

*Chapter 5*  
*Summary and Conclusions*

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The present study, ‘**Mughal Costumes (16<sup>th</sup>- 18<sup>th</sup> Century) and Royal Costumes of Jodhpur – A Comparative Study**’ was undertaken to study the costumes of the Mughals and the Costumes of the Rulers of erstwhile princely state of Jodhpur and to trace an influence of the Mughals on the Costumes of the Rulers of Jodhpur and vice-versa, if any. The study included a detailed analysis of the costume of the Mughal Emperors and Rulers of Jodhpur with a brief reference to the costume of the people associated with the court. The study also included developing a catalogue of a representative sample of the historic costumes of men and women at the Mehrangarh Fort Museum, Jodhpur.

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The data was collected using the purposive sampling technique. The interview schedule supplemented with observation technique was used for data collection. The interview schedule was administered on a representative sample of 32 people. These included Directors and Curators of Museums, Historians, Renowned Authors and Scholars related to the subject, a member related to the Royal Family of Jodhpur, Folk Singers in Jodhpur; and a Tailor whose family is associated for several generations with the royal family of Jodhpur. The costumes of the Mughal Emperors and the Rulers of Jodhpur were studied through Miniature Paintings of the Mughals and Miniatures Paintings of Marwar i.e., Jodhpur, respectively. The observation technique was used to study the historic costumes of the Mehrangarh Fort Museum, Jodhpur.

The data collected was subjected to a detailed content analysis. It was further substantiated with information collected from various published and unpublished works from libraries, museums, educational and other research based institutions and through discussions with directors and curators of libraries, museums and connoisseurs of art.

The results of the study are summarized as follows -

- The Mughals were inhabitants of Central Asia and the costumes of Babur were characteristic of this region. The costume of Babur essentially consisted of knee or ankle length tunics and overcoats (known as *jama* or *peshwaz*), girded at the waist with a waistband and an overcoat (known as *qaba* or *farji*) worn with a *kulahdar* turban.
- The costumes of Humayun also reflected a Persian influence on costumes. They were similar to that of Babur with the difference being in the length of the upper garments and the type of headgear. The upper and over garments of *Humayun* were ankle length and the headgear consisted of a hat known as *Taj-i-izzat*.

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- The costumes of Emperor Akbar were distinctly different from that of Babur and Humayun. It was due to Akbar's conscious intent and ingenuity to integrate the two races of the Mughals and the Rajputs due to which he adopted policies that led to a unification of the two cultures.
- The costumes of Akbar consisted of a single knee length *jama* that was made of a light weight translucent fabric such as fine cottons. During his reign the *chakdar jama* was seen for the first time.
- A *churidar pajama* was worn underneath. The *pajama* as a lower garment was seen clearly for the first time during the period of Akbar.
- Akbar adopted a small and short turban known as *atpati* (with eight loops) turban from that of Rajputs, also seen during the Pre-Mughal period in India. The significant changes in costumes during Akbar's reign are as follows:
  - The ties to fasten the *jama* can be observed from the reign of Akbar. They were visible in a few instances in the costume of the Akbar and in the costume of his courtiers. The ties to fasten the *jamias* at the sides were not seen in the miniatures of Babur and Humayun. However, ties were seen very clearly in the Pre-Mughal miniatures of Western India such as the Chaurapanchasika and Gita Govinda etc, and also by the Rajput rulers contemporary to the Mughals. This indicates that ties were used to fasten the tunic in India prior to the Mughals and may have been adopted as a means of fastening the tunic during Akbar's reign, indicating the influence of Hindu costumes on that of Mughals.
  - A garment similar to an *angrakha*, which was a garment of Indian origin, was also worn by Emperor Akbar. Another notable garment worn by the Emperor consisted of a *dhoti*, as was apparent from its appearance. This clearly indicates the influence of the Hindus on the costumes of Emperor Akbar.
  - Although Akbar is credited to have introduced the *doshala*, i.e., a double sided woollen shawl with two right sides stitched back to back, this draped garment was not observed in the costumes of Akbar.
  - Further, as compared to his successors, Emperor Akbar seems to be attired in comparatively simple clothing and jewellery. A detailed list of fabrics made of gold brocades, silks, velvets, fine cotton muslins and woollen fabrics is provided by the Ain-i-Akbari. But, the use of such fabrics is difficult to corroborate on observing the miniatures.

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- The costumes of Jahangir became more glamorous, sumptuous and decorative. The ties of the *jama* became longer and of a defined shape. The use of transparent and translucent fabrics was in vogue with a greater emphasis on ornamentation with jewels. The use of a double *patka* became a norm at the court. Similarly during the reign of Shahjahan there was a greater emphasis on ostentation with regard to the dress and jewellery. The ties of the *jama* were of a defined shape and the turban was of the shape of a conch shell.
- The fashion and ornamentation of the dress and turban in Aurangzeb's reign became simple and austere. The length of the *jama* of Aurangzeb increased upto the lower calf length. The turban of Aurangzeb is more compact, with a broader transverse band in the centre and a lobe high at the back giving the turban an angular shape.
- The association of the Rulers of Jodhpur began with the reign of Raja Udai Singh. The costume of Raja Udai Singh as illustrated in the miniatures consisted of a knee length tunic, probably a *bago* with slits at the side or a round hem, visible as uneven projections from the hem of the skirt. The *bago* was girded at the waist with a double *patka*. It was worn with a *paijama* and a short turban.

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The costumes of the subsequent rulers of Jodhpur consisted of the same garments with slight changes in the style of certain features of the costume. The *bago* of Raja Sur Singh consisted of three slits at the sides of the hem of the skirt visible as triangular projections from the hem of the skirt. It seems to be a continuation of the fashion of wearing a tunic with slits from the reign of Akbar and Udai Singh and an innovation probably attributed to the Rajputs.

- The shape and style of turban of Raja Gaj Singh is distinctively different. The turban is larger, longer. The fabric of the turban is typically Rajasthani i.e. tie – dyed *lehariya*, indicating a Jodhpuri influence.
- The turban of Maharaja Ajit Singh can be said to be a Marwari turban as it differs from that of the Mughals. It is distinctly different from the turbans of the earlier rulers of Jodhpur. The turban is, larger and complex in structure. Further as mentioned in the review of literature, the turban may be the *khirkiya pag* which was worn during the reign of Ajit Singh. The *pag* used to be higher at the front and lower at the back which gave the *pag* a peculiar shape.

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- With the decline of the Mughal Empire and the absence of a central authority, regional or indigenous characteristics of costumes of Marwar gradually started becoming more apparent and dominant. This can be further corroborated from the observation of the costumes including the exaggerated turbans of the later Rulers of Jodhpur.

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Thus, it may be concluded that the *costumes* of the Mughals and the Rulers of Jodhpur were a result of the amalgamation of the costume styles of the two races with features of each of the costume integrating into the dress of the Mughals and the Rulers of Jodhpur. However, the dress of the Mughals underwent significant changes commencing from the reign of Emperor Akbar. The changes were induced, due to both the ingenuity and philosophy of the Emperor Akbar to integrate the two races into a composite whole. The costume of the Mughals got significantly modified in the process. Subsequently, many new observations which were different from the existing information were brought forth as a result of the study. Simultaneously, changes were observed in the clothing of the rulers of Jodhpur. Their clothing which traditionally consisted of unstitched garments developed into one consisting of stitched garments, a change attributed to the Mughals. Therefore, the styles of clothing that integrated the features of both the races evolved as a result of the association and it constituted a set of formal, traditional Indian attire for men.

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### Costumes of Women of the Royalty

The costumes of the women of the Mughals were of Turkish–Mongolian origin. The clothing of the women was similar to that of men. The costumