *vasanti* clothes were worn which had *odhana* with pink background and scattered orange squares of

bandhej. The *odhana's* all four edges were finished with the pearls and gold bells or *ghunghroos*.

d. Footwear

The traditional footwear for royal women was *mojadi* or *juti* and *sapat*. *Sapat* was worn as wedding footwear by Maharanis where as *mojari* was meant for the daily purpose. Adding to it, Mrs. Postan writes that Maharani's slippers were embroidered with gold, opened at the heels and curved up towards instep in front. They were embellished with *aari* and *zardozi* embroidery using silk and gold threads. The fabric for the *juti* or *mojari* and *sapat* was matched with the clothing of the Maharani Saheba. Leather footwear was made by *mochis*, and during weddings, *aari* and brocade embroidered *mojadi* were used (Plate 42).



Plate 42: Traditional footwear- *juti* and *sapat* of royal woman embroidered with *zardozi* embroidery.

Source: Shri A.A. Wazir , Private collection from an exhibition display at Khamir- NGO, Kukma, Kachchh

e. Ornament

Kachchh was self-sufficient enough for crafts of jewelry making in silver, gold and *mina kam*. Commonly gold is not used in feet, but the royal women wore gold jewellery even in the feet and ankles. Their jewellery had more of Mughal influence and so *jadau* jewellery and *mina kam* jewellery was more in trend during those days. Normally gold

was not used in feet. For married women, gold jewelry in feet was a compulsion. Except for royalties, gold was restricted to be used for feet.

Ornaments of Maharani Shri Baijirajba Saheba & Maharani Shri Rupaliba Saheba had the best arrangement of diamonds, rubies, and pearls in alternate circles. They were dacked with jewels; the nose-ring, earrings, toe-rings, finger-rings, armlets, bracelets, anklets, and necklaces. The ring worn on their first finger had huge dimensions; in the center there was a mirror about the size of a half-crown piece, and this was encircled with rubies, pearls, and diamonds. Their earrings were of solid gold and not less than eight inches each in diameter and embossed with gems of a large size. The enormous pendants were supported by small gold hooks, which fasten into the hair above the ear.

(Postans, M)

Royal women were fond of different jewelry, and it had special significance attached to it. Symbolic jewelry of the marital status like *bor* worn on the head, *nath* a nosering, *khanch* and *chuda*, the bangles were given by the husband to the bride. Queens and other royal women wore jewellery such as *bor* and *patti* on head, *haar*, *thoriya*, *zarmar*, and *chokers (tewto)* at neck, *bajubandh/bhujbandh* at arm, *bangles*, *kadas* and *chuda* at wrist and upper forearm, *hath na punja*, *muthiya* at wrist with elongated chains at fingers, *rings* at fingers, *kandoro* at waist, *paijeb*, *chhada* and *patla chhada* at ankles, *bichchis* the toe rings on toes. According to Aartidevi Jadeja, *Kutchi nath* was the most distinguishable ornament from other states as this gold *nath* was huge and more ornate.

Widow of the Maharao did not adorn herself much. Only a simple chain in the neck, *buti*, i.e. the earrings were worn by her. She was not allowed to wear *bichchis*, the toe rings and *payals*, the anklets as they were the symbol of married women.

B) Changes transpired in Traditional costumes through the generations: from period of 16th Maharani Shri Gangaba Saheba and Maharani Shri Motiba Saheba to period of 19th ruler Maharani Shri Pritidevi Saheba : From late 19th to early 21st century

Simple clothes were prohibited for women of the royal palace. The artisans were not available during the late 19th to an early 21st century for making traditional royal costumes of Kachchh as it used to be earlier. Even the nonavailability of material resulted in changes in traditional costumes. The disappearing custom of *zenana* leads

the contemporary clothing of women. The changing fashion trends of the public made the royal members conscious in continuing their royal costumes.

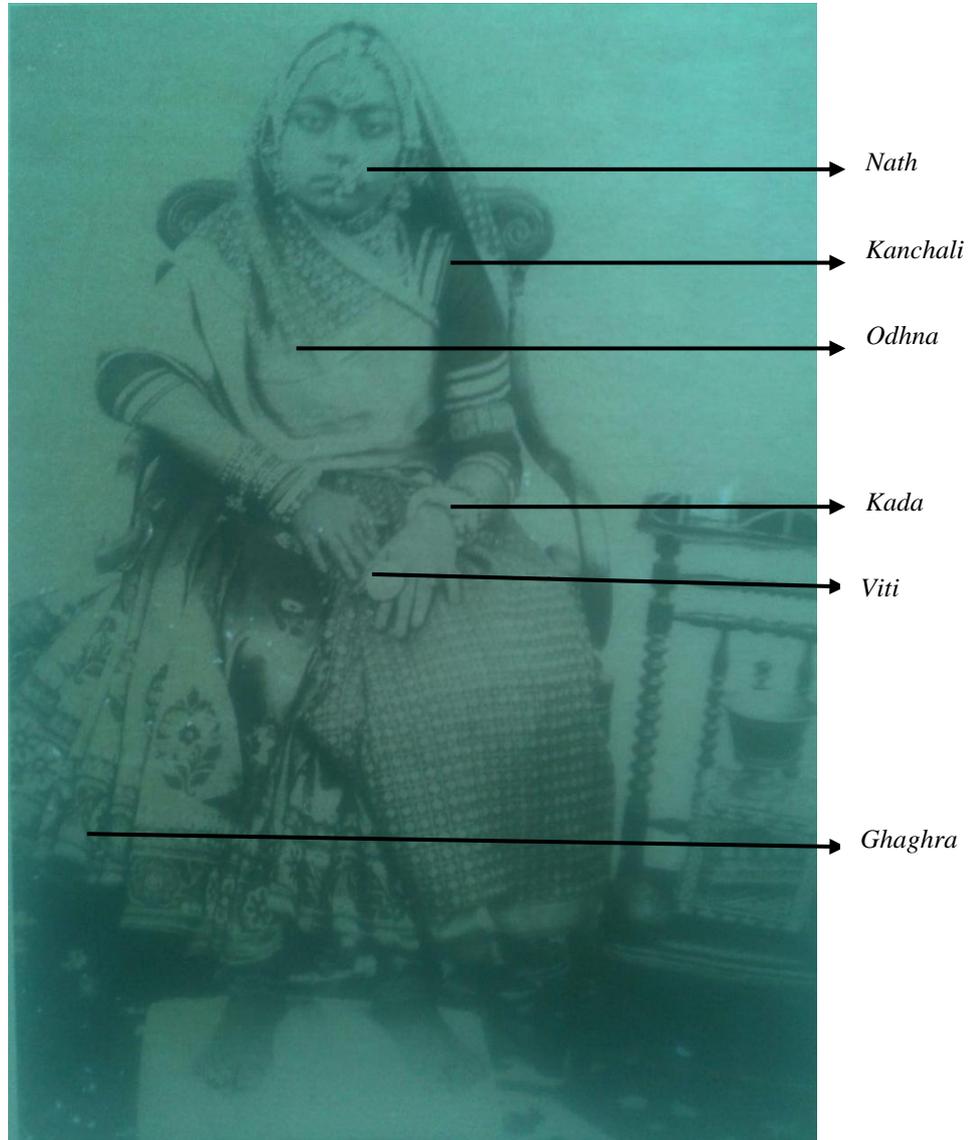


Plate 43: Traditional costume Royal women from Kachchh court

Credit: Tyabji A, Bhuj

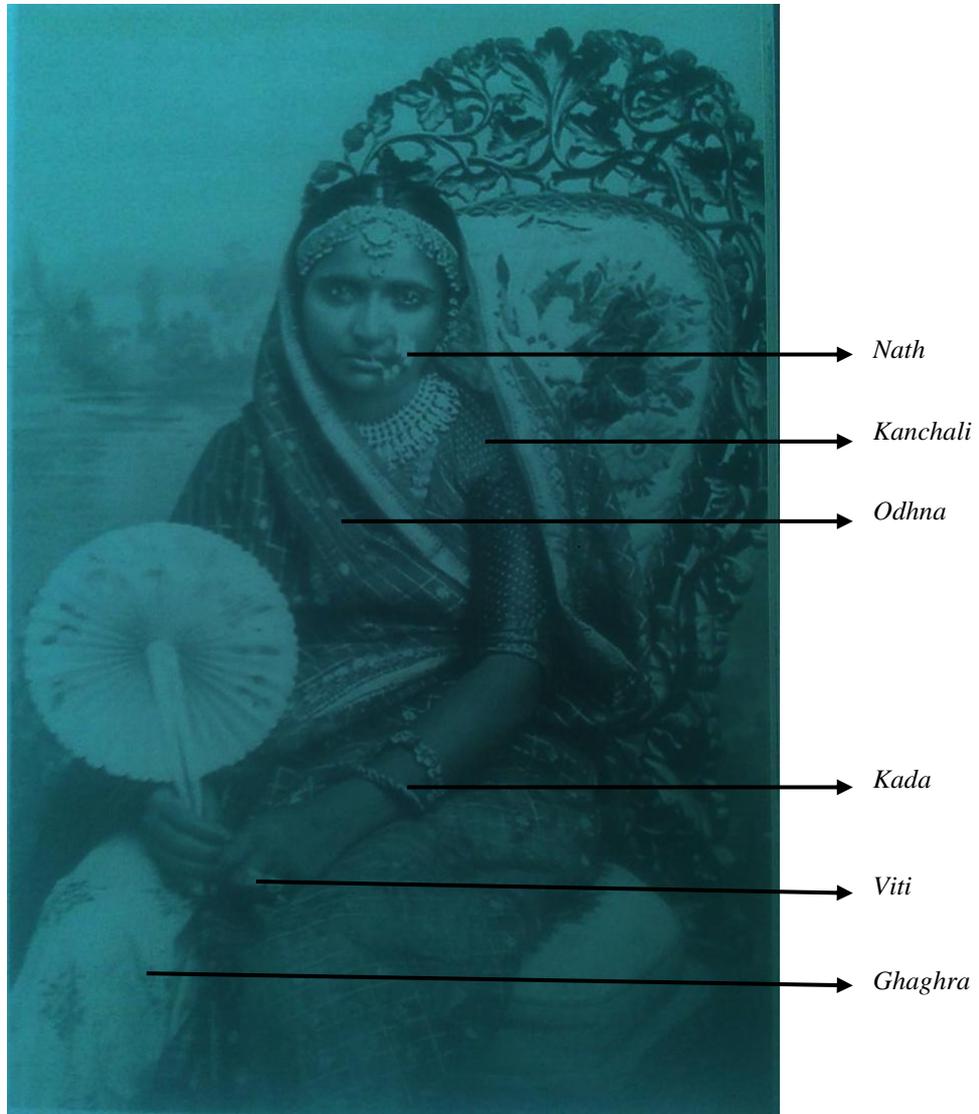


Plate 44: Traditional costume of one of the wife of Maharao Shri Khengarji III

Credit: Tyabji A, *Bhuj*

The clothing pattern followed by the Rajmata Saheba, Maharani Saheba and Maharaj Kumari Saheba of Kachchh from late 19th to early 21st century were similar. Instead of the *Kachchhi poshak*, the *Rajasthani poshak* was worn during the 19th century as Rajmata Shri Rajendra Kunverba Saheba, and Rajmata Shri Padmakunverba Saheba belonged to Rajasthan. So inference could be observed. It included upper garments *kurti* and *kanchali*, lower garment *ghaghra* and a headdress *odhna* (Plate 45).



Plate 45: *Rajasthani Poshak*, the contemporary clothing of 19th Maharani Shri Pritidevi Saheba of Kachchh.

Source: Private collection, HH Maharani Shri Pritidevi Saheba, Ranjit Villa Palace, Bhuj, Kachchh

The custom of discarding off the clothes started after the independence era, but no influence of politics or any other was observed in changing trends of costumes.

As per Maharaj Kumari Shri Brijrajkumariji during the late 19th century, they had a system of dressing up and go and pay the respect in *bethak*. This was done by Rajmata Shri Rajendra Kunverba Saheb for Maharani Shri Gangaba Saheba. Rajmata Shri Rajendra Kunverba Saheba wore half saree and lehenga during the 20th century. As per Maharaj Kumari Shri, Brijrajkumariji recalled, her mother Rajmata Rajendra Kunverba Saheba when displayed her “*aanu*” in Darbargadh *chowk* after getting married to Maharao Shri Madansinhji, the *chowk* was full of her trousseau. The clothes of Rajmata Shri Rajendra Kunverba Saheba had lots of gold and silver which were later converted into bars and cutleries for Maharaj Kumari Shri Brijraj Kumari’s trousseau.

Even in the late 19th to early 20th century, the Rajmata Shri Rajendra Kunverba Saheba lived in the old palace where traditional costumes were must. During the late 19th century, the Maharanis of other states started moving out of the palace, and pardah custom vanished gradually. Also, they were keen towards sports and hunting activities

and adopted sportswear and clothes for hunting. But the Maharani of Kachchh never wore pants as hunting clothes.

The royal textiles during the 19th century included *bandhni*, *laheriya*, checked *Mothra laheriya*, shaded *laheriyas*, brocade and *mashroo*. The fabrics were sourced from local market of Bhuj. Cotton was used for daily wear, and brocade was used for formal wear. Artificial brocades came in the market from the 19th century.

a. Upper Garment

1. *Kanchali*

The cuts and silhouette of *kanchali* were changed with compared to the *kanchali* of traditional *kachchhi poshak*.

The front neckline was a U shaped neckline finished with the *gota* band. Instead of front gathers and side gathers, two more darts were introduced at the bust part. (Plate 46)



Plate 46: *Kanchali*, the upper garment of 19th Maharani Shri Pritidevi Saheba of Kachchh.

Source: Private collection, HH Maharani Shri Pritidevi Saheba, Ranjit Villa Palace, Bhuj, Kachchh

The *kanchli* remained backless and had back opening only. It was stitched with satin lining,

and edges of it were finished with the *gota* band. The raglan sleeves of it had gussets. The contrast *magjis* were introduced too. Maharaj Kumar Shri Dilipsinhji recalled that during the wedding ceremony, his grandmother wore *jadau* clothes, i.e. embellished with pearls and the set of clothes included *kurti* and *kabjo* or *kanchali* as upper garments.

2. *Kurti*

Kurti was the sleeveless slip-on garment measured till the waist. It had horse shoe neckline at front and a shallow round neckline back. Two slits were given at two sides. The women of royalty sometimes avoided wearing a *kurti* over the *kanchali* due to the hot climate of Kachchh. The satin lining was attached to the *kurti*, and the *magji* of

contrast fabric was attached to the hem, side slits, neckline, and armholes. The *kurti* was further ornamented with *zardozi* embroidery and *gota* border (Plate 47).

No such evidence of *kanchali* and *kurti* was observed with the *aari* embroidery which was used to ornate the traditional royal costume of Maharani Saheba. This gradual change was due to the influence of the native states of the Maharani Sahebas from mid 20th century onwards.



Plate 47: *Kurti*, the upper garment of 19th Maharani Shri Pritidevi Saheba of Kachchh.

Source: Private collection, HH Maharani Shri Pritidevi Saheba, Ranjit Villa Palace, Bhuj, Kachchh

3. Saree

The saree was another clothing that came into Royal wardrobe during late 20th century as the daily wear. It took the place of Rajasthani *poshak* and was included in the wardrobe of Maharanis after the 20th century. The sarees of *zardozi* work, silk and brocades were meant for the occasional purpose whereas sarees of pure crepe and French chiffon with floral prints were used as the daily wear. The heavy border in sarees with sheer fabrics was



Plate 48: Floral print saree of French chiffon for routine and real zari embroidered saree for an occasion

Source: Private collection, 19th Maharani Shri Pritidevi Saheba, Ranjit Villa Palace, Bhuj, Kachchh

used as it supported the fabric to stay on the head while draping the *pallu* on the head. *Kam wadi saree* or *kor wadi saree* were worn during evenings. The recent Maharani Shri Pritidevi Saheba is fond of sarees, and she has continued wearing as contemporary clothing as always (Plate 48).

4. Blouse

The contemporary blouse was added into the royal wardrobe. It had set in sleeves of elbow length. This front opened garment had hooks and eyes as a fastening. The front and back necklines were kept simple in round shape. It was made without lining and measured till lower bust (Plate 49). The blouse worn on occasions had same constructional details whereas the rich fabric such as silk and brocade was used as base material. It was further embroidered with *zardozi* embroidery to make it suitable for the occasion (Plate 50).



Plate 49: Contemporary blouse for routine wear
Source: Private collection, 19th Maharani Shri Pritidevi Saheba, Ranjit Villa Palace, Bhubaneswar, Odisha



b.

Plate 50: Contemporary silk and *zari buti* blouse for occasions with *zardozi* embroidery.

Source: Private collection, 19th Maharani Shri Pritidevi Saheba, Ranjit Villa Palace, Bhubaneswar, Odisha

Lower garment

1. Ghaghra

The *ghaghras* were only used for the ceremonial purpose, and the cuts of *ghaghras* were changed into the straight ones or the made with a slight flare. *Kalis* were also introduced in the *ghaghras* instead of the numerous knife pleats. The *ghaghras* were embroidered with *zardozi* and sequins. It had side opening at left side. The hem of the

ghaghra was finished with the *gota* border and a contrast *magji*. It had satin lining attached to it (Plate 51 & 52).



Plate 51: Contemporary silk *ghaghra* with *zardozi* embroidery and *gota* work.

Source: Private collection, 19th Maharani Shri Pritidevi Saheba, Ranjit Villa Palace, Bhuj, Kachchh

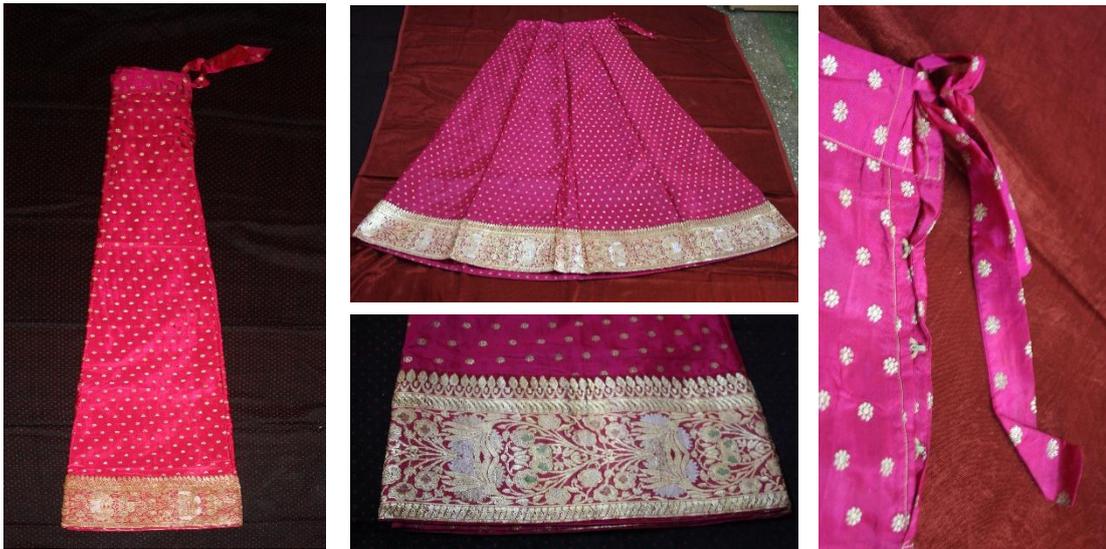


Plate 52: Contemporary silk *ghaghra* with *zardozi* embroidery.

Source: Private collection, 19th Maharani Shri Pritidevi Saheba, Ranjit Villa Palace, Bhuj, Kachchh

2. Petticoat

The petticoat was worn under the saree. It was made of cotton and satin fabric. It had side opening at left side and had six panels. The hem of the petticoat was finished with knife pleats. The tie cords were inserted in waistband and used as closure (Plate 53).



Plate 53: Contemporary cotton petticoat worn under saree for routine wear.

Source: Private collection, 19th Maharani Shri Pritidevi Saheba, Ranjit Villa Palace, Bhuj, Kachchh

c. Headdress: *Odhana*

The zardozi embroidered *odhna* were more in royal wardrobe from 20th century onwards. The *odhna* was decorated with *gota* lace at edges. It was made of rich silk and tissue fabrics. The real zari of silver and gold was used to embroider *odhna*. *Odhnas* were



Plate 54: Zardozi embroidered silk and tissue *odhna* with *gota* lace edging for ceremonial purpose.

decorated with *badla*, *sitara* and *mukaish* also (Plate 54). The embroidered designs mostly comprised of floral patterns with creepers and vines. The *odhanas* were made of *zardozi* work and had heavy border as they had to be draped over the head. The contemporary *bandhej* designs were introduced in the *odhana* for the ceremonial purpose. *Odhanas* were not used except for the ceremonies.

Source: Private collection, 19th Maharani Shri Pritidevi Saheba, Ranjit Villa Palace, Bhuj, Kachchh

d. Footwear

The contemporary footwear like *chappals* and *sandals* took over the place of traditional *aari* worked *mojadi* or *sapat*. Those footwear were no more in fashion as the makers of it were not available. Younger generation had adopted the *pathani* sandals.

e. Ornament

The British influence in designs of jewellery were seen after the British period. There were no more evidences available for the changes transpired in the ornaments.

4.2.4 Documentation of various crafts associated with royalty

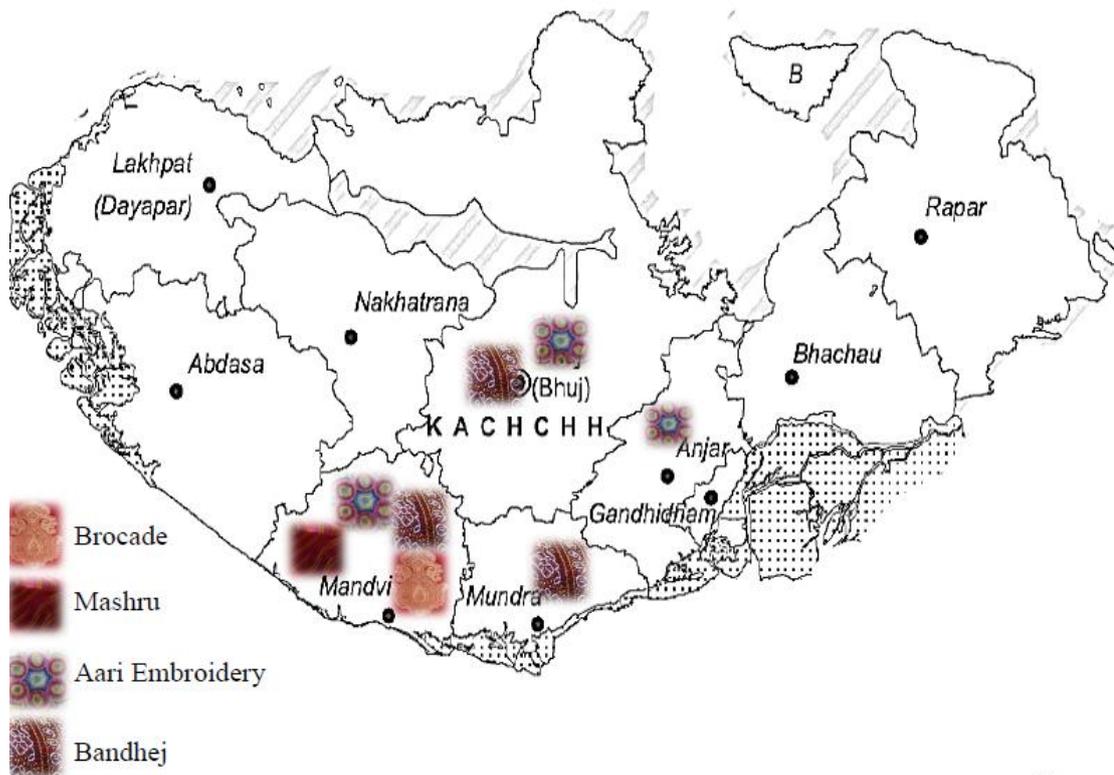


Plate 54a: Map of Kachchh depicting the traditional textile crafts associated with royal court

Source: Created with google maps and literature reference

The royal house of Kachchh was fond of textile and non textile crafts and invited many artisans to Kachchh to work for them. The artisans came to Kachchh, settled down and worked at Royal Karkhanas. Some of the artisans migrated from Sindh and Saurashtra and settled at Bhuj court. Thus, the Persian and Mughal influence in their design were easily recognizable. Many of the artisans worked at Royal court were no more alive, died in earthquake of 2001. As the modernization started taking place over the handwork, the younger generation of these artisans were not willing to work for the tradition. The younger generation of some of the artisan were jumped into business or service sector as their traditional crafts were time consuming and the cost factor was the biggest hurdle for them. The researcher had interacted with the artisans of several crafts, who had and whose older generation had worked for the Royalty. Most of the

artisans were National Award winner too for their crafts. It was also observed that it was difficult to them to peep into the past and recall their memories still they tried to do so and uncover the most of the facts associated with the royal crafts. The embroidery was identified as the major craft associated with royalty and data pertaining to it has been documented elaborately. Other textile and non textile crafts had been discussed with the artisans and whatever minute information was derived, has been presented in their particular section.

4.2.4 Documentation of crafts associated with royalty

4.2.4.1. Aari or Mochi embroidery

1 The Artisans

The artisans studied belonged to the Mochi caste, which was traditionally a leatherworking caste and they claimed to have been solely engaged in professional embroidery for generations. Formerly they had made and sold hand embroidery and now transformed to machine embroidery.

Case Study 1: Shri Nanalalbai Jethabhai Bharatwala and Shri Dineshbhai Jethabhai Bharatwala- Bhuj

Shri Nanalalbai (Plate 55) is the son of Shri Ramji Jethabhai and grandson of Jethabhai Bharatwala. Jethabhai Bharatwala family is renowned for the oldest *mochi* embroidery artisans in Bhuj. Shri Ramji Jethabhai died in the early age when his sons- Shri Hansrajbhai and Shri Nanalalbai were five and three years old respectively. Their mother Shrimati Jethibai taught them this meticulous art and let them achieve proficiency as their father and grandfather. This art is being practiced in Jethabhai's family for generations.

At the age of 14 years, Hansrajbhai learned the silver engraving work of Kachchh from jeweler Shri Kunvarji Vishramji at Sikandarabad. After six years when he acquired mastery in this art, he returned to his native Kachchh and learned family craft of *mochi* embroidery from his mother and made it famous all over the place. Hansrajbhai's wife Shrimati Dayagauri was also engaged in this art.

Shri Nanalalbai also learned this craft and joined the family occupation in his early teens. After practicing the same for some years, he realized that- (1) The market for traditional hand *mochi* embroidery is declining. (2) The people who were ready to spend

tremendous amount for the traditional hand work were decreasing. (3)The concept of “something new, similar to traditional hand *mochi* embroidery but cheaper” had aroused. He diverted his family business according to the ongoing trend. Now, Nanalalbai and his son Ravibhai Bharatwala practice the contemporary machine embroidery instead of traditional to meet people’s demand.



Shri Dineshbhai Bharatwala (Plate 55) is the brother of Shri Nanalalbai Bharatwala who owns his separate handicraft manufacturing unit in Bhuj. He is very keen on Kachchh art and craft and possess great interest for the popularization and development of the craft sector. With the changing trend and emerging market demand, he has tried to meet the market expectations and produces only hand crafted and hand embroidered products such as embroidered shawls, dupattas, sarees, accessories, and clothing range. But, he is not practicing *aari* embroidery nowadays



Plate 55: Shri Nanalalbai

Bharatwala (top) and Shri Dineshbhai Bharatwala (bottom)

Source: Shri Nanalalbai Bharatwala and Shri Dineshbhai Bharatwala, Bhuj, Kachchh

Case Study 2: Late Shri Jethalal Jansari- Bhuj

Shri Jethalal Jansari - the 78-year-old craftsman (Plate 56) is skilled in *mochi* embroidery along with shoe making a craft and tying Maharao of Kachchh’s pagh. His father, Shri Karsandas Jansari was one of the eminent craftsmen engaged in the royal court of Bhuj. Jethalal was also taught this craft as it was a belief that “Artisan’s son doesn’t study but has to engage in family business.” Artisan’s son was encouraged more by the family craft business rather than study.

Jethalal Jansari was enthusiastic to produce something new for Maharao that is superior to compared to work of others. *Mochi* embroidery and finishing of the same was the expertise of his work. According to Jethalal; *aari* embroidery is the symbolism of royalty due to its tiny stitches. It took around two years to embroider one saree. If there was any wedding to take place in the royal family, the work was given to artisans well in advance. Men-women-both were engaged in this work. Jethalal had sewn footwear

of royal family for 18 years. Such high-status work was the exclusive domain of skilled male artisans; *Mochi* women were active as embroiderers, but they were confined to simple work, as Jethalal Jansari noted: “The men’s work was very intricate and the women’s work was rougher (made) for people in Vagad (east Kachchh)- Baniyas and Kanbi Patels.”



Shri Jethalal’s wife, Shrimati Pushpaben Jansari is also the witness of this crafting journey. She had memories of her grandmother’s work for the royal wedding. They stayed in the palace with their family, were given *kacho sidho* (food items) and salary. Jethalal’s grandfather and maternal uncle’s embroidered pieces are preserved in Aina Mahal as a collection.

Plate 56: Late Shri Jethalal Jansari
Source: Late Shri Jethalal Jansari and family, Bhuj, Kachchh

Shri Jethalal’s sons have not learned and practiced this craft. According to Vimalbhai Jethalal Jansari, (1) the value and demand of this art are declining (2) people are getting cheaper and imitate varieties of *mochi* embroidery through machines. He is much happy to be involved and earn through other business rather than family art.

The in-depth knowledge of the traditional *mochi* embroidery as shared by Shri Nanalalbai, Shri Ravibhai, Shri Jethalalbai has been discussed under following subheadings:

1. The Importance of the Community

After the death of Emperor Aurangzeb in 1707, the golden age of the Mughals began to decline; the imperial coffers had been drained by constant warfare, and the court was forced to economize. Patronage of the arts and crafts diminished and the imperial workshops at Ahmedabad, Delhi, and Lahore gradually dispersed, embroiderers like other artisans were laid off. This coincides with the gradual decline of the European market for Indian Embroidery. Thus in the eighteenth century, the two main sources of patronage for embroiderers started to disappear.

In Gujarat, the embroiderers found work at the regional courts, notably in Kachchh and in Kathiawar (now in Saurashtra) where their main activity was to embroider dowry

items for *Kathi* (nobility/land owners) brides. They also embroidered for local royalty and the nobility, producing ceremonial dress which was lavishly decorated, notably with heavy gold *zardozi* on silk and velvet.

Mochis or the members of the traditional shoe-maker community are the only principal craftsmen actively engaged in this craft. Traditionally, *mochi* was a cobbler who worked on leather using available hides which were fashioned into saddles, shoes, water bottles, cops and bags and decorate it with embroidery. Later the same technique was used on cloth. The needlework of this celebrated school in Kachchh is popularly known as *mochi bharat* otherwise called *aari bharat* from the *aar* or Indian crochet used in working the chain stitch. It is in fact this particular type of embroidery that is recognized and commonly known as *kachchhi bharat*.

According to the Jethalal's remembrance, around 12th -14th century, there were 150 workers of *aari* embroidery, 125-150 of *kachchhi* work, embroidery and gold-diamond jewellery. He admitted that Jansari community possessed excellent workers among all.

Nanalalbai's narration specified that around 18th century and in the beginning of 19th century there were 3 families in Nagar, 10 in Rajput, 4 in Lohana and 15-20 in Jethimal community were engaged in this craft when this art was at the peak of its progress. Gradually, the number of artisan families reduced and today no more families practice this craft. This shows the declining number of artisans of *mochi* embroidery.

By the nineteenth century, Bhuj : the capital city Kachchh had become the leading centre of *mochi* embroidery. The Maharaos of Kachchh kept many *mochis* in almost continuous work. Nanavati, Vora, and Dhaky noted : "the *mochi*'s prodigious output during royal marriages, the occasions of that kind being frequent in former times of Kachchh. The richly embroidered silks were needed as gifts for a British political agent, governor or viceroy during his visit to the state. Their output included fans, *chakla toran*, purses and items of dress including chain-stitched hats, bodices, saari borders and *ghaghra* (drawstring skirts) worn at court by royalty and the nobility which were often included in a bride's dowry."

Although Bhuj was acknowledged center of *mochi* Embroidery, there were also active *mochi* communities in Anjar and Mandavi. Jethalal recalled his grandfather telling him that the port of Mundra had formerly been a production center as well: "But by 1910,

it had stopped due to people migrating from the towns to other areas. For example, Patels emigrated to East-Africa. However, it was not only in Mundra that demand had declined; the wider market for *mochi* embroidery had primarily petered out by the beginning of the 20th century, and royal commissions ceased altogether when the Republic of India was established in 1950. Nonetheless, the influence of *mochi* embroidery persists in the famous embroidery of Gujarat made by women for domestic consumption.

As stated in magazine Pathik (1965), 40 years ago, there were around 30-35 artisans in Bhuj, 5-6 in Mandvi and 1 in Anjar. All artisans were called to Bhuj 2-3 years before the wedding was announced at royal durbar and wages were provided along with boarding and lodging facilities. Jethala Jansari recalled : “He (Karsandas) did a lot of work for the royal family of Kachchh and Gondal. If any new orders came from the royal family, that work took priority. It took a lot of time to complete, and my grandfather would stay at different palaces for months at that time.”

2. The Mochi Embroidery

2.1. Tradition

Mochi embroidery is professional, not folk. The evidence suggested that these people used hook almost exclusively in preference to the needle. On the other hand, no such evidence was found that the hook was used by Kachchh folk embroiderers and it is perhaps significant that their chain stitching was of more than one type and was usually combined with other kinds of stitches which could only be made by the needle. Postens M noted that “The embroiderers displayed much taste in their native design, but the most remarkable characteristic of their talent was the surprising correctness they displayed in the art of imitation. They worked with a long steel needle, crooked at a point and placing the silk below the material to be worked, hook it through, by means of this little implement. They never drew any pattern to guide their stitches but imitate any embroidery placed before them, without even measuring the distance of the pattern. The embroidery was flat, somewhat resembling old English tambour work. For working on satins, colored silks were used, and for velvets, gold thread, spangles and beads were used.”

2.2. History of the craft

Legend says that during the empire of Maharao Shri Deshalji, artisans from Sindh were called in Kachchh to make embroidered tents. At that time Maharao Shri thought to make artisans of Kachchh aware of this craft as it was unknown to them. This craft was practiced by artisans of Sindh in privacy, and they were reluctant to reveal the techniques among artisans of Kachchh. Maharao Shri Deshalji and his queens were fascinated by this craft, and their enthusiasm encouraged artisans of Kachchh to learn this craft by any means. Artisans of Kachchh decided to learn this craft themselves after the refusal of artisans of Sindh. Artisans of Kachchh decided to master this craft by observing the working pattern of Sindh artisans by making small holes in their tents as their entry was prohibited in these tents and soon they achieved proficiency in it.

2.3. Raw Materials

2. 3.1 Fabrics

The narration of both artisans concluded that *mochis* made an exclusive use of the best kinds of silken clothes including varieties of satin and silks are commonly known as *gajji* from Surat and *mashru*, *atlas* from Mandvi and Jamnagar. European or the Chinese silk was also found. Fabrics were provided in the form of yardages by the royal family, and it was then folded approximately and divided into sections of necklines, sleeves, hem, front and the back of *kanchali* and *ghaghra*.

2. 3.2 Threads

The silk threads used by the *mochis* were of the floss variety which required much deftness of handling to keep it safe from splitting the silken fibers for the needlework were imported from western countries and sometimes from China. These were commonly known as *Basarai Heer* and *Chinai Resham* respectively. According to Jethalal, *heer* was given a slight twist to insert it in *aari*. *Heer* originally was made of real *resham* and later of Chinese origin. Silver and gold were in use for costumes for durbar. Like *heer*, members of royal family provided gold and silver *lachchhi* to the artisans for embroidery.

2.3.3 Colours

Wide range contrast and subtle colors of threads were used to highlight the embroidery on the red, yellow, orange, purple and green background of fabric for royal wardrobe.



Plate 57: Blocks to create outline of design to be embroidered

Source: Private collection, Shri Dineshbhai Bharatwala, Bhuj, Kachhh

2.4. Tools and techniques

The perfection of the work, rather meticulous, was partly due to the peculiar method of preparing the skeleton of the composition first on the ground cloth by means of block printing; known as *aarekh* (Plate 58). The yellow linings of borders were known as *limbodi*. The patterns for these intricate borders are likewise printed first with wooden blocks essentially longer ones, to bring about uniform design without too frequent a repetition. The blocks at the most supplied the barest outlines. (Plate 57).

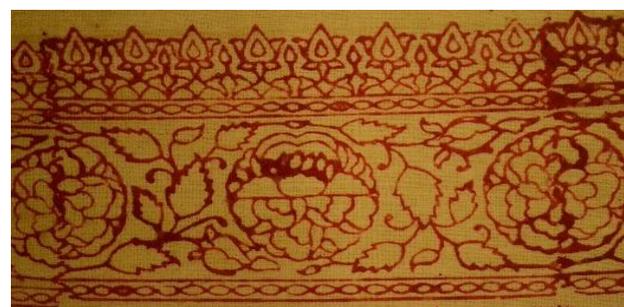
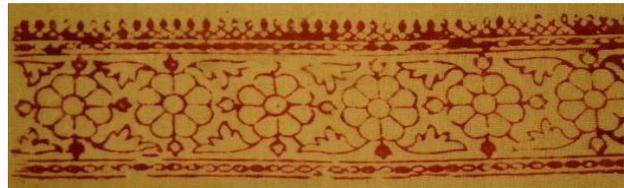


Plate 58: The *aarekh* printed on fabric using blocks for *aari* embroidery

Source: Trustee, Aina Mahal Trust

2.4.1 Aari

The *aari* had an awl-like handle and a needle-sharp metal shaft with an almost invisible hooked tip (Plate 59). *Aari* was sharpened to a degree of fineness of stitch required. The best work was produced by a very sharp *aar* and by using the finest



Plate 59: *Aari*, an awl- the tool used for *aari* embroidery

Source: Private collection of Shri Dineshbhai Bharatwala, Bhuj, Kachchh

silken fibers. Although the technique was simple in principle, it required considerable skill and a long practice before a craftsman can boast to produce a work of outstanding merit. It also involved a pretty long period for the completion of an elaborate piece of work. An individual chain in a fine work was always minute, uniform in appearance and never abandoning the correctness of lines.

2.4.1.1 Work of Aari Embroidery as noted by Irwin J

1. Artisan sat with the cloth lying loosely on his raised knee. No frame was being used. The pattern was right-side up.

2. He held the hook in his right hand, the wooden handle being embedded in the palm; his forefinger was extended so that the tip of the nail pressed at right angles against the steel arm of the hook. He showed a metal nail-guard used by those whose nails were soft and easily damaged by constant work.

3. The tool was held in the right hand at an angle of approximately forty-five degree to the fabric. The hook, pointed away from the embroidery, penetrates the cloth to pick up the thread fed by the left hand from beneath the fabric (Plate 60).



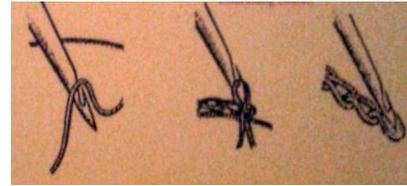
Plate 60: Ramji Jethabhai at work

Credit: Irwin J

4. The loop was then brought to the surface by withdrawing and quarter- turning the *aari* away from the embroiderer.

5. No knot was made when the work was begun or ended. Each successive loop was created by the same means except that after the first loop was made the *aari* passes

through its center to pick up the next one, thereby creating a chain not unlike that obtained in tambour embroidery or crocheting (Plate 61).



6. The *aari* was limited by the fact that it can produce only loops, but this limitation is, in another way, its virtue since it permits a person competent in the use of this awl-like implement to work much more quickly than would be possible with a needle.

Plate 61: The progression of *aari* embroidery stitches

Source: Department of Clothing & Textiles, The M.S.University of Baroda, Vadodara

7. The pattern was worked on the upper surface of the cloth with the chain stitch used both for filling in, and outlining, the motif- only a colour change distinguishes between the two.

8. The hook was inserted downwards into the cloth and small loop of silk engaged. The hook was then pulled through and re-inserted and so on. In this way the chain-stitches were worked very rapidly and evenly.

There are a few guides to recognize the hook work from needlework. The single puncture of the cloth by hook to create the loop in one clue. Another is the fact that the hook seems to set up a tension such that the previous stitch pulls the next loop towards it- whereas in needlework the next stitch acts in a holding or tacking capacity so that each stitch is not pulled back but rather forward.

2.5. *Motifs*

As noted by Mrs. Postans and narrated by the craftsmen naturalistic designs were more in use for mochi embroidery; the usual motifs comprised *putli bhaat* ,*sama mor* , *mor* , *zad* , *ghoda* , *hathi* ,*zad par pakshi*,*karamphul* , *nadirshai butta* (Plate 62). *Buttis* available in a large number of varieties that were derived originally from Persian or Mughal stock. Normally, one or two kinds of *buttis* and a peacock or other suitable motifs as their substitutes are discretely grouped and spaced in a formal but attractive fashion. On some of the *buttis* settle on a handsome, little pair of *parakeets* or *bulbuls* and peacocks. After the British ruling in Kachchh; European influence in designs had taken place. Designs were inspired from the evening gown designs of British royalty. Due to the western impact, roses and flower baskets were also included especially in later specimens. The borders were often of the most florid character where stylized

flowers commonly known as *karamphuls* and at times *Nadirshai butta* were intermixed with the vegetable creepers running throughout in a rhythmic continuity. In some cases peacocks were replaced by the figure of a *putli*. In rare cases, *butis* were altogether dispensed with. Flora and fauna with the combination of other organic and inorganic forms in a naturalistic or stylized manner were depicted on the garments. A logical sequence were maintained and the garments were emphasized with the extraordinary colour and pattern ways. The layouts as observed in the private collection



Plate 62: Traditional motifs of *aari* embroidery used for royal costumes of Maharani Sahebas of Kachchh

Source: Kachchh Museum, Bhuj, Kachchh

differed from the allover pattern to a defined repeat system. The spot layouts were less in practice. As the allover patterns created magnificent appearance with the use of ornamentation technique, it was more in vogue for the royal costumes.

The designs for the surface and the texture embellishments had Mughal influence also. The flora found during the Mughal era were depicted in a rhythmic manner in royal costumes of Kachchh. The era of Maharao Shri Desulji II had the courtly relations with the Mughals and their cultural and visual influence was observed as depicted through the abundance use of flora in royal costumes. The various floral patterns combined with paisleys and bird motifs enriched the beauty of the garment. Animal motifs depicting the shikar design were used for embroidery, bandhej and brocades. The typical hunting scene was either woven with gold zari in a fabric or tie-dyed in red and yellow or finished with the *aari* work.

The motifs were arranged either in allover pattern or followed a particular repeat system of brick repeat, half brick repeat and ogee. The forms were stylized and the principles of rotation and reflection at a particular angle was also observed for the pattern

formation. Embroidering the beautiful motifs in a series or in an alternate pattern added value to the garment. The filled chain stitches in royal garments were so minute that the one centimeter area of the embroidered motif had twenty-five chain stitches in it. The richness of the garment was skillfully crafted in abundance with zardosi and aari embroidery for the festive and ceremonial royal costumes. Along with it the other embroideries like cross stitch embroidery, katab applique work and mirror work was also used for the garments that had been worn for casual purpose. Motifs were sometimes filled with herringbone stitches too and outlined with aari embroidery.

The nature inspired motifs of mor, sama mor, hathi, popat, putli, jhaad, nadirshahi buta, vaagh, sinh, haran, hans, chakli, airawat, phool vel, etc were embroidered with aari and zardozi embroidery.

The colour combinations for the embroidery was absolutely remarkable than the other royal garments. Subtle and sober colours with numerous tins and shades of one hue added the life in the garment. The hues of red, pink, orange, yellow, green, purple, white and orange were observed with their tints and shades. Black was generally used to give the outline of the motif if required otherwise motifs were neatly embroidered with self coloured outline.

2.6 Articles

Rich *mochi* embroidered articles such as petticoat piece (*ghaghra pat*), *choli*, *saari*-border, cap, *kanchali* and sometimes wall-hangings and toran were found during study (Plate 63). Royal *ghaghra*, in particular, were extravagant in their dimensions and decoration. In an interview with fashion designer Ritu Kumar published in 1999, Kunverba, the Rajmata of Bhuj recalled discovering a skirt made from a piece of gold embroidered fabric seventy seven yards long as well as several other exquisite skirts in the clothing store of her ancestor, Naniba Jhali, the wife of Maharao Pragmalji II (1860-1876). A number of fine examples of Mochi embroidered skirts and bodices have survived from the nineteenth and early twentieth century preserved in royal clothing stores or treasured as heirlooms by the families of the nobility and court officials.



Topi



Kurta



Fabric length with embroidered sections for *kanchali*



Toran



Wall panel

Plate 63: *Aari* embroidered articles preserved at Kachchh Museum

Source: Kachchh Museum, Bhuj, Kachchh

3. Mochi Craftsmen and Their Wonderful Craft

3.1. Artisan's role for preservation:

The embroiderers kept pattern books including their own or commissioned sketches of designs from which clients would make a selection. One such volume was preserved at the Kachchh Museum, Bhuj, which included sketches, handwritten notes and details of royal commissions compiled by Karsandas Goplaji Jansari Bharatwala (1843-1937/38). Donated to the museum by the Karsandas family, it represented a record of one of the last *mochis* in royal service whose work for Maharao Khengarji III (r.1876-

1942). Jethabhai Ramji Bharatwala's forefathers also created a "design book" for *mochi* embroidery (Plate 64).

3.2. Artisan and their honors

In 1964, Ramji Jethabhai's son Hansrajbhai Bharatwala received the first prize of Rs. 10,000 and a merit certificate from the President of India. Hansrajbhai had also received



Plate 64: Rare design book of *aari* embroidery by Bharatwala Jethabhai Ramji and sons, preserved at Kachchh Museum. It has 1116 designs including designs for *kanchali*, *ghaghra*, *topi*, *batwa*, shoes, *talwar*, cushion covers and actual embroidered samples too.

Source: Kachchh Museum, Bhuj, Kachchh

a gold medal for his art. He had embroidered a portrait of Mahatma Gandhiji which was auctioned for fundraising when Gandhiji went for Round Table Conference in London. In October 1992, fund of Rs. 2,57,000 was collected by auctioning 75-year-old *mochi* embroidered *ghaghra*. This serves as an evidence of how valued *mochi* craft was.

3.3. Declining Mochi craft

Mochi embroidery of Kachchh was so popular in India that craftsmen had no time to get involved in other activities except fulfilling the demand of the *mochi* craft. All around the world, *mochi* craft got popularized and demand increased. Around 1920, the craft started its journey towards declining phase due to some technical and political reasons. Kachchh was admired as foreign state and had no impact of British tax rules. During the British rule, tax of foreign goods was more while the goods that were imported from Kachchh port had minimal tax. So these goods were quite cheaper where Britishers ruled. All goods were supplied to other parts of India via tax free Viramgam. Mochi embroidered goods were also supplied through the same so British rulers applied tax to the Viramgam center for all the goods. Thus, to meet the increased tax rules, *mochi* craft goods saw increase in its price and as the day passed things became more costlier. On the other hand, newer machines were imported due to technological advancement which resulted in faster, easy and cheaper production of embroidered goods. *Mochi* embroidery by hand was then replaced by machines. Thus, tax and competition with machine embroidery made the stunning traditional *mochi* embroidery expensive. Gradually, demand of this traditional craft reduced and eventually it vanished. All the craftsmen of traditional *mochi* embroidery suffered a lot due to the changing scenario leaving no one to carry on this legacy.

3.4 Changing Scenario

3.4.1 Quality and Transformation

The export of chain-stitch *mochi* embroideries to Europe declined in the eighteenth century but a vigorous local tradition of professional embroidery persisted until the nineteenth century at Bhuj the capital of Kachchh, under the patronage of the local court and nobility. Nanalalbai said that the *mochi* embroidery of Kachchh has very much declined in quality over the last seventy years. John's notes described that during 1965, the craft was reduced to the point where only the two sons of Ramji Jethabhai were capable of carrying on the technique with any measure of professional skill. Undaunted by this situation, the Jethabhai brothers were training a group of women in what has previously been an exclusively male occupation. However, the years of apprenticeship necessary to produce work of the former standard, and the high costs which such training and materials involve under modern conditions do not encourage optimism.

3.4.2 Design innovation and success in contemporary world

In 2003-04, younger generation of Jethabhai Ramji Bharatwala family, 33-year-old Ravibhai participated in an exhibition held in Karnataka, organized by Mangalore Institute of Fashion Technology and achieved third prize at National level and first at the state level for his contemporary collection of *aari* embroidery through advanced machine technology. He now believes that innovative and contemporary designs as per the market trends are necessary to be incorporated to withstand with changing winds of fashion trends.

Conclusion

Mochi embroidery is now the fading art in the course of time. The scope and encouragement of this particular craft were more during the 19th century. As the change is the law of nature and new fashion trends in royalty emerges, this time-consuming craft is no more in vogue with its characteristic features of intricacy and fineness. The older pieces are now drifting steadily to museums and private collections and acquiring a fresh piece, will go prohibitively costly as now traditional hand embroidered nine-meter *aari* border costs around Rs. 10,000 which is most expensive with contrast to advanced machine embroidery that costs not more than Rs. 4000 for the whole work. The broad appeal and use of commercial embroidery that developed in Surat in the 19th century and Chinai (Chinese) embroidery played a great role in the decline of Mochi embroidery.

4.2.4.2. Ivory *chuda* making

Indian jewelry comprises a vast and complex assortment of marvels. Traditional ornaments- having a distinctive cultural identity-played a significant and fascinating role in characterizing Indian Royalty. The study aimed to encapsulate the crafting one such tradition of wearing an ivory *chuda*-a custom adhered to the royal house of Kachchh, the princely state of Gujarat. The personal interviews of members of royal family and the case study of the ivory *chuda* artisan were conducted with the help of open and close ended interview schedule. The results revealed that the ivory *chuda* was the essential ornament of the dignified royal women and it symbolized their married status. The practice of wearing an ivory bangles was followed among the married women of the royal family of Kachchh since the generations. With the emergence of

some of the Indian government policies and the newer technologies, the craft of ivory *chuda* making started fading away. Though the custom of wearing a *chuda* still prevails in the royal family, the noble women have accepted the replica of ivory *chuda*. The present study is an attempt to ascertain the craft of the ivory *chuda* making with its relevance to the past and present scenario.

Chuda was the significance of the married women. It comprised of total 12-18 bangles of gradual sizes out of which nine were worn on the arms and nine on the wrist. According to the craftsman, ivory symbolizes Lord Ganesha and thus the *chuda* made of ivory believed to be auspicious for married women. Five ivory bangles were meant for wearing the bride on her fore-arm at the wrist called as *chuda*, and seven on the upper arm above the elbow and these went by the name of *khanch*. The results pertaining to the specific objective has been discussed under the following heads: (a) The past and present scenario of the craft (b) Case study of the artisan (c) The craft of ivory *chuda* making.

(a) The craft

As mentioned by Untracht O., Rajasthan, Gujarat and some places of Northern India had been the major centers for ivory bangles manufacturing. Rural women, as well as the royal families, had worn ivory bangles profusely as the symbol of married women and also because of a common belief that this will keep a woman healthy and assure her ease in childbirth. Throughout India, an old but dying custom calls for a bride's maternal uncle to present her with an ivory bangle, worn as an amulet and never removed during the first year of her marriage. References said that in Rajasthan and Gujarat, an ideal set of ivory bangles includes seventeen (called *chura*) worn on the upper arm and nine (called *muthia*) worn on lower arm, a total of fifty-two on both arms. Some women wear only the *muthiya* on the lower arm. They were never removed unless they became a widow. They were worn during women's entire married life.

Unadcht O's survey said that since more than two thousand years, ivory played the major role in Indian culture and heritage. The major centers of Ivory bangle production were Pali in Rajasthan, Delhi, Patiala and Hoshiarpur in Punjab, Murshidabad in West Bengal, Cuttack and Puri in Orissa, Vishakhapatnam and Hyderabad in Andhra Pradesh, Mysore in Karnataka and Trivandrum in Kerala. Each place had their

distinctive manner of work. At the peak of its trade in the nineteenth century, ivory was delivered to an estimated ten thousand ivory craftsmen of northwestern India.

The Indian ivory derived from Indian elephants of northeast and the south was considered best due to its superior quality of large tusks and immense size. Indian cultural beliefs restricted the cutting tusks from dead animals only. Ancient trade between India and Africa showed the use of ivory from African elephants' tusks. Adding to this, she has explained that Indian products shipped to Mombassa, Mozambique and Zanzibar were routinely exchanged for an annual average of more than two hundred tons of African ivory that entered India at Bombay and from there was distributed to all Indian ivory craft centers.

In 1990 the government of India prohibited the import of African ivory in India and use of Indian ivory was also banned. This has resulted in opting out tubes of white plastic or acrylic instead of ivory to produce traditional bangles in contemporary material. Keeping the customs alive with the changing scenario, the women of the royal family of Kachchh also have adopted this imitate version of ivory *chuda*.

(b) Case study: Haroon Ibrahim Maniyar

Haroon Ibrahim Maniyar, 86 year old talented artisan and crafts expert, including his father, grandfather, great-grandfather, and now his children and grandson, around seven generations have been engaged with the art of ivory and acrylic chuda-bangle making. Since 76 years he is practicing this craft. An expert in the bangle-making art, he had worked on both traditional-ivory and



Plate 65: Haroon Ibrahim Maniyar

Raj Maniyar- Ivory Chuda maker

Source: Haroon Ibrahim Maniyar

contemporary-acrylic bangle material. His son, Imtiyaz, and his grandson Rameez have expanded and managed his business very well. They invested quite a lot of their time in the family's retail shop named "Shringar Chudi" in Danda Bazaar, Bhuj. (Plate 65)

Haroon, honored by the title of "*Rajjo Maniyar*", which means the Maniyar who worked for the last Raj of the Royal Family; was associated with royal patronage of Kachchh

since the ages. He made *chuda*, ivory bangles during the weddings of Maharao Shri Pragmulji III and his younger brother. The royal family is accustomed to place the orders for *chuda* to the *maniyars* for the wedding ceremony. The *maniyar* was invited to the Prag Mahal and had given work place beside the office of the treasurer. The process of making of *chuda* began eight days prior to the wedding. Amid the wedding festivity of the ruler and princess, the *maniyar* lived in the royal residence for eight days spent the time by involving himself into ivory bangle making for the wedding trousseau.

The demand of the ivory *chuda* from the royal house of Kachchh helped them to earn between 800-1000 rupees for eight days of work. Thus, Haroon Ibrahim *Maniyar* and family holds the privilege of having the title of the Royal *Maniyaras*, who exclusively manufactured ivory bangles for the Rao's family.

(c) The craft of Ivory *chuda* making: Through the eye of an Artisan

i) Raw Material procurement

“India appeared as one of the chief markets for ivory along with America, England, Germany, the Netherlands, and France with the flourished sea trade routes. The best and most expensive ivory was procured by Kachchh from central and east Africa as the place was popular for the best variety of elephants. Much of the ivory was imported from the African ports of Mombasa and Dar-es-Salam according to Haroon”⁷⁸. The size of six feet ivory was procured by the rulers and then provided to the *maniyars* according to the requirement. To provide an idea about the kind of ivory tusks used for the making of ivory bangles, two such examples of the six feet African ivory tusks have been preserved at the Sharad Baug palace, Bhuj, Kachchh (Plate 66).

“Haroon recalled that 50 or 60 years ago the two main brands of ivory were in existence namely Hans mark and Janak mark ivories. The brand *Hans*, owned by Bhatia Hansrajbhai of Mundra was



Plate 66: Examples of African Ivory tusks

Source: Sharad Baug palace, Bhuj, Kachchh

the leading ivory and was marked with a rubber stamp in the shape of a swan (*hans*). A tusk with the Hans stamp indicated that it was a quality product. Haroon also recollected the names of the leading distributors of ivory, Khoja R. Suleman, and Hansrajbhai Bhatia, whom each had firms in Mumbai and Africa. The owner of the Janak brand Nandubhai was identified by Haroon as a particularly generous man. He recollects the manner in which Nandubhai did business in ivory; he would roughly divide the bulk of the ivory into five parts or piles known as *dhagi*, which were sold to the ivory workers at the rate they wished. He never bothered much about the profit. Ivory was brought ashore from the steamers and circulated through the country via the railways.”⁷⁸

ii) Tools

Sanghado was the primary device to make beautiful ivory *chuda*. Several other tools used to make bangles with hand were *karvat*, *patti*, *chhinu*, and *panu*.

Sanghado had attachments of *kho*, *faachad*, *aar*, *karaaio* and *dhanodi*. *Kho* was made of iron which supported hand during the process of *chuda* making. *Faachad* was another wooden support used to rest the leg during the process. *Karaaio* was used to fix the hollow ivory piece on it and then convert it into a bangle. It helped to follow the



Plate 67: *Sanghado*

Source: Haroon Ibrahim Maniyar, Bhuj, Kachchh

stages of carving and finishing. *Aar* was the guiding and held features that fixed the

karaaio in between. *Dhanodi* had a shape resembling the arrow and bow. It was attached to *Karaaio* with a string. One end of the string was wound to *karaio*, and one to the *dhanodi* then used to rotate *karaio* through to and fro movement of *dhanodi*. (Plate 67)

Karvat or ivory cutter was used to cut the ivory piece keeping in mind the perfect measurement required for *chuda*. *Patti* with straight edge was used for *ghisai*. *Patti* with sharp edge was used to create a hollow space known as *khancho* in the middle of the bangle.



Plate 68: Tools used for making *Chuda*

Source: Haroon Ibrahim Maniyar, Bhuj, Kachchh

This hollow space was then

filled with gold. *Chhinu* that had a sharp edge was used to mark the bangle diameter on the ivory piece and separate it from it. *Paanu* was used to cut the diameter of bangle from inside. It had various width according to which the diameter of bangle was cut and finished. *Sabar jo singh*, deer horn, which was easily procurable was used as the material for the handle of the tools. (Plate 68)

iii)Process: From 6 ft of the tusk, the official provided a three-inch piece of ivory to *maniyar* for making of *chuda*. The actual making process started with the worship of ivory in the auspicious *muhurta*. The size of bangle ranged from the smallest, a size 2-2/16", 2-4/16", 2-6/16" to the 2-8/16". The width of each bangle of *chuda* was kept half inch.

The craft of *chuda* making was divided into five stages– cutting, drilling, carving, polishing & coloring. (Plate 69)

- a) **Cutting:** Two men used to sit in front of *sanghada* facing opposite to each other and chopped the elephant tusk with the help of a *karvat*. The solid parts were then divided into concentric cylinders from which separate bangles were cut.

b)Drilling: The second step followed was grooving out of the diameter with the help of *paanu*. The grooving process was followed for each bangle in progression by giving inside cuts. It created two to three cylinders, each of which was then divided by nine sectional cuts with the help of *chhinu* into ten bangles, with required width and a complete graduated range of bangle sizes was obtained. The bangle piece was fixed in the *karaaio* for finishing process as the surface of the bangle must be finished, and edges of the bangle must be smooth and even after cutting. These processes were followed with the help of *patti*.

c) Carving

The designs on the bangles were carved with incised lines or contoured depressions. The bangle was mounted on *karaio* and the areas to be removed are excavated with pointed *patti*, a cutting tool. After the *khaancho*, a central depression was marked into which a strip of gold was fixed, and designs were carved according to the requirement. These types of bangles were generally dyed in red color as it was considered as an auspicious color and given as a gift a bride.

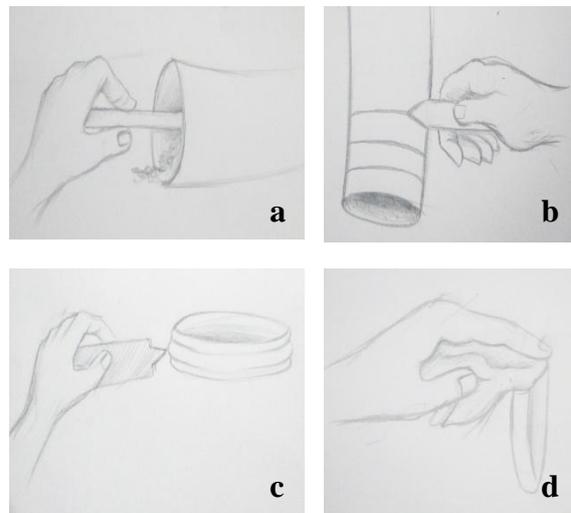


Plate 69: Making of ivory bangles

- a. Drilling & grooving b. Insertion of sectional cuts c. Creation of *khaancho* d. Polishing

Source: Haroon Maniyar

d)Polishing & coloring

The process ends with the polishing and coloring of the bangles. The damp cloth pressed against the rotating bangle to provide finishing surface to it followed by washing it with soap and water. As mentioned by Untracht O. and narrated by Haroon, in earlier times the natural red dye was obtained from Indian madder plant. Alum, as the mordant was added into the dye bath to gain the permanent red color. The bangle was first treated with mordant and then immersed into the dye bath. It was immediately treated with the cold water to prevent cracking. The dyeing process was repeated many times according to the requirement of the deep shades and eliminate color irregularities. Synthetic dyes of red and green hues which were used to dye silk were introduced to

color *chuda*. The synthetic red dye was brought to India from Europe in about 1871. In combination with the same alum mordant, it could produce an even more uniform result than natural dye and with far less effort. (Untracht O)

iv) Designs

Simple yet elegant was the preference of the royal family of Kachchh. It was interesting to note that owing to strict *purdah* the officials took the samples of *chuda* designs to the *zenana* and took the preference of the royal women. The *chuda* with the plain surface was popular in olden times among members of royalty (Plate 70). Through the changing time, the carved floral *mogra* designs came into consideration. *Chuda* with *khanch* design was preferred to embellish it with gold filling, these bangles were known as “*sona ni madheli*” meaning gold plated bangles. *Jari wado*, *gulab patlo*, *chandni*, and *super patlo* (Plate 71) are some of the names of the designs nowadays.



Plate 70: 40 years old ivory *Chuda* with total 18 bangles

Source: Haroon Ibrahim Maniyar, Bhuj, Kachchh



Plate 71: Different designs of ivory bangles

a. Gulab b. Khanch c and d. Mogra

Source: Haroon Ibrahim Maniyar, Bhuj, Kachchh

4.3 To document the costumes worn during different private and public affairs with their significance.

The Rulers and the members of the royal family adorned themselves distinguishingly and profusely during the various public and private affairs. The critical analysis of the secondary source of evidence and as narrated by the members of the royal family and artisans; the royal costumes for the ceremonial purpose were more of opulent with the thematic embellishments and significance.

The customary clothing for different private traditions across the lifespan from late 19th century till present had been studied in this objective. The logical and cultural amalgamation of traditional costumes and rituals was seen from the dawn till the death. The Royal house of Kachchh was popular also for its festive galore. The festival celebrations gave recognition to the *raj kavi* (poets of the *darbar*) to express the grandeur in a poetic manner. Two poem books were procured from Aina Mahal in which the birth – *janmotsav* and wedding- *vivaha varnan* of Maharao Shri Khengarji III had been described by several *raj kavi* in various poems.

The costumes of below-mentioned private and public traditions were studied and analyzed for its cultural and design perceptions:

4.3.1 Costume during private affairs

4.3.1.1 Birth

4.3.1.2 Wedding

4.3.1.3 Death

4.3.1.4 Coronation

4.3.2. Costume during public affairs

4.3.2.1. Durbar

4.3.2.2. Procession

4.3.2.3. Festivals & pooja

4.3.2.4. Hunting

4.3.2.5. Inaugural ceremonies and foreign visits

4.3.1. Costume during private affairs

4.3.1.1 Birth

From the conception till the naming ceremony of the child, the mother and the child were made to wear costumes that were believed to be sacred. It signified the safe delivery of the child and protected mother and child from the evil eye. The rituals of embracing an evil eye amulets were observed from the fifth month of the conception period. A black thread with a cowry shell, a small iron ring, and some black peppercorns earlier offered to Lord *Hanumanji* were put in a piece of cloth and tied with the thread to the right wrist of the *maharani saheba*.

Red and green as believed as auspicious colors that bring prosperity and fortune to the mother and child, the royal lady was dressed significantly during her *khol bharai* or *seemanta* ceremony. The attire included a green colored silk brocade blouse, a *kanchali* and *mashroo ghaghra* of five different color bands, embroidered with *aari* embroidery along with the *kachchhi* tie and dye *saree* in red color that was worn as a veil. The tie and dye saree was first draped around the waist and then covered the head. It was embellished with brocades, small gold bells, and real pearls. After the ceremonial process, the eldest sister-in-law of the lady tied the *rakhadi*, a gold bracelet studded with precious stones on her right wrist as an auspicious symbol of safety.

At the time of the birth of a prince or princess, the newborn baby was wrapped in a running length of cotton cloth woven by the *Harijan* community weavers as the symbol of parity. Also, the soft skin of the newborn may tend to have rashes and harmful effects due to the sewing threads of stitched or made up garments. Thus the unstitched running length of soft and absorbent cotton fabric was used as the first garment of the child. The birth of an heir in direct line of succession to the throne was announced to the whole town by a salute of nineteen guns to which Maharao Shri Khengarji was entitled in Kachchh.

The main naming ceremony of the newborn child was performed on the sixth day of the birth. The ceremonial clothes of an infant for *chhathi* were known as *kesariya* clothes that included orange *zabhla*- a unisex baby frock of soft mul mul fabric, coat, and *topi* embellished with gold brocade borders and ornaments. The *zabhlas* were worn till the one year after the birth (Plate 72). It was decorated with *gota* laces also. Costume

along with the sheets and small mattresses for the child was provided by the Privy Purse office. After the ceremony of *chhaththi*, the women of the family gave a set of brocade clothes with one piece of ornament each to mother and the child and did *ghol* to them.

One such occasion of Maharao Shri Khengarji III, also known as *Madhubha*'s birth had been described in a poetic manner by *raj kavi* Shri Shivilal Dhaneshwar. The original poem is as below:

“Zaali ma kunwar ne shangar sajaave,
 Nani ma no harakh na may re.
 Pag pramane ruda toda biraje,
 Heera no chalkat re.
 Baahe bajubundh berakha biraje,
 Dashe aangadiyo ma vedh re.
 Kanthe te motio ni mala biraje,
 Dugdugi kero banav re.
 Kaan pramane zumakha biraje,
 Chhel kadi no banaav re.
 Saav soneri zuldi biraje,
 Topi no nyaro dekhaav re.
 Sona ne miyane kunwar Madhubha
 biraaje,
 Nakib pokare chhadidar re.”

Above, the poet described that the mother *Zaali Maa* was adorning his newborn prince with expensive clothes and ornaments. The prince was dressed in orange frock *soneri zhuldi* and a *topi*. The prince was decked with the gold, silver, pearl, diamond and precious stone ornaments such as earrings *zumakha*, armllets *bajubandh*, pearl necklaces *mala*, finger rings *vedh* in ten fingers, silver anklets *toda* at ankle.

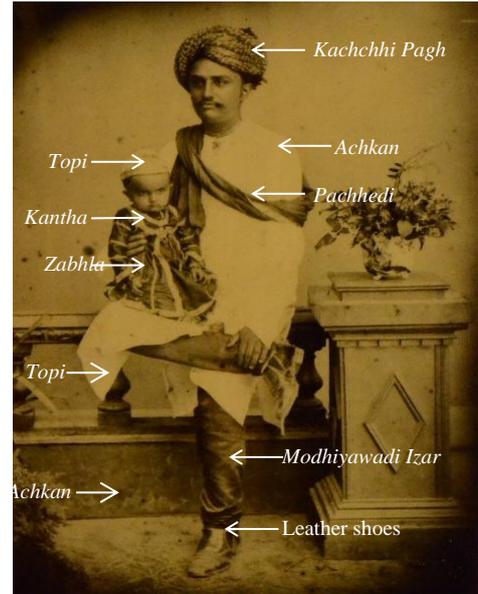


Plate 72: 16th Maharao Shri Khengarji III in with his infant Prince.

Source: Aina Mahal, Bhuj,

Kachchh



Plate 73: 17th Maharao Shri Vijayrajji during his young age with his teachers at Prahmahal. He has dressed in traditional attire of *Kachchhi* kediyu, *Kachchhi* Pagh and *Izar* with jewellery of *kantha*, *haar* in neck and *kada* in wrist.

Credit: Tyabji A

The evidence of the rare photographs and narratives of interviewed personas revealed that the ensemble of full sleeved and knee length upper garment *achkan*, lower garment *izar* or *chudidar* and headdress *topi* were the part of young prince's wardrobe. The *kurta* was constructed with mandarin collar and had buttons in front. They were usually made of brocade and silk with intricate woven designs. (Plate 73 & 74). Similarly, the princess's ensemble included upper garment *polka* or *choli*, lower garment *ghaghra*, and a headdress *odhni*. The *ari* embroidered *mojdi* in silk and velvet was worn as footwear by children.



Plate 74: Maharao Shri Pragmulji III (at left) and his younger brother during their childhood.

Source: Dadubhai, Cook for royal family, Bhuj, Kachchh

4.3.1.2 Wedding

The wedding of a prince or princess celebrated magnificently by the Kachchh Royals. The event comprised of several ceremonies for both- the bride and the groom. From the pre-wedding ceremonies to the post-wedding ceremonies, the enthusiasm and the royal grandeur remained astonished. Great attention was paid to prepare attire for both the girl and boy respectively. The name of the ceremonies itself was different for the bride and groom so as the costumes. As told by Maharaj Kumar Shri Dilipsinhji during his personal interview which he has published in his book also, following were the ceremonial costumes:

i) Costume during the pre-wedding ceremonies

The pre-wedding ceremonies included *tilak* or *chandla* for a boy and a *chundadi* ceremony for a girl. These ceremonies were also called engagement ceremony often. The costume for the groom-to-be was termed as *poshak* that consisted a set of unstitched brocade for bespoke clothing - a brocade turban, a brocade shoulder cloth and a brocade cloth for the long coat. One red shawl with the gold thread embroidery meant as a *cummerbund* and *jamdani* were essential items of dress and completed *poshak* for the presentation. On top of these items of attire, ornaments were placed to

complement the gift. Correspondingly, the *poshak* (Plate 75) for the bride-to-be consisted *chundadi* (Plate 76), a red tie and dye sari with green skirt and blouse; all embellished with brocade borders, flowers, and frills.

It was ensured that the number of sets of clothes sent as a gift to the girl and the total number of trays carrying the goodies was odd as an odd number was deemed to be auspicious while an even number was considered inauspicious as endorsed by Maharaj Kumar Shri Dilipsinhji and Maharaj Kumari Brijrajkumariji. besides local clothiers, dealers were invited from outside to display their stock for a wider selection. Generally, the old durbar hall was used for the display, and special arrangements were made for the *purdah* so that the lady members of the family could exercise their choice. Every dealer, local or outsider, made handsome profits on the sale of his merchandise. In addition to the usual team of tailors, others were recruited locally for stitching the garments. For purchasing jewelry for the bride, jewelers were invited from outside Kachchh, and the ladies of the family made the selection of the jewellery for the bride.

For a married lady of the family, ivory bangles were on the auspicious part of her adornment and indicated her married status. In the series of the wedding ceremonies,



Plate 75: *Cundadi* ceremony of 19th HH Maharani Shri Pritidevi Saheba, Agartala, 1957. Maharani Saheba wore *poshak* and precious jewellery.

Source: HH Maharani Shri Pritidevi Saheba



Plate 76: *Cundadi* of 19th HH Maharani Shri Pritidevi Saheba, Agartala, 1957; bandhej *chundadi* with meenakari border.

Source: HH Maharani Shri Pritidevi Saheba

the *vadhavo* was the ceremony for the bride's ivory bangles, the *chuda* covered with strips of gold. 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.

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. 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.

In the meantime, the bridegroom's mother with the help of the maids attended another ceremony which went by a curious name of inviting the garbage heap or *ukardi notrvi*. She had to put on her *pamri* and the *mod* and the *nath* or circular nose ring received by her from her husband's family at the time of her own marriage and carry the *raman* or *zarmar divo*, i.e., lamp. She was accompanied by maids singing songs and one carrying a silver tray containing articles necessary for extending the invitation.

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. The gifts were collectively known as the *padlun* and covered an odd number of sets of clothes including the marriage dress, a *pamri*, a *mod* decorated with *zardozi* and *gota* embroidery



Plate 77: *Mod*, a headdress accessory tied at left side for bride and right side for groom during the wedding ceremonies.

Source: 19th HH Maharao Shri Pragmulji III and Maharani Shri Pritidevi Saheba, Ranjit Villa, Bhuj, Kachchh

(Plate 77), sets of ornaments including nose ring or the *nath*, the *chuda* and the *khanch*. These items constituted the auspicious omens for the bride's married status and were

the essential items of the *padlun*. She had to put on these items at the time of the actual wedding ceremony, the *mod* being tied to the left side of the head. In addition, a toilet set, perfumes, henna powder, etc. were generally included.

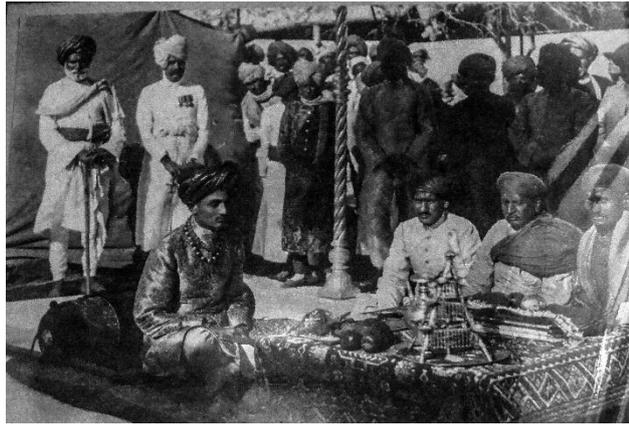


Plate 78: Wedding ceremony of 18th Maharao Saheb Shri Madansinhji of Kachchh.

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. Before departure, he had to tie *mod* on the right side of his turban, and the young man's father and the other relatives and guests from his party did *ghol* to him.

Source: Aina Mahal Trust , Bhuj, Kachchh.

ii) Costume during the wedding

The costume selection for the wedding ceremony preferred by the customary traditions of the bridegroom's family. The traditional wedding costume was embellished with pure *zari* embroidery only. No other color thread was used in it. The *poshak* for the royal bride came from groom's side in wedding due to the reason of auspiciousness. There were only two shops of *zari* fabric at that time during the late 19th century in Bhuj and at the time of the wedding, *zaveris* were called from *Benaras*, tailors were called for stitching, and they were regularly paid either by means of money or by raw food items. The *dayajo*, bridal trousseau included the items given to the bride by her parents and also presents from other relatives received on the occasion of her marriage such as jewelry, silverware, silver plated



Plate 79: Maharao Shri Madansinhji was dressed in *kachchhi pagh*, *achkan* of *kinkhab* brocade and *izar* made of silk. He wore jewellery of *kantha* and *haar* in neck.

Source: Aina Mahal Trust, Bhuj, Kachchh

furniture, clothes, and all other articles were displayed for the inspection of the members of the family.

While there can be no dispute that the bride at the time of the wedding ceremony should put on those articles received from her husband's family which were considered as auspicious omens of her married status, the set of clothes to be worn by her at this time was often a subject of acrimonious debate.

As Maharajkumar Shri Dilipsinhji narrated, it is always the desire of the parents of the girl that she should be dressed in best clothes provided by them and also adorned with the best jewelry. Yet the custom of the house of Kachchh stipulated that she should put on the clothes known as *parneti poshak* or marriage dress sent from Kachchh. The royal family of Kachchh followed the usual custom of dressing the bride in the best clothes and jewelry provided by her father. It was a situation like "Heads I win; Tails you lose." As per Maharaj Kumari Shri Brijrajkumariji, she had designed her own wedding dress-*poshak*, which was stitched in Mumbai. There was a conflict for her *kanyadan* costume because as

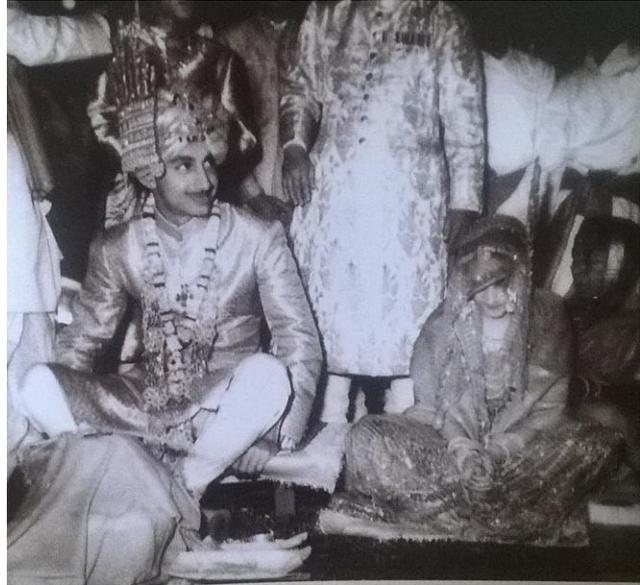


Plate 80: Wedding ceremony of 19th Maharao Saheb Shri Pragmulji III of Kachchh, Kolkata 1957. Maharao Shri was dressed in an *achkan*, *chudidhar* and *kachchhi pagh*. The *sarpech* decorated the *pagh* and *modj* was tied at right side of head on *pagh* according to the custom. The Maharao was decked with the precious jewellery such as *haar*, *viti* and *kada*. While Maharani Saheba was dressed in real zari embroidered *parneti poshak of silk*, *modj* and ewellery such as *chuda* and *haar*

Source: HH Maharao Shri Pragmulji III and HH Maharani Shri Pritidevi Saheba

per custom, she had to wear yellow clothes that were given by in-laws, but she wore clothes given by her parents that were red in colour which indicates change through the time. Daughter of the royal family was given jewelry and clothes from her father's house whereas daughter-in-law presented clothes from husband's family.

iii) Costume during the post-wedding ceremonies

After the wedding, the bride had to follow the customs and tradition of her in-law's house, and she had to adopt the clothing of that family. The next step in the series of ceremonies was the formal send off to the bridegroom, the *bidai*. The couple had to dress in the wedding clothes including the *mods* and put on the shoulder cloth and the *pamri* with the knot tied already for the ceremony. The bride remained in the *pardah* through a veil covering her face during the whole ceremony.

As seen in Plate 81, during *gruha pravesh* ceremony on arrival at husband's home, the bride remained in traditional *poshak* with *mod* tied on the head. The mother of the groom had to wear the *mod* during all the ceremonies. The custom of *pardah* was followed till the end



Plate 81: *Gruh Pravesh* of HH Maharani Shri Pritidevi Saheba at Dariyamahal, Mumbai. Yuvrani Saheba of Kachchh in *parneti poshak* (center) being received by Maharani Saheb Kachchh (left to Yuvrani Saheba with *mod*)
Source: 19th HH Maharao Shri Pragmulji III and HH Maharani Shri Pritidevi Saheba of Kachchh, Ranjit Villa, Bhuj, Kachchh

of the ceremonies by the royal house of Kachchh. After the *gruh pravesh* of the bride, the ladies of the family were allowed to see the bride's face by lifting the veil of her sari one by one and presented her with a set of brocade clothes and an ornament or gold coins or some money as a welcome gift.

The wedding celebrations were wound up with the disbandment of the installations of the idols of *Ganpati* and the *mandap* in accordance with the scripture and with the chanting of the hymns by the pundits. The *chuda* was removed from the bride's arms, leaving only one bangle on her arms, and these were kept near the *Ganpati* idol. At a

later date, this was replaced by an identical or ordinary bangle of ivory as the custom of the family dictated accordingly.

4.3.1.3 Death

The literature evidence provided by the Maharaj Kumar Shri Dilipsinhji suggested that if the dead person was male, he was dressed in full formal brocade clothes including the turban and adorned with ornaments. If the dead is a lady who is predeceasing her husband, the body was dressed in her marriage clothes including the *pamri* and also bedecked with jewelry. Only in the case of the death of the widow, her body is dressed in her regular garments, i.e., without any brocade clothes and ornaments. After the body is so prepared, it tied to the bier and covered with a fresh white cloth, except the head. A brocade cloth on the top covered the bier unless the deceased was a widow.

On conclusion of the religious rites, the remaining male members of the family and ladies in *Zanana* also had a bath and changed into the mourning attire. The mourning attire incorporated unstitched white color clothing which indicated grief. The menfolk had to dress in a *dhoti* and cover their upper torso with a sheet. The bar on wearing stitched clothes or the requirement of putting on only the white clothes did not apply to the women. Hues such as black, white, brown, mauve and deep shades of blue were symbolism of grief and sorrow. The embellished clothes were prohibited. Clothing of royal women for the condolence ceremony included black plain *kanchali*, *ghaghra*, and *odhna* with a red printed border or a black saree for the married ladies and a white one for the unmarried daughters. No other bright hues were allowed to wear. According to Late Shri Jethalal Jansari and also observed in some photographic evidence (Plate 82) Rajmata Shri Rajendra Kunverba Saheba



Plate 82: Late Rajmata Shri RajendraKunverba Saheba, 18th Maharani Saheba of Kachchh during her widowhood

Credit: Kumar R

wore mulmul saree of navy blue and black color with floral prints during her widowhood. Minimal jewelry such as two bangles, one finger ring and a single chain of pearl was worn by her during her widowhood.

For the condolence meetings in the evening every day till the tenth day of the death, all men were supposed to be dressed in the mourning attire, i.e., white clothes and white turbans, except the *Maharao* and his direct heirs and those whose fathers were alive. They tied turbans of dull colors like the dark grey, brown, bottle green. All the ladies including those from the royal family were dressed in black saris, and these covered their faces. The only exceptions were the unmarried daughters of the family, who put on white saris.

All the male members of the family with the exception of the *Maharao* and his direct heirs and those whose fathers were alive were required to have their heads bald and have a clean shave including their mustaches. Since the date of demise in the family, the members could not shave their beards till the tenth day. All the members of the family had to take a bath and used cotton cloth; linen etc. were given away for washing.

If the deceased left a widow, she had to put on a plain red saree for ten days due to the belief that the soul of her husband or dead person hovered on the earth till the tenth day before departing for the next world through the *shraddha* on the eleventh day. After the tenth day, she was required after the bath to change her red sari into a black one, which was indicative of mourning. The black sari and the dark colored blouse and skirt into which she changed, were collectively called as “*meli madh*” and were supplied from her parents’ house. One or two pairs of gold bangles of simple design were also received from the same source, and the widow wore these instead of ivory and glass bangles, which she was accustomed to putting on during the lifetime of her husband. On conclusion of the recitation, the widow put on her *pamri* over her black sari while offering the oblation of water to the soul of her beloved husband and on completion of the ritual, gave away her *pamri* to the *Rajguru* woman.

In such an event, mourning was observed for 12 days, and on the thirteenth day, the dress was changed to normal as a visible mark of the end of this period.

4.3.1.4 Coronation

The coronation ceremony took place on the third day at an auspicious hour in the morning after the rite of collecting the bones was already completed. As narrated by Maharaj Kumar Dilipsinhji, all the male members of the family changed their turbans from the white to a dull color for the purpose of the ceremony and after the same was over, reverted to putting on the white turban as a mark of continuing grief. The attire for the new ruler for the purpose of his coronation was a typical *Kachchhi* dress made out of white hand spun cotton cloth woven by the Matangs or the priestly class of Meghwals, a scheduled caste of village Trejar near Bhuj. A long coat of native style called *kediya* or *angarkha* was got hurriedly prepared out of this cloth as also one tight-fitting *pyjama* known as *ijar*. Similarly, a turban was made from this white cloth, but the last yard of the turban was red in color, or sometimes a tie-dyed red *kachchhi pagh* was worn. (Plate 83 & 84).

4.3.2. Costume during public affairs

4.3.2.1. Durbar

4.3.2.2. Procession

4.3.2.3. Festivals & pooja

4.3.2.4. Hunting



Plate 83: Coronation ceremony of 19th Maharao Shri Pragmulji III. The *matang* doing the *raj-tilak* with his blood to Maharao Shri Pragmulji on his succession
Credit: Maharaj Kumar Shri Dilipsinhji



Plate 84: Coronation ceremony of 19th Maharao Shri Pragmulji III. As seen in the picture, the Maharao wore red tie-dyed turban and a white *kachchhi dress* of handspun cotton cloth, an *izar*- a tight-fitting lower garment and a tie-dye *kachchhi pagh*. *Mahadrao Shri Pragmulji* is sitting on the ancestral throne of Rao Shri *Khengarji* in existence since 1549 .

Credit: Maharaj Kumar Shri Dilipsinhji

4.2.5. Inaugural ceremonies, foreign visits, and gatherings with eminent personalities

4.3.2.1. Durbar

The Maharaos held the durbar regularly to listen and understand the various issues of the public and provide solutions for the same. Durbar was majorly held to take important decisions and announcements. The Maharao accustomed the traditional attire of *kachchhi kediyu*, *izar*, *aadiyu*, *bheth*, *hamel*, *kachchhi pagh* and *juti* for the Durbar with the essential ornaments (Plate 85).



Plate 85: 16th Maharao Shri Khengarji III (center) heading a durbar in traditional attire of *kachchhi kediyu*, *izar*, *aadiyu*, *bheth*, *hamel* and *kachchhi pagh*

Credit: Maharaj Kumar Shri Dilipsinhji

Pagh was mandatory for all the members who were attending the durbar and whoever failed to do so was considered as an insolent person. As the years progressed, the influence of adaptation of the contemporary clothing for Maharao Shri was observed in the costumes worn during the durbar. The traditional costume was paired with the modern day leather shoes, and



Plate 86: 17th Maharao Shri Vijayrajji (standing) presiding the durbar with young Prince Madansinhji (center). Both the Maharao and Prince were dressed in an *achkan*, *izar* and *kachchhi pagh*.

the *kachchhi kediyu* or *angarkha* was replaced by *achkan*. The formal breeches harmonized the contemporary upper garment. The *aadiyu* and *bheth* gradually vanished

as a part of traditional clothing. Though the costume of Maharao changed with the several influencing parameters, the *kachchhi pagh* was the only element of traditional costume that endured with the contemporary clothing too (Plate 86). Maharajkumari Brijkumari saheba recalled that her father, Maharao Shri madansinhji used to wear *achkan*, *churidar* and *pagh* while he held the durbar at the royal palace.

4.3.2.2. Procession

The processions were the important part of the courtly life. The procession during the Nagpanchmi festival was considered as one of the most important religious procession. The *kamangari* artists were keen in producing scrolls of a *kamangari* painting depicting the religious *nagpanchmi* procession of Maharao Shri of Kachchh. As observed in the scroll, the traditional costume of *kachchhi kedyu*, *izar*, *aadiyu*, *bheth*, *hamel*, *kachchhi pagh* and *juti* was worn by the Maharao Shri Khengarji III of Kachchh (Plate 87). Maharaos adorned themselves with the precious ornaments also. Later during the late 19th to early 20th century, the change in the costume for processions was observed for



Plate 87:16th Maharao Khengarji sitting on an ambadi carried by an elephant for Nagpanchmi procession. As seen in above painting, the Maharao was dressed in traditional *kachchhi kedyu*, red tie-dyed *pagh*, *sarpech* and *hamel*.

Source: *Kamangari* painting scroll, Aina Mahal Trust

Maharao Shri Vijayrajji as he wore *achkan*, *izar* and a *kachchhi pagh* with precious neck ornaments and *pagh* accessories during *sawari*. (Plate 88).



Plate 88: 17th Maharao Shri Vijayrajji (right) and his son-in-law HH Maharaja Shri Vikram Singhji of Narsinagarh in the Maha-Shivratri Procession, 1936. Maharao Shri had worn *kachchhi pagh* as headdress, *achkan* as an upper garment and *izar* or *chudidar* as a lower garment. His love for precious stone jewellery necklace was also observed.

Credit: Maharaj Kumar Shri Dilipsinhji

4.3.2.3. Festivals & pooja

The festivals of Kachchhi New Year, Diwali, Navratri, and Holi, were celebrated mostly by the royal family of Kachchh. The traditional costume for Diwali and Navratri festivals were made of real *zari* brocades, fine *bandhej* and rich *zardozi* embroidery that enhanced the Maharao's and Maharani's appearance. *Kinkhab* brocades were used immensely for *kachchhi kediyu*, *aadiyu*, and *bheth* with pure silk *izar*. *Kachchhi pagh* with minute details of *bandhej* in auspicious colors of red, green and yellow combined with the *zari patka* was used during the festivals and various Pooja ceremonies. The *aari* and *zardozi* embroidered *juti* as footwear was worn with the traditional attire. Later the contemporary clothes of *achkan* and breeches were adopted with the *kachchhi pagh* and leather shoes for festivals and Pooja (Plate 89) .

For the Maharani's, the richly embroidered *kanchali* and *ghaghra* with *aari* and *zardozi* embroidery and a tie-dyed *odhana* and embroidered *juti* or *mojadi* was the traditional festival and *pooja* costume for the Maharanis. The Maharanis were used to deck up with the precious ornaments for the festivals and ceremonies. The different color costume for each day of the Diwali was worn by the Maharanis such as black color costume on the day of kali chaudas; a black *bandhej* saree was worn.



Plate 89: 19th Maharao Shri Pragmulji III worshipping the family Goddess Mahamaya on a New Year day. Maharao Shri followed the tradition of wearing *Kachchhi Pagh* with the contemporary clothing of *achkan* and breeches.

Credit: Maharaj Kumar Shri Dilipsinhji

The royal ladies, particularly the younger ones, were often dressed in *vasanti clothes*; the clothes worn for the Holi festival as it is the festival of the spring season- *Vasant* (in the Gujarati language). The set of *vasanti clothes* consisted of the skirt, blouse, and sari of either pink or saffron colored background with circular or square patterns made of tiny red colored dots as if made by a spray. The clothes were embellished with gold and silver borders and brocade work. The Maharao's traditional ensemble in brocade spoiled by the colors was given away to the washerman who came to the palace for claiming the same as per his custom.

4.3.2.4. Hunting

The Maharaos of Kachchh was fascinated for hunting, horse riding and sports. For hunting sometimes, they went deep in water. The Maharani sahebas were not allowed to move out of the palace for such outdoor sports and activities due to the *pardah*. Hunting clothes of Maharaos included hunting coats as upper garment, breeches, and pants as a lower garment, a headdress of sola hat and leather boots that reached to the calf and sometimes up to the knee (Plate 90 & 91). The trend of wearing a snake leather shoe was also recalled by the Maharaj Kumar Shri Raghurajsinhji Jadeja. The clothing was made of poplin, corduroys, jean and gabardine fabrics in khaki color as the color had the property of getting quickly merged with the field and background of the forest and thus it did hide the hunter in the field. The breeches had worn more for horse riding as they provided enough room at hip area and were for horse riding. The hard sola hat

replaced the *paghdi* for the hunting costume. Sometimes, instead of a khaki hat, a khaki or brown *safa* was worn as a headdress. It was necessary for the Maharaos to change their hunting costume to the traditional attire after they come back from the hunting.

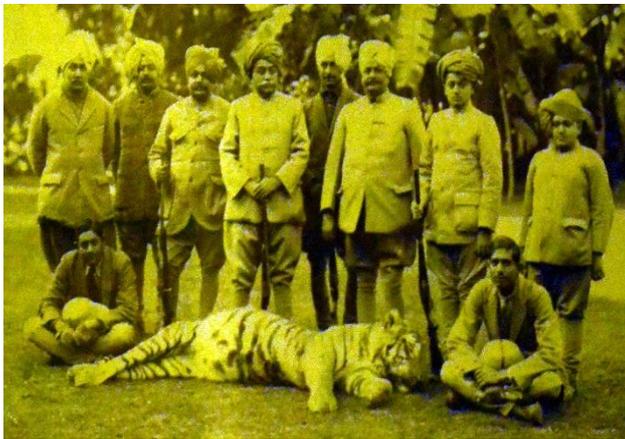


Plate 90: 16th Maharao Shri Khengarji III (fourth from left) and Yuvraj Madansinhji (second from right) in hunting attire of *kachchhi pagh*, coat and breeches in khaki colour during a tiger hunt. Both had carried a gun in his hand for shooting.

Source: Aina Mahal Trust, Bhuj, Kachchh.



Plate 91: 18th Maharao Shri Madansinhji dressed in *kachchhi pagh*, hunting coat and breeches made of khaki during pig-sticking. He had carried a sword in his hand.

Source: Old photograph, Aina Mahal trust, Bhuj, Kachchh

4.3.2.5. Inaugural ceremonies, foreign visits, and gatherings with eminent

Personalities

The Maharaos played a significant role in the benefits of the society by the expansion of the art, craft, and business across the geographical boundaries. They paid several foreign visits to represent the Kachchh and made their sincere efforts for the popularization of their own state. The literature and photographic evidence revealed that till the time of Maharaos Shri Khengarji III, the traditional costume was maintained at the time of foreign visits. With the more political and business engagement with the other countries, slowly the contemporary clothing was being adopted by the rest of the Maharaos. Also, the environment of the place also affected by choice of the clothing to be worn. From the late 20th century till the present, the Maharaos were seen mostly in the coat, trousers and a hat with a pair of leather shoes and negligible jewelry when they visited foreign countries. Rest for the various inaugural ceremonies and gatherings with the eminent personalities, the attire of

achkan, breeches or formal trouser with the *kachchhi pagh* was worn by the Maharaos (Plate 92,93,94). The royalty of Kachchh was emphasized through the *kachchhi pagh* which is the unaffected component of traditional costume that has been survived to the present day.



Plate 92: 15th Maharao Shri Pragmalji II with British cantonment officers in early 1870s. Maharao Shri was dressed in traditional *kachchhi poshak* of *kachchhi kediyu*, *kachchhi pagh* and *izar*. He had carried a sword and wore *aari* embroidered *mojdi* as footwear. Ornaments such as *kantha*, *viti* and two earrings was also observed. Source: Aina Mahal Trust, Bhuj, Kachchh



Plate 93: 16th Maharao Shri Khengarji III (second from right) and 17th Maharao Shri Vijayrajji (first from right) in their contemporary clothing of *achkan*, *izar* with traditional *kachchhi pagh* during the meeting with Maharaja of other state. Source: Dadubhai, Cook for Royal Family

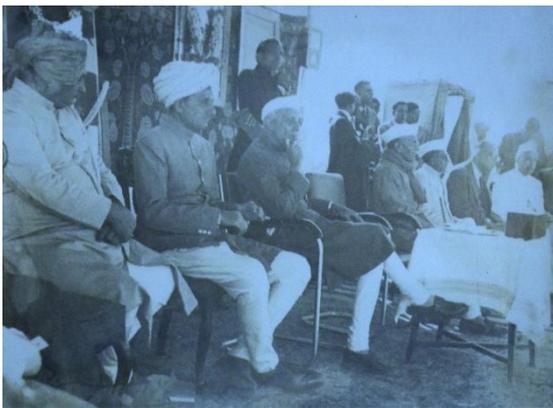


Plate 94: 18th Maharao Shri Madansinhji (second from left) was seen dressed in an *achkan*, *izar* and a *kachchhi pagh* with leather shoes during a political meet with Pandit Jawaharlal Nehru. Source: Sharad Bag Palace, Bhuj, Kachchh

4.4 To develop paper patterns and toiles of actual size for preservation of rare garments.

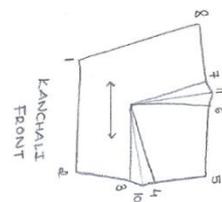
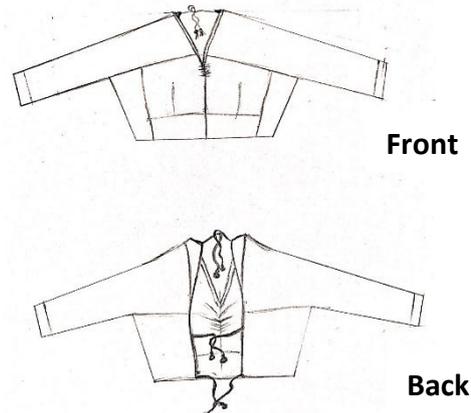
The analyzed garments of *kanchali* and *ghaghra* were hand stitched only. The *izar* was constructed on the basis of the narratives of the royal members of the family. The interviews with the tailors narrated that the garments were stitched according to tailor's own measuring techniques. The person with the similar body structure was measured to construct the garments for the Maharao Saheb and Maharani Saheba. It was interesting to note that the *kanchali*, *ghaghra* and *izar* were made without lining attached to it. The paper patterns were made for the *kanchali*, *ghaghra*, *kachchhi kediyeu*, *boriyawadi izar* and *modhiyawadi izar*. The garments were constructed in medium size for Indian standards. The drafting instruction on 1:6 scale for each of the garment has been mentioned as below:

1. *Kanchali*

Drafting instructions

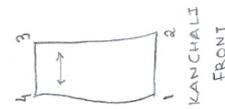
a. Front (cut-2)

- 1-2: Front length was drawn 14.5 cm.
- 2-5: 12.5 cm was taken as lower bust part width was taken and 6.5 cms away from point 2, the waist dart points 3 and 4 were marked.
- 3-4: waist dart of 2 cm was drawn and 10 was mid point of 3-4.
- 4-5: measured 7 cm
- 5-8: Total length of 19.5 cms was marked and 8 cm away from point 5, new point 6 was marked for center front dart.
- Center front dart of 3 cms was marked at 6-7 and 11 was mid point. The dart was converted into gathers.
- 7-8: 8.5 cm
- 1-8: was measured 16.3 cm as upper bust part.



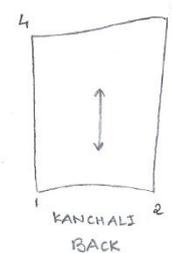
b. Bottom panel (cut-2)

- 1-2: 7 cm panel width was marked.
- 2-3: 13.5 cm was marked as panel length.
- 3-4: 6 cm panel width was marked.
- 4-1: Marked panel length of 14 cm



c. Back (cut-2)

- 1-2: Width of 13.5 cm was marked.
- 2-3 was taken 20.3 cm
- 3-4 was marked 19.5 cm
- length of 18cm was marked at 1-4.



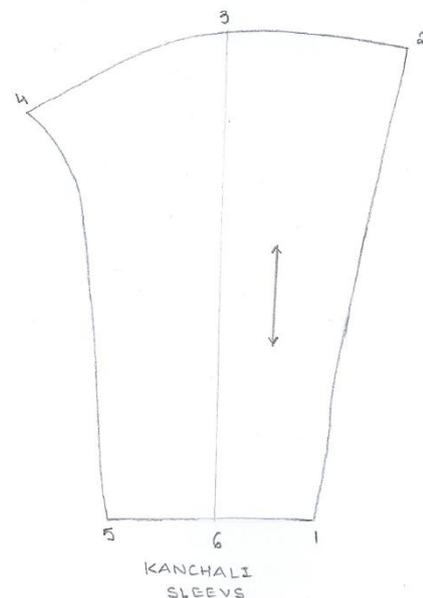
d. Gusset at back for closure (cut-2)

- 1-2: 4.5 cm was marked.
- 2-3: 14 cm of neckline was marked.
- 3-1: Marked 16 cm and attached with sleeve.



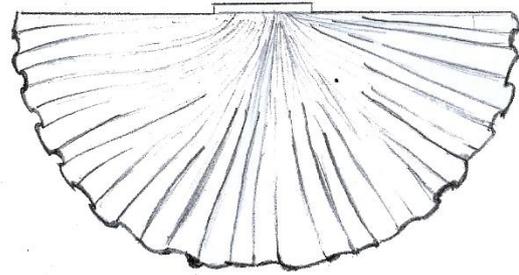
e. Sleeve (cut-2)

- 1-1': 34.3 cm
- 1'-2: 22.2 cm
- 2-3: Measured front neckline 20.2 cm and marked it
- 3-4: Back neckline of 22 cm was drawn.
- 4-5: 48 cm
- Sleeve hem 24 cm was marked at 5-1.
- was marked as mid point of 1-5



2. Ghaghra

The entire *ghaghra* was stitched in off grain. It had opening at left side. The *ghaghra* was made from total 9 meters of pure silk fabric. The rare sample of *ghaghra* had 350 knife pleats secured at waist with help of raws of stitch lines.



Sometimes, decorative embroidery was also done at waist line. The belt of the *ghaghra* was majorly of contrast colour to the field. Due to the numerous pleats at waist, the circumference at hem was more than 300cms. The tie cords were attached to the waist as closure. The waist measurement was subtracted from total length of the fabric as through pleats the total waist was achieved. Each knife pleat measured 1/8" and pleat margin was 1.25". No lining was attached to the *ghaghra* as per the evidences. The hem of the *ghaghra* was embroidered with *keri buta* with the help of *aari* embroidery.

Waistbelt (cut-2):

1-2 and 3-4: marked 30 cm waistline +4cm seam allowance.

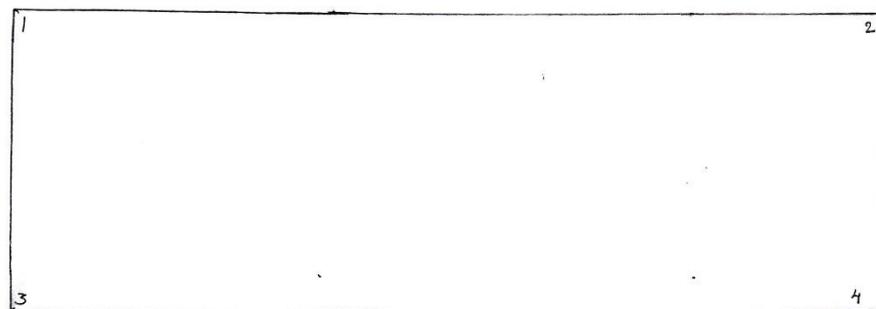


1-3 and 2-4: measured 4 cm as width of the waistbelt.

Skirt

1-2 and 3-4: measured 9 mts (900 cm) skirt width.

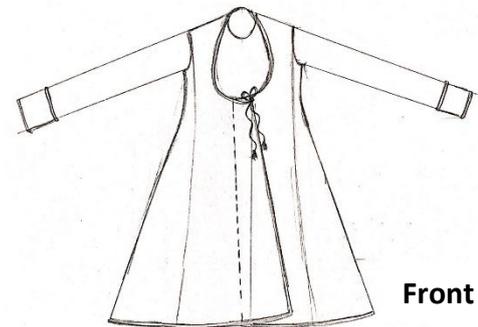
1-3 and 2-4: marked skirt length 114cm.



3. Kachchhi kedyu 1

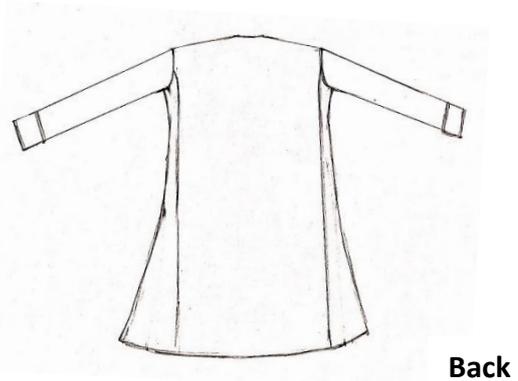
a.Center front panel (cut-2)

- 1-2: Joined with curved line of 45 cm for front neckline.
- 2-3: Shoulder line of 21 cm was marked.
- 3-4: Full length of 115 cm was taken.
- 4-5: Panel width 20 cm marked with horizontal line.
- 5-1: Measured 90 cm and joined with straight line.



b. Front side panel(cut-2)

- 1-2: Marked 12 cm panel width at top.
- 2-3: Panel length was marked 95 cm.
- 1-4: Panel length was marked 101 cm.
- 3-4:Marked panel hem 15 cm at bottom.



c.Left panel (cut-2)

- 6-7: Extension of 2.7 cm was marked. Tie cords were attached at point 6
- 7-8: Remaining neckline was marked with 14 cm curved line.
- 8-9: Panel length was marked 90.5 cm
- 9-10: Measured 14.5 cm as hemline.
- 6-10: Marked straight line of 94.5 cm.

d. Right side panel to front center panel(cut-2)

- 23-24: Joined with straight line of 91 cm.
- 23-25: Marked 87.5 cm diagonal line at panel.
- 24-25: Marked hemline of 15 cm with a slight curve.

e. Princess Panel at Back (cut-2)

- 01-2: Mark back armhole of 10 cm.
- 2-3: Measure and mark 95 cm as length.
- 1-4: Length 103 cm was marked.
- 3-4: Hemline of 14.5 cm was marked.

f. Center Back panel (cut-1)

- 5-8: Full length of 125 cm was marked at center back..
- 5-6: Joined with shoulder curve measuring 26 cm.
- Point 6 was marked 6.5 cm lower than point 5.
- 6-7: Joined with straight line measuring 118.5 cm.
- 7-8: Hemline was marked 20.5 cm.

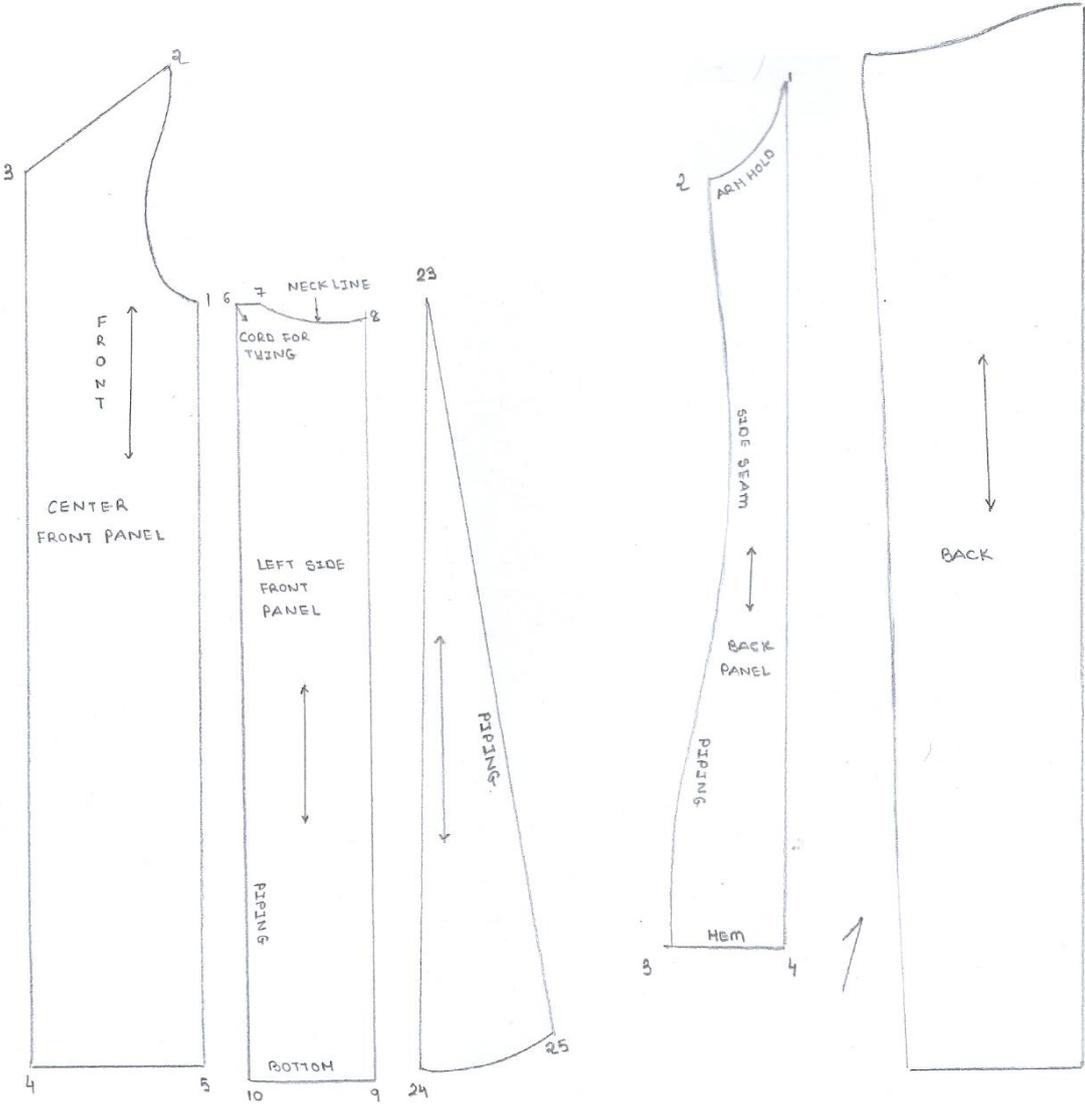
g. Sleeve (cut-2)

- 1-7: Measured full sleeve length of 67 cm.
- Point 2 was marked 1.5 cm lower than point 1.
- 1-2: Back armhole was marked with curved line measuring 26.5 cm
- 1-3: Drew a curved line of 27 cm for front armhole
- 2-5: Marked full sleeve length 65.5 cm
- 4-5: Joined with diagonal line of 10 cm
- 5-6: Sleeve hem was marked with straight horizontal line measuring 16 cm.
- 4-7: Joined for 14 cm wide fold line.
- 6-7: Measured 10 cm.

h. Yoke(cut-1)

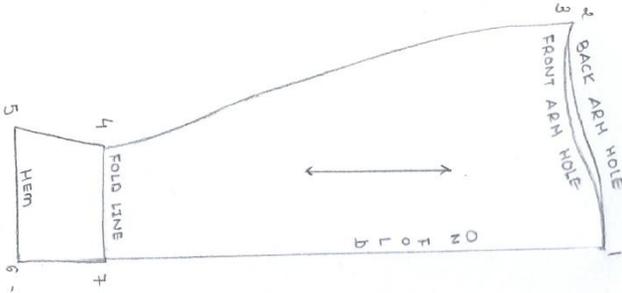
- 1-2: Measured 41 cm and join with curve.
- 2-3: Mark 13.5 cm with a curve line.
- 3-4: Join with 2.5 cm
- 4-5: Marked 28.6 cm curve line.
- 5-6: Horizontal line of 3.5 cm was marked.
- 6-1: Neckline of 22.5 cm was marked.

- 2-7: Measured 23.6 cm

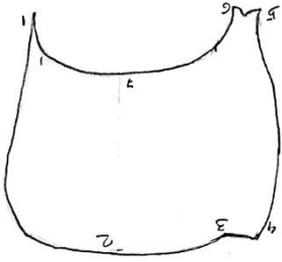


Front

Back



Sleeve

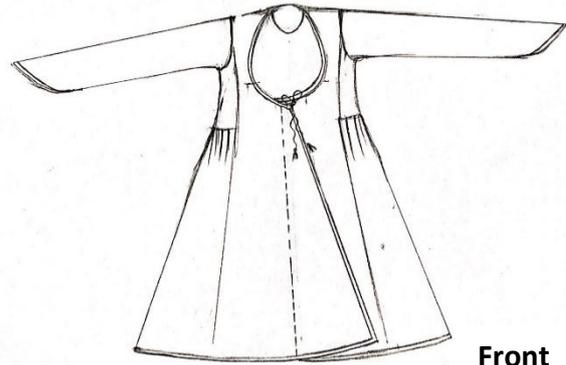


Yoke

4. Kachchhi kedyu 2

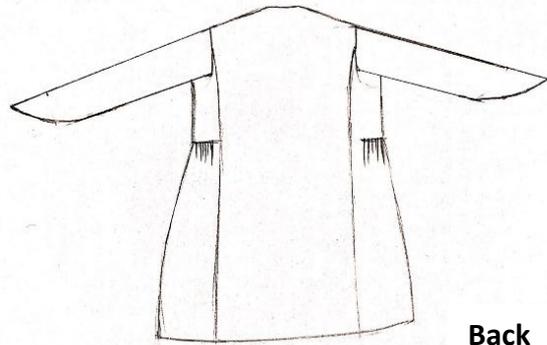
a. Center front panel(cut-2)

- 1-2: Joined with curved line of 45 cm for front neckline.
- 2-3: Shoulder line of 21 cm was marked.
- 3-4: Full length of 115 cm was taken.
- 4-5: Panel width 20 cm marked with horizontal line.
- 5-1: Measured 90 cm and joined with straight line.



b. Left panel (cut-2)

- 6-7: Extension of 2.7 cm was marked. Tie cords were attached at point 6
- 7-8: Remaining neckline was marked with 14 cm curved line.
- 8-9: Panel length was marked 90.5 cm
- 9-10: Measured 14.5 cm as hemline.
- 6-10: Marked straight line of 94.5 cm.



c. Side upper panel (cut-2) (attached with lower panel)

- 11-12: Portion of front armscye was marked 10 cm with slight curve.
- 12-13: Remained back armscye was measured and drew with a curve measuring 13 cm
- 13-14: Joined with diagonal line of length 24 cm.
- 14-15: Measured 5.6 cm.
- 15-16: Marked 4 cm line.
- 14-16: Joined with gathered lower panel.
- 11-16: Joined length 25 cm with a diagonal line.

d. Lower panel (cut-2)

- 17-19: Measured 30cm. 18 was the mid point of 17-19.
- 19-20: Length 78.5 cm was marked.
- 20-22: Marked same as 17-19. 21 was marked as mid point of 20-22.
- 17-22: Same as 19-20.
- 18-21: Joined to create a foldline.

e. Center Back panel (cut-1 on fold)

- 5-8: Full length of 125 cm was marked at center back..
- 5-6: Joined with shoulder curve measuring 26 cm.
- Point 6 was marked 6.5 cm lower than point 5.
- 6-7: Joined with straight line measuring 118.5 cm.
- 7-8: Hemline was marked 20.5 cm.

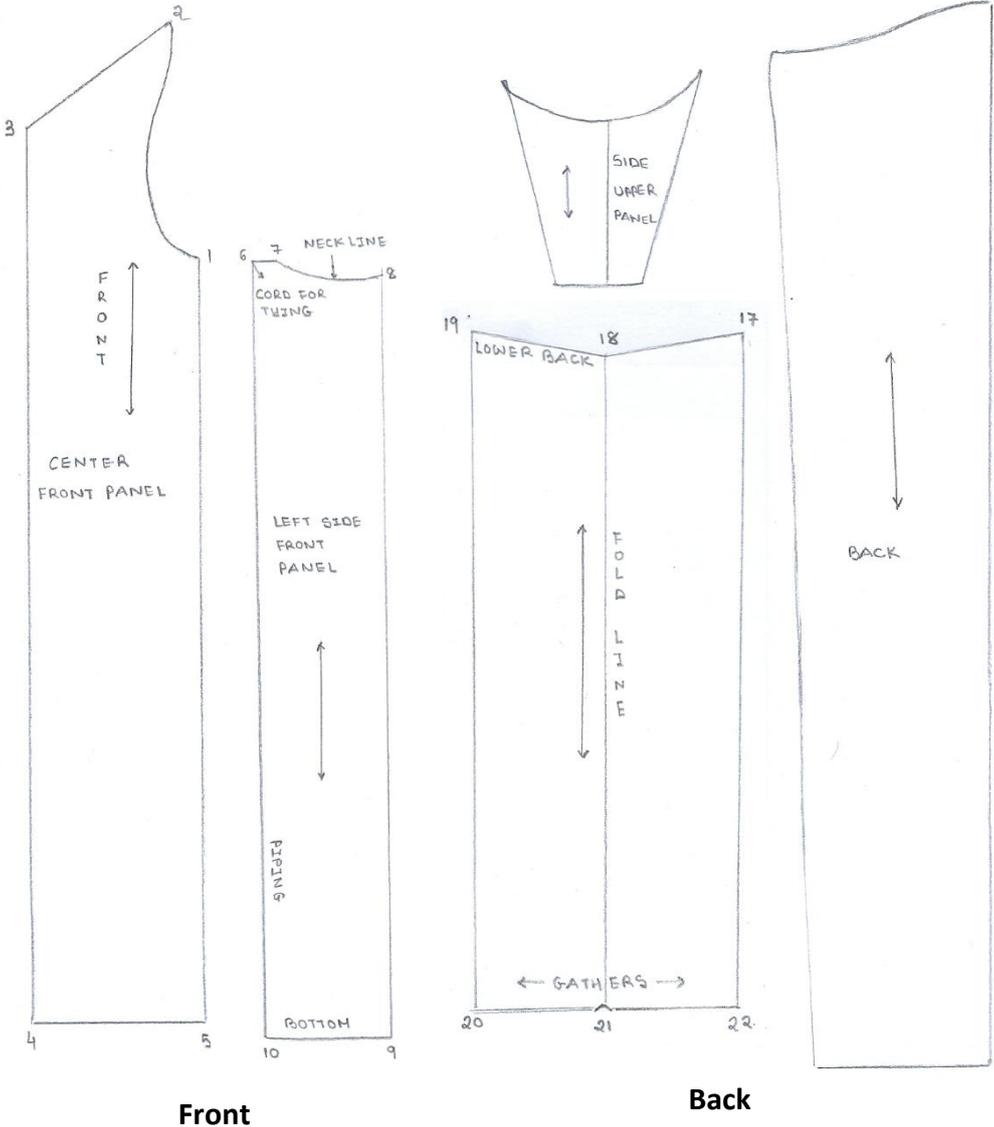
f. Sleeve (cut-2)

- Mark 1-2 points for back armhole 26.5 cm and 1-3 points for front armhole 27 cm with curve.
- Mark 3' at distance of 45 cm from point 2.
- Give shaping from 3'
- Draw a line from 2 to 4- 66.5 cm
- Draw a parallel line from 4 to 1: 70 cm

g. Yoke(cut-1)

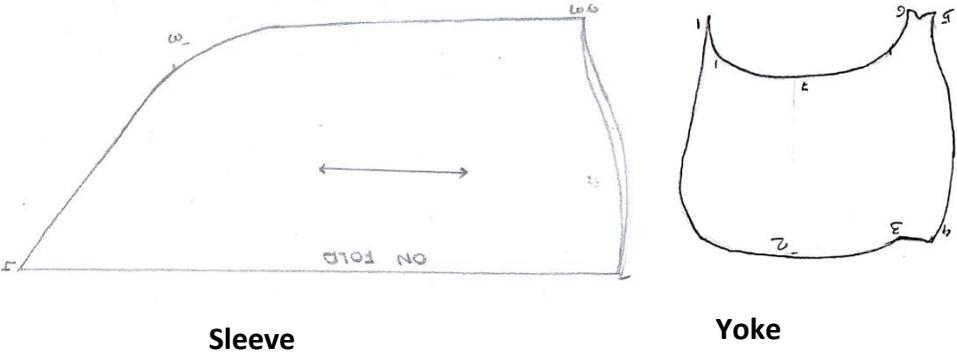
- 1-2: Measured 41 cm and join with curve.
- 2-3: Mark 13.5 cm with a curve line.
- 3-4: Join with 2.5 cm
- 4-5: Marked 28.6 cm curve line.
- 5-6: Horizontal line of 3.5 cm was marked.
- 6-1: Neckline of 22.5 cm was marked.

- 2-7: Measured 23.6 cm



Front

Back

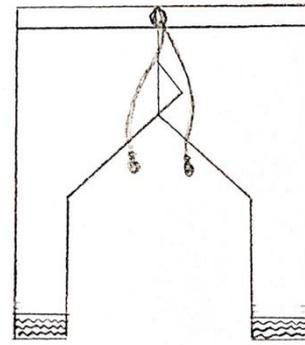


Sleeve

Yoke

D. Modhiyawadi izar

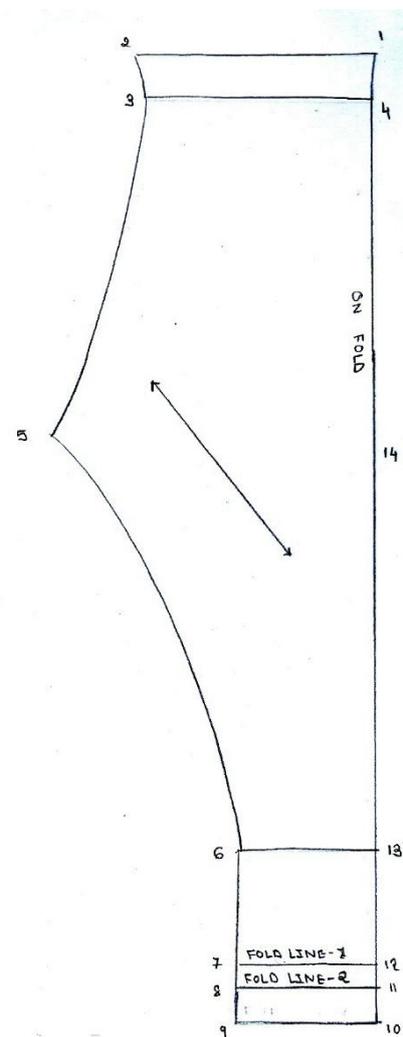
The *modhiyawadi izar* was constructed on bias grain. It was constructed with crotch and without gusset similarly as the *sidha pyjamas* of Mughal era. The *modhiyo* (poncho) was constructed by folding the hem twice at ankle and creating an opening for feet. The *izar* was constructed in pure silk fabric without lining. The closure was created from same fabric and *ghundis* were attached at the end of the tie cords.



The *izar* was stitched with the French seam.

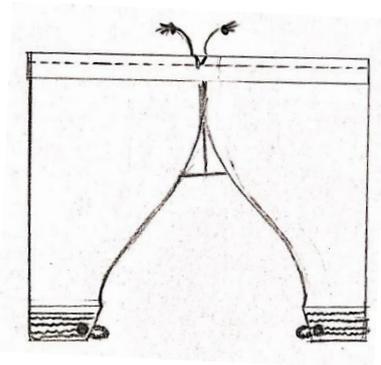
Drafting instructions (cut-2 on fold):

- 1-2: Mark waistline 30 cm long.
- 1-4 and 2-3: 05cm
- 3-4: Draw parallel line to waistline 29.5 cm long for waistband
- 3-5: Draw a crotch of 40 cm with slight curve.
- 5-14: Mark hip line of 41.5 cm
- 5-9: Draw 93.7 cm long inside leg seam with curve till the point 9.
- Mark 6 at 74.5 cm from point 5.
- Mark point 7-8 & 8-9 at ankle: Mark fold lines at distance of 2.6 cm.
- 7-12, 8-17 and 9-10: Mark ankle girth of 16.5 cm. Connect 7-12 and 8-11 with a parallel line.
- Join 7-12, 8-11 and 9-10.
- 6-13: Draw a horizontal line of 17 cm length.
- 10-11 & 11-12: Same as 7-8 & 8-9.



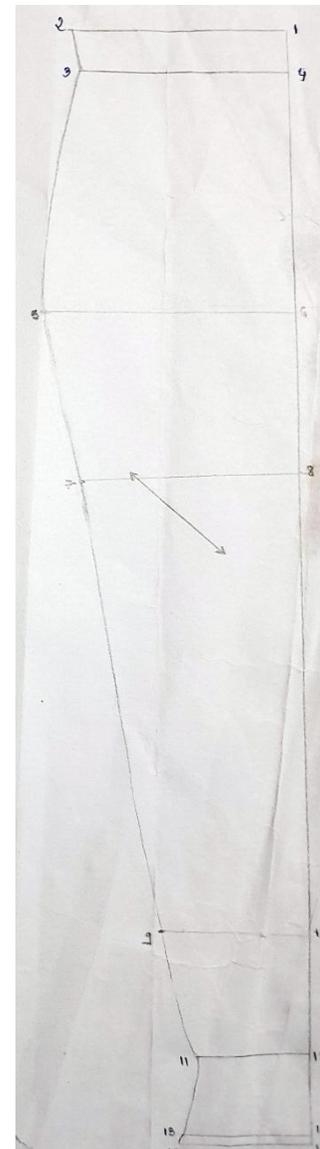
E. *Boriyawadi izar*

The *boriyawadi izar* was also constructed on bias grain. It was constructed without and with gusset. The construction of *thela*, bag was necessary before tracing the draft on the fabric. *Bori* button of contrast colour fabric than *izar* was constructed as a closure with a matching colour loop of thread made of buttonhole stitch. The *izar* was constructed in pure silk fabric without lining. The closure at waist was created from same fabric and *ghundis* were attached at the end of the tie cords. The *izar* was stitched with the French seam.



Drafting instructions (cut-2 on fold):

- 1-2 : Waistline was marked 31.5 cm
- 1-4: Width of waistband was taken
- 3-4: Marked 0.5 less compared to 1-2 as lower line for waistband.
- 3-5: Waist to crotch length of 38 cm was marked.
- 5-6: Hip girth of 36 cm was marked.
- 5-7: Marked a length from crotch to knee 26.5 cm.
- 7-8: Horizontal line of 29.5 cm was marked as girth.
- 7-9: Joined with 64.5 cm long slightly curved line.
- 9-10: Measured 18.6 cm.
- 9-11 and 11-13: Joined with diagonal line of 10.5 cm.
- 11-12: Fold line of 16 cm was marked widthwise.
- 11-13: Point of attaching a *bori button*.
- 13-14: Measured 18.5 cm.
- 13-15 and 14-16: Seam allowance of 1.5 cm was marked.
- 15-16: Extended 0.5 cm from point 13 and marked point as 15 and marked width of 19 cm
- 13-14: 18.5 cm



Gusset: (cut-1)

- 17-18: Draw a line of 19 cm.
- 18-19: Mark 7.5 cm long line.
- 17-19: Join with straight line of 18.5 cm



4.5 To develop an easily accessible database of royal costumes of Kachchh for documentation and preservation by digitizing it in the form of print media and an electronic media.

The rare traditional costumes of Royal women were either preserved in private collection, museums or photographed in books. With reference to that the above objective the database has been prepared for the traditional royal costumes of Kachchh. The dearth of evidences for the traditional costume of the Maharao Sahebs was observed. Hence, the database has been prepared with special focus to the traditional costumes of Maharani Sahebas only. Also, none of the museums allowed to have a close examination of the available garments due to which the detailed measurements of the garments have not been included. The database has been divided into two sections

(a) Section A: *Kanchali*, an uppergarment

There were two different placements of embroidery in *Kanchali* was observed:

1. *Kanchali* with all over pattern and without *bajubandh*
2. *Kanchali* with *bajubandh* and without all over pattern

(b) Section B: *Ghaghra*, a lower garment.

Each section includes following details:

- Name of garment
- Type of garment
- Accession number
- Century
- Region
- Dimensions
- Material
- Surface ornamentation
- Motifs
- Description

Motif vocabulary for *Kanchali* as mentioned in Design book of Mochi embroidery by Jethabhai Ramji Bharatwala, preserved at Kachchh Museum:

The patterned area of the garment was named according to the fabric area that had to be embroidered. The *kanchali* patterns were embroidered at neckline, sleeve hemline, bicep, hem of the garment, shoulder, center front and the bust area. Whereas the *ghaghras* were embroidered either all overly or at the hem. It was observed that the coordination of the colour, form and texture was maintained in the garments with the embroidery.

1. *Gota*: The circular motifs embroidered at the shoulder, bicep and bust areas of the *kanchali* were termed as *gota*. This circular motif had diameter of eight centimeters filled with small floral and geometrical motifs embroidered in a concentric manner.
2. *Buti*: The scattered floral motifs were termed as *buti*. The *butis* which were embroidered in *ghaghra* had range of dimensions from 9cm x 7cm, 12cm x 8cm to 8cm x 6cm and the *butis* measuring 4 ½ cm x 2 ½ cm, 6 cm x 2 ½ cm were embroidered in *kanchali*.
3. *Kungri*: The embroidered border at the hem of *kanchali* and *ghaghra*, sleeve hem, neckline and sleeve joins was known as *kungri*. The *kungri* was 19cm long and 4-6cm wide at the *kanchali* hem.
4. *Buto*: The natural and stylized floral motifs in separation or along with bird motifs or geometrical structures ranging from size 12cm x 9cm and 13cm x 10cm were known as *buta*. The most extensively used *nadarshahi buta* varied in dimensions of 21cm x 14cm, 37cm x 16cm of 28cm x 14cm. *putli*; the doll motif of 9 ½ cm x 7 ½ cm was another type of *buta* which depicted stylized women figure. The peacock *buta* in 10cm x 10cm size was either embroidered with *aari* and *zardozi* embroidery or woven with gold *zari* in garments. The motif of peacocks facing towards the front was known as *saama mor*.
5. *Bajubundh*: The motif placed at bicep level in horizontal direction and patterned with a stylized line at either sides of it which resembled closure of tie cords, was known as *bajibandh* motif. The *bajubandh* was an ornament that was tied at the forearm of

the maharani saheba. The ornament was depicted through the embroidery in an upper garment in such a manner that it exactly felled at the bicep level of the sleeve and so termed as the *bajubandh* motif.

(a) Section A: *Kanchali*, an upper garment



Kanchali collection at Tapi Collection, Surat



Kanchali, Private collection of Maharajkumari Shri Brijrajkumari Saheba, Mumbai



Kanchali, Preserved at Washington Museum DC



Kanchali collection at Metropolitan Museum of Art, New yourk

Section A: *Kanchali*, an upper garment

- **Name of garment:** *Kanchali*
- **Type of garment:** Upper garment
- **Accession number:** T.02.14
- **Century:** Early 20th century
- **Region:** Kachchh
- **Dimensions:**
 - Height: 25 cms
 - Sleeve to sleeve width: 36.5 cms
- **Material:** Satin silk
- **Surface ornamentation:** *Aari* embroidery with silk thread
- **Motifs:** *Bajubandh*, *Goto*, *Buti* and *Buto*

- **Description**

This *kanchali* has a sharp V-neck. The sleeves are straight and extend to form shoulder pieces. Motif of *bajubadh* has embroidered at bicep level. The breast-piece is separately marked out, with hollows and gathers which has circular floral *goto* embroidered on it. Below it a band that would stay close to the chest is attached. Made of dark blue silk with only the breast piece being of purple silk, and with yellow piping on the hem and on the neck, the choli is richly and symmetrically embroidered in silken threads of blue, yellow, green, black, red, pink, white and purple colour in the Mochi embroidery.



Source: Tapi collection, Garden Silk Mills, Surat

2.

- **Name of garment:** *Kanchali*
- **Type of garment:** Upper garment
- **Accession number:** T.03.115
- **Century:** Early 20th century
- **Region:** Kachchh
- **Dimensions:**
Height: 32 cms
Sleeve to sleeve width: 47 cms
- **Material:** Satin silk
- **Surface ornamentation:** *Aari* embroidery with silk thread
- **Motifs:** *Goto, Bajubandh, Buti*
- **Description**

The subtle colour *kanchali* has emphasized breast part in deep red colour with gathers at center and *gota* embroidered on it. This silk *kanchali* has V- shape neckline deep at front. The raglan sleeves is extended from shoulder and is straight. The band attached to the chest part has embroidered floral and creepers motifs with trellis. The small *butis* has surrounded the *gota* at bust panel. The border design is embroidered at sleeve hem and upper arm. The *gota* design is embroidered at shoulder also.



Source: Tapi collection, Garden Silk Mills, Surat

3.

- **Name of garment:** *Kanchali*
- **Type of garment:** Upper garment
- **Accession number:** T.03.114
- **Century:** Early 20th century
- **Region:** Kachchh
- **Dimensions:**
Height: cms
Sleeve to sleeve width: 36.5 cms
- **Material:** Satin Silk
- **Surface ornamentation:** *Aari* embroidery and *bandhej*
- **Motifs:** *Buti, Goto*
- **Description**

This yellow and red satin silk *bandhej kanchali* has motifs embroidered with *mochi* embroidery. *Kanchali* has V neckline and straight raglan sleeve from shoulder. The colour combination of *bandhej* and embroidery is same. The floral motifs are depicted in various sizes and arrangement to give rich appearance. The *butis* are alternately embroidered in tints and shades of red and blue. At a glance the *kanchali* depicts the primary colour's scheme as a whole.



Source: Tapi collection, Garden Silk Mills, Surat

4.

- **Name of garment:** *Kanchali*
- **Type of garment:** Upper garment
- **Accession number:** T.07.153
- **Century:** Early 20th century
- **Region:** Kachchh
- **Dimensions:**
 - Height: 28 cms
 - Sleeve to sleeve width: 86 cms
- **Material:** Silk with silver *zari* and gold threads
- **Surface ornamentation:** NA
- **Motifs:** Woven stripes and geometrical motifs at border
- **Description**

The *kanchali* is made of golden and silver striped silk with silver *zari* and gold threads fabric. The V shaped neckline has finished with the red colour piping. Emphasis has been created on bust panel by playing with the orientation of stripes. The sleeves are straight and extend to form shoulder pieces. The hems are decorated with woven borders of same fabric. This *kanchali* is probably meant for the festive wear.



Source: Tapi collection, Garden Silk Mills, Surat

5.

- **Name of garment:** *Kanchali*
- **Type of garment:** Upper garment
- **Accession number:** T.03.116
- **Century:** Early 20th century
- **Region:** Kachchh
- **Dimensions:**
 - Height: 28 cms
 - Sleeve to sleeve width: 44.5 cms
- **Material:** Satin silk
- **Surface ornamentation:**
 - Applique work
- **Motifs:** Geometrical
- **Description:**

This *kanchali* is of a familiar cut with V shape neckline, straight sleeve pieces extended to form shoulder pieces, a separately marked out breast piece. The breast piece is gathered at the centre. *Kanchali* has a short under-breast band. The breast pieces are of indigo silk which mark this area out prominently. The rest of the *kanchali* is made with yellow colour silk fabric. The *kanchali* is beautifully decorated with applique work in blue and pink on necklines, bust panel and under-breast band. The *gota* motif of pink are embroidered on shoulders and breast.



Source: Tapi collection, Garden Silk Mills, Surat

6.

- **Name of garment:** *Kanchali*
- **Type of garment:** Upper garment
- **Accession number:** T.02.14
- **Century:** Early 20th century
- **Region:** Kachchh
- **Dimensions:**
 - Height: 31 cms
 - Sleeve to sleeve width: 44 cms
- **Material:** Silk woven brocade
- **Surface ornamentation:** NA
- **Motifs:** Geometrical
- **Description**

The brocade *kanchali* with V shaped neckline and contrast colour breast piece has geometric motifs woven in it with *zari* yarns. The breast panel has gathers at center. The straight sleeve from shoulder is emphasized with yellow piping while stitched with breast panel and neckline. The band below the breast panel is finished with red piping. The sleeve hem has woven border attached to it. The flower motifs with three and eight petals have arranged aesthetically in *kanchali*.



Source: Tapi collection, Garden Silk Mills, Surat

7.

- **Name of garment:** *Kanchali*
- **Type of garment:** Upper garment
- **Accession number:** T.02.14
- **Century:** Early 20th century
- **Region:** Kachchh
- **Dimensions:**
 - Height: 28 cms
 - Sleeve to sleeve width: 45.5 cms
- **Material:** Satin silk
- **Surface ornamentation:** *Aari* embroidery
- **Motifs:** *Goto, buti*
- **Description**

This satin silk *kanchali* is completely symmetrical, unlike many other *kanchlis* from the same region. The ground is ivory while the breast pieces are of deep red coloured silk. The V neck is deep and the sleeves are straight and extended as far as the neck, as the shoulder pieces. The *kanchali* is decorated with *Mochi* embroidery, using medallions, *butis* and *gota* motifs in combination of red, green, orange, yellow colours.



Source: Tapi collection, Garden Silk Mills, Surat

8.

- **Name of garment:** *Kanchali*
- **Type of garment:** Upper garment
- **Accession number:** T.07.152
- **Century:** Late 19th to early 20th century
- **Region:** Kachchh
- **Dimensions:**
Height: 30 cms
Sleeve to sleeve width: 90 cms
- **Material:** Lappa and herringbone brocade woven on silk base
- **Surface ornamentation:** NA
- **Motifs:** Geometric
- **Description**

The *kanchali*, with a deep V shaped neck that comes down and cuts into the breast pieces of pale blue brocade has sleeves that are cut straight and extend to form shoulder pieces. The breast pieces are gathered at the center and sides and at the centre, and are sewn along a part of the sleeve pieces, and to a small band at the lower edge. The sleeves have woven border at hem. The piping of deep red and green colour is attached to the neckline.



Source: Tapi collection, Garden Silk Mills, Surat

9.

- **Name of garment:** *Kanchali*
- **Type of garment:** Upper garment
- **Accession number:** T.03.119
- **Century:** Early 20th century
- **Region:** Kachchh
- **Dimensions:**
Height: 28 cms
Sleeve to sleeve width: 46 cms
- **Material:** Satin silk
- **Surface ornamentation:** Zardozi and sequence work with gold and silver aari embroidery
- **Motifs:** *Satara no goto, satara ni buti*
- **Description**

This silk *kanchali* has Persian blue ground. The straight sleeves are extending to form shoulder pieces. The breast part is made of contrasting deep red colour satin silk fabric. The *kanchali* is profusely decorated with golden and silver sequences and *zardozi* embroidery. Hence the motifs are known as *satara no goto* and *satara ni buti*. A decorative band of embroidery is attached at the end of the breast part. The rich appearance of *kanchali* is probably meant for festive purpose.



Source: Tapi collection, Garden Silk Mills, Surat

10.

- **Name of garment:** *Kanchali*
- **Type of garment:** Upper garment
- **Accession number:** T.03.118
- **Century:** Early 20th century
- **Region:** Kachchh
- **Dimensions:**
Height: 27 cms
Sleeve to sleeve width: 42 cms
- **Material:** Silk
- **Surface ornamentation:** *Zardozi* embroidery using gold and silver sequence work
- **Motifs:** *Satara no goto*, *bajubandh*, *satara ni buti*
- **Description**

Made of dark purple satin silk with only the breast piece being of deep red silk, the *kanchali* is richly and symmetrically embroidered in golden and silver *zardozi* and sequence work. It has *satara no goto* at breast piece and shoulders while motif of *bajubundh* is embroidered on sleeves. The embroidered bands on sleeves creates joinery at armhole. The *kanchali* has two triangular flaps at back to attach tie-cords for fastening. The overall appearance of *kanchali* is very rich.



Source: Tapi collection, Garden Silk Mills, Surat

11.

- **Name of garment:** *Kanchali*
- **Type of garment:** Upper garment
- **Accession number:** NA
- **Century:** Early 20th century
- **Region:** Kachchh
- **Dimensions:**
 - Height: 27 cms
 - Sleeve to sleeve width: 42 cms
- **Material:** Silk and brocade
- **Surface ornamentation:** *Chinai* embroidery
- **Motifs:** Floral, bird and creeper motifs
- **Description**

The *kanchali* has unique combination of brocade and embroidery. The neckline of *kanchali* is V shaped and sleeves are straight with woven band of brocade at hem. The neckline is finished with the red piping and has tie cords attached at back for fastening. The ground of *kanchali* is golden yellow brocade with floral *buta* woven into it in pink, golden and green colours. The bust panel is embroidered with *chinai* embroidery majorly in pastel colours. Flora and fauna is depicted with *chinai* embroidery using *resham* threads. The *kanchali* represents the change of trend in traditional costume.



Source: Maharaj Kumari Shri Brijraj Kumari
Saheba, Private collection, Mumbai.

12.

- **Name of garment:** *Kanchali*
- **Type of garment:** Upper garment
- **Accession number:** NA
- **Century:** Early 20th century
- **Region:** Kachchh
- **Dimensions:**
 - Height: 27 cms
 - Sleeve to sleeve width: 42 cms
- **Material:** Brocade
- **Surface ornamentation:** Zari weaving
- **Motifs:** Geometric forms
- **Description:** This brocade *kanchali* has all over patterns woven with zari in a geometric manner. The construction of the backless *kanchali* remained same with the V shaped neckline in front and raglan sleeve. The backless *kanchali* was fastened at back with the help of tie cords. The all over zari woven geometric pattern has given the *kanchali* an elegant appearance for the festive purpose.



Source: Maharaj Kumari Shri Brijraj Kumari
Saheba, Private collection, Mumbai.

13.

- **Name of garment:** *Kanchali*
- **Type of garment:** Upper garment
- **Accession number:** NA
- **Century:** 19th century
- **Region:** Kachchh
- **Dimensions:**
Height: 27 cms
Sleeve to sleeve width: 42 cms
- **Material:** Silk
- **Surface ornamentation:** Aari embroidery
- **Motifs:** *Gota, kungri* and *bajubandh*
- **Description**

The *kanchali* has similar cut to the other cholis of this kind. This backless *kanchali* has a sharp V-neck at front and tie cords as a closure at back. and is upto two inches below the breast. The *gota* motif at breast panel and *bajubandjh* motif at upper arm level on sleeve has embroidered with aari embroidery. The neckline and hem of *kanchali* has *kungri* depicting floral motifs.



Source: Maharaj Kumari Shri Brijrajkumari Saheba, Private collection, Mumbai.

14.

- **Name of garment:** *Kanchali*
- **Type of garment:** Upper garment
- **Accession number:** NA
- **Century:** 19th century
- **Region:** Kachchh
- **Dimensions:**
Height: 27 cms
Sleeve to sleeve width: 42 cms
- **Material:** Silk
- **Surface ornamentation:** *Zari*
weaving and *zardozi* embroidery
- **Motifs:** *gota*, *bajubundh*, *kungri*
- **Description**

The backless *kanchali* has tie cords as closure at the back. The tie-cords attached to the neck and at the lower end of the back-piece. The neckline has contrast colour piping attached to it. The breast piece is in contrast colour to the purple ground of *kanchali*. The breast piece has gold *zari* checks woven with silk. The *kanchali* is embroidered with *zardozi* embroidery at sleeves, neckline and hem. The raglan sleeves have three quarter length. As seen in picture, the *gota* motif has embroidered at shoulder.



Source: Maharaj Kumari Shri Brijraj Kumari
Saheba, Private collection, Mumbai.

15.

- **Name of garment:** *Kanchali*
- **Type of garment:** Upper garment
- **Accession number:** 1980.383.2
- **Century:** Late 19th to early 20th century
- **Region:** Kachchh
- **Dimensions:** Length at CB: 29.2 cm
- **Material:** Silk
- **Surface ornamentation:** *Zardozi embroidery*
- **Motifs:** *Gota, bajubundh, kungri*
- **Description:**

The royal blue and maroon *kanchali* has motifs of *gota*, *kungri* and *bajubandh* embroidered on it. The *zardozi* embroidery with sequence work has used to embellish the *kanchali* and provide a festive look to it. The constructional details remained same to the previous ones. The *kanchali* has gathers at center front. The backless *kanchali* has three sets of tie cords of contrasting colour attached to the back as closure. The end of the tie cords has interesting finishing of fabric buttons.



Source: Online source, Metropolitan museum of Arts, New York.

<https://www.metmuseum.org/art/collection/search/86228>

- **Name of garment:** *Kanchali*
- **Type of garment:** Upper garment
- **Accession number:** T.02.14
- **Century:** Early 20th century
- **Region:** Kachchh
- **Dimensions:** NA
- **Material:** Silk
- **Surface ornamentation:** Applique and embroidery
- **Motifs:** Geometric
- **Description**

The purple backless *kanchali* has deep front neckline with pink and blue piping attached to it. Only the raglan sleeve's hem has decorated with applique *kungri* in pink colour. The geometric tie and dye all over pattern has given simple yet elegant look to *kanchali*. The bust panel has made in contrast to the ground of *kanchali* and it has gathers at center front. The *kanchali* was worn for the routine wear by the Maharani Saheba of Kachchh.



Source: Washington, Museum DC

(b) Section B: *Ghaghra*, a lower garment.



Ghaghra collection at Tapi Collection, Surat



Ghaghra, Private collection of Rajmata of Kachchh (Credit: Kumar R)



Ghaghra, Exhibition collection at Hokkaido Museum of Modern Art (1998)
Source: *The Costume of Royal India*, Hokkaido Museum of Modern Art, New Delhi.



Ghaghra, Museum collection at Aina Mahal, Bhuj, Kachchh

Section B: *Ghaghra*, a lower garment

1.

- **Name of garment:** *Ghaghra*
- **Type of garment:** Lower garment
- **Accession number :** T.03.109
- **Century:** Late 19th century
- **Region:** Kachchh
- **Dimensions:**
Waist: 81 cms
Height: 79 cms
Circumference: 327.5 cms
- **Material:** *Gajji* Satin Silk
- **Surface ornamentation:** *Aari* / *Mochi* embroidery
- **Motifs:** Floral motifs with creepers
- **Description:**

The *ghaghra* has a embroidered waistband of contrasting colour. The knife pleats at waist provided enough flare at hem. The field of *ghaghra* has left plain but broad border at hem is richly embroidered with *aari* embroidery. The embroidery is done with silk thread in combination of warm and cool colours. The embroidered natural form of flora with undulating creepers in tints and shades of red, yellow, orange, blue, green and white created the realistic appeal.



Source: Tapi collection, Garden Silk Mills, Surat

2.

- **Name of garment:** *Ghaghra*
- **Type of garment:** Lower garment
- **Accession number :** T.03.111
- **Century:** Late 19th century
- **Region:** Kachchh
- **Dimensions:**
Waist: 76 cms
Height: 86.5 cms
Circumference: 391 cms
- **Material:** *Gajji* Satin Silk
- **Surface ornamentation:** *Aari* / *Mochi* embroidery
- **Motifs:** *Keri buta*, *zad buta*, floral *buta* with creeper at hem.
- **Description:**

The construction of *ghaghra* remained same as the earlier one. The all over surface ornamentation of *aari* embroidery in silk thread has covered the field of *ghaghra*. The alternate rows of *zad buta* has embroidered with one colour combination whereas the variations in colours has seen in *keri buta*. A broad border of floral motifs at hem is embroidered with *aari* embroidery.



Source: Tapi collection, Garden Silk Mills, Surat

3.

- **Name of garment:** *Ghaghra*
- **Type of garment:** Lower garment
- **Accession number :** T.03.113
- **Century:** Late 19th century
- **Region:** Kachchh
- **Dimensions:**
Waist: 81 cms
Height: 81.5 cms
Circumference: 526 cms
- **Material:** Silk
- **Surface ornamentation:** Fabric resist- *Bandhej*
- **Motifs:** Geometrical motifs
- **Description:**

This tie-dyed *ghaghra* is pleated at red colour waist band. The indigo blue field of *ghaghra* has scattered patterns of squares tie dyed in combination of red, yellow and white. The border at hem is decorated with geometric forms of triangles, circles and leaves with undulating wave patterns and lines. The creeper and leaves are dyed with white where as lines and triangles above and below to it has dyed in yellow.



Source: Tapi collection, Garden Silk Mills, Surat

4.

- **Name of garment:** *Ghaghra*
- **Type of garment:** Lower garment
- **Accession number :** T.07.150
- **Century:** Late 19th century
- **Region:** Kachchh
- **Dimensions:**
Waist: 70 cms
Height: 95 cms
Circumference: 258 cms
- **Material:** *Gajji* Satin Silk
- **Surface ornamentation:** *Zari* thread *Aari / Mochi* embroidery
- **Motifs:**
- **Description:**

The *ghaghra* has *zari* embroidered. Ornate row in the whole field. The hem has two borders of narrow widths each of it has decorated with *kungri* and floral *buti*. The *putli*, peacock and floral *buta* has been depicted between the two embroidered border. This golden *zari* embroidered *ghaghra* has rich and festive look. The edging of striped *mashroo* fabric has attached at the bottom.



Source: Tapi collection, Garden Silk Mills, Surat

5.

- **Name of garment:** *Ghaghra*
- **Type of garment:** Lower garment
- **Accession number :** T.07.154
- **Century:** Late 19th century
- **Region:** Kachchh
- **Dimensions:** NA
- **Material:** *Gajji* Satin Silk
- **Surface ornamentation:** *Aari* / *Mochi* embroidery
- **Motifs:** Floral motifs with creepers
- **Description:**

The *ghaghra* has a embroidered waistband of contrasting colour. The knife pleats at waist provided enough flare at hem. The field of *ghaghra* has left plain but broad border at hem is richly embroidered with *aari* embroidery. The embroidery is done with silk thread in combination of warm and cool colours. The embroidered natural form of flora with undulating creepers in tints and shades of red, yellow, orange, blue, green and white created the realistic appeal

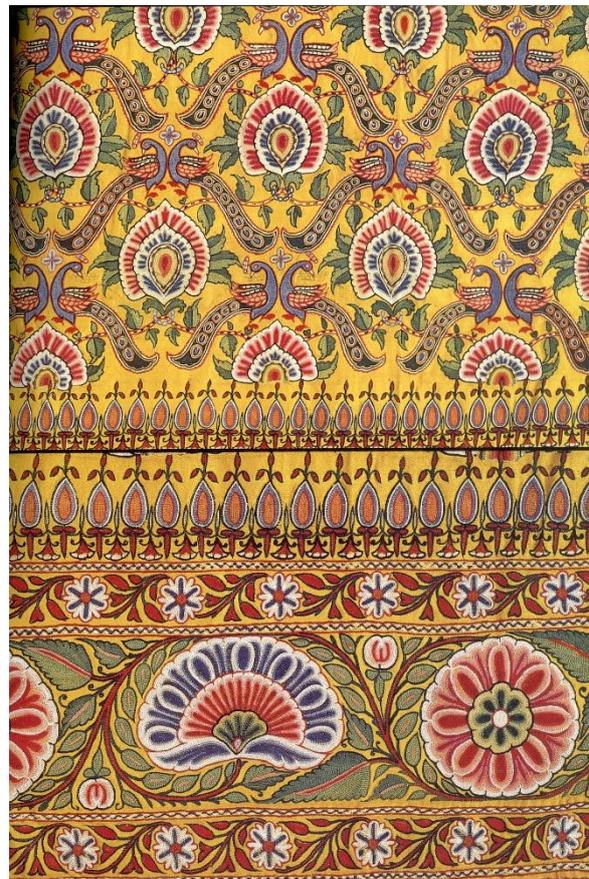


Source: Tapi collection, Garden Silk Mills, Surat

6.

- **Name of garment:** *Ghaghra*
- **Type of garment:** Lower garment
- **Accession number :**
- **Century:** Late 19th century
- **Region:** Kachchh
- **Dimensions:** NA
- **Material:** *Gajji* Satin Silk
- **Surface ornamentation:** *Aari* / *Mochi* embroidery
- **Motifs:** peacock, Floral buta with creepers
- **Description:**

The *ghaghra* has embroidered waistband of contrasting colour. The field of *ghaghra* has richly embroidered with *aari* embroidery in silk thread. The floral *buta* has enclosed by four peacocks sitting in opposite direction to each other. in combination of warm and cool colours. The floral *buta* with creepers has depicted at border. Different floral *butas* has used in different scale to create harmonious pattern. The *ghaghra* gives rich look and probably meant for occasional purpose.

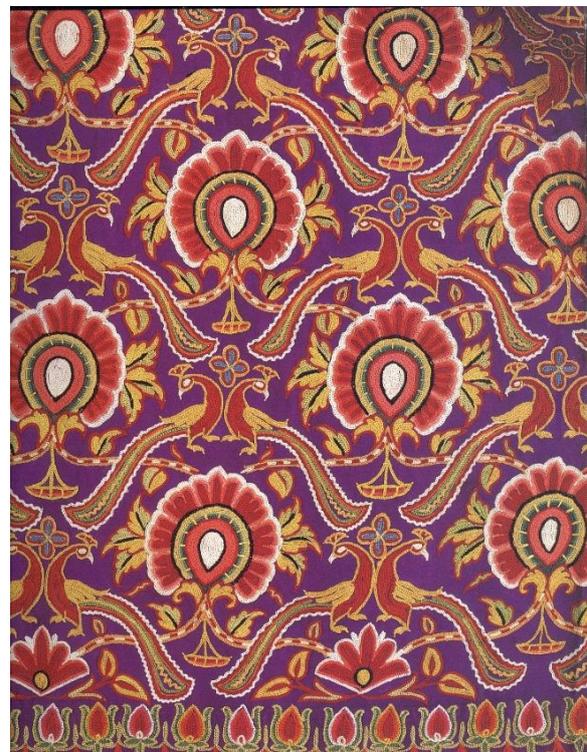


Source: The Costumes of Royal India, Japan exhibition, 1985

7.

- **Name of garment:** *Ghaghra*
- **Type of garment:** Lower garment
- **Accession number :**
- **Century:** Late 19th century
- **Region:** Kachchh
- **Dimensions:** NA
- **Material:** *Gajji* Satin Silk
- **Surface ornamentation:** *Aari / Mochi* embroidery
- **Motifs:** Floral motifs with creepers
- **Description:**

The *ghaghra* has embroidered waistband with red satin draw strings as closure. The *ghaghra* is embroidered in the similar manner to the previous one. The border at hem has different floral motifs in alternate colours of pink and yellow. In whole *ghraghra*, the use of yellow and orange colour embroidery has made it rich and occasional wear.



Source: The Costumes of Royal India, Japan exhibition, 1985

8.

- **Name of garment:** *Ghaghra*
- **Type of garment:** Lower garment
- **Accession number :** NA
- **Century:** Late 19th century
- **Region:** Kachchh
- **Dimensions:**

Waist: 50 cm

Length: 80 cm

Circumference: 254 cm

- **Material:** *Gajji* Satin Silk
- **Surface ornamentation:** *Aari / Mochi* embroidery
- **Motifs:** Floral motifs with creepers
- **Description:**

The field of the *ghaghra* is decorated with alternate rows of peacock and plant motifs. The embroidered border with peacock, parrot and floral motifs was decorated with *daant* and purple poppies. The contrast of the cobalt blue against the white, olive-green and gold makes it a very vibrant garment.



Source: Kumar R, *The Costumes and Textiles of Royal India*

9.

- **Name of garment:** *Ghaghra*
- **Type of garment:** Lower garment
- **Accession number :** NA
- **Century:**Mid 19th century
- **Region:** Kachchh

- **Dimensions:**

Waist: 41cm

Length: 78cm

Circumference: 670 cm

- **Material:** *Gajji* Satin Silk
- **Surface ornamentation:** *Aari / Mochi* embroidery
- **Motifs:** Floral motifs with creepers

- **Description:**

This *ghaghra* has constructed with *lakha shahi mashroo* fabric which has bold contrasting stripes in maroon and ivory. The waistband is finished in a saffron and ivory herringbone stitch. A fine border of alternating flower motifs in pink and blue outlined with white has embroidered with finest *mochi* embroidery. The *magaji* is maroon and purple and *sinjaf* is purple.



Source: Kumar R, The Costumes and Textiles of Royal India

10.

- **Name of garment:** *Ghaghra*
- **Type of garment:** Lower garment
- **Accession number :** NA
- **Century:** Mid 19th century
- **Region:** Kachchh

- **Dimensions:**

Waist: 41cm

Length: 78cm

Circumference: 670 cm

- **Material:** *Gajji* Satin Silk
- **Surface ornamentation:** *Aari / Mochi* embroidery
- **Motifs:** *Zad, floral buta, daant*

- **Description:**

This field of silk *ghaghra* is *saffron* in colour while it has bottle-green silk waistband embroidered with saffron herringbone stitch. The field is plain where as the border comprised of stylized *zad* motifs, floral *buta* and an elaborated *daant* has embroidered at the hem.



Source: Kumar R, The Costumes and Textiles of Royal India

11.

• **Name of garment:** *Ghaghra*

• **Type of garment:** Lower garment

• **Accession number :** NA

• **Century:** Late 19th century

• **Region:** Kachchh

• **Dimensions:**

Waist: 40 cm

Length: 81 cm

Circumference: 344 cm

• **Material:** *Gajji* Satin Silk

• **Surface ornamentation:** *Aari / Mochi* embroidery

• **Motifs:** *Zad, Mor*, Floral buta

• **Description:**

As mentioned by Kumar R, the purple satin *ghaghra* has a particularly festive look. The bottom is embroidered with a floral border and *daant* and has a red *sinjaf*. The ground is densely embroidered with *butis* and stylized peacocks in red, gold, olive and ochre thread. It is finely pleated and gathered, with a red satin waistband and finished with three rows of thread embroidery.



Source: Kumar R, The Costumes and Textiles of Royal India

12.

- **Name of garment:** *Ghaghra*
- **Type of garment:** Lower garment
- **Accession number :** NA
- **Century:** Mid 19th century
- **Region:** Kachchh
- **Dimensions:** NA
- **Material:** *Gajji* Satin Silk
- **Surface ornamentation:** *Aari / Mochi* embroidery
- **Motifs:** Floral motifs with creepers
- **Description:**

The deep brown silk *ghaghra* has small floral *buti* embroidered in eight rows in tints and shades of pink, red and green. The border at hem has two different floral motifs with undulating creeper. The *ghaghra* has pleated on the dark red waistband. The waistband is embroidered with hand embroidery using contrast colour thread. No evidence of lining has observed.



Source: Aina Mahal, Bhuj, Kachchh

13.

- **Name of garment:** *Ghaghra*
- **Type of garment:** Lower garment
- **Accession number :**NA
- **Century:** Mid 19th century
- **Region:** Kachchh
- **Dimensions:** NA
- **Material:** *Gajji* Satin Silk
- **Surface ornamentation:** *Aari / Mochi* embroidery with gold thread
- **Motifs:** *Mor, zad buta*
- **Description:**

The indigo blue *ghaghra* has exquisite *mor* and *zad buta* embroidered in alternate rows with golden *zari* thread using *mochi* embroidery. This *zari* embroidered *ghaghra* was probably for festive or occasional purpose. The intricate border at the hem has floral motifs enclosed with creepers. It has deep red waistband with silk tie-cords. The tie-cords have silk tassels of white, yellow and red colour at the end.



Source: Aina Mahal Museum, Bhuj, Kachchh

14.

- **Name of garment:** *Ghaghra*
- **Type of garment:** Lower garment
- **Accession number :** NA
- **Century:** Mid 19th century
- **Region:** Kachchh
- **Dimensions:** NA
- **Material:** *Gajji* Satin Silk
- **Surface ornamentation:** *Aari / Mochi* embroidery
- **Motifs:** Floral motifs with creepers
- **Description:**

The deep brown silk *ghaghra* has small floral *buti* embroidered in eight rows in tints and shades of pink, red and green. The border at hem has two different floral motifs with undulating creeper. The *ghaghra* has pleated on the dark red waistband. The waistband is embroidered with hand embroidery using contrast colour thread. No evidence of lining has observed.



Source: Aina Mahal, Bhuj, Kachchh

15.

- **Name of garment:** *Ghaghra*
- **Type of garment:** Lower garment
- **Accession number :** NA
- **Century:** Mid 19th century
- **Region:** Kachchh
- **Dimensions:** NA
- **Material:** *Gajji* Satin Silk
- **Surface ornamentation:** *Aari* / *Mochi* embroidery
- **Motifs:** Floral motifs with creepers
- **Description:**

This pale yellow *ghaghra* has made voluminous at waist through knife pleats. The silk *ghaghra* has no lining attached to it. The waistband has embroidered with rows of various hand embroidery stitches in contrasting colour. The *ghaghra* has solid colour background with embroidery only at the hem. The floral motifs with creepers and *kungri* has embroidered at hem of *ghaghra*.



Source: Aina Mahal, Bhuj, Kachchh

16.

- **Name of garment:** *Ghaghra*
- **Type of garment:** Lower garment
- **Accession number :** NA
- **Century:** Mid 19th century
- **Region:** Kachchh
- **Dimensions:** NA
- **Material:** *Gajji* Satin Silk
- **Surface ornamentation:** *Aari / Mochi* embroidery
- **Motifs:** Floral motifs with creepers
- **Description:**

The yellow satin silk *ghaghra* has embroidered with three rows of *nadirshah buta* in the field and a broad border at hem. The border has *kungri* and motifs of *karamful* and floral *buti*. The numerous tints and shades of blue, green and red has enhanced the field of *ghaghra* with great sense of contrast.



Source: Aina Mahal, Bhuj, Kachchh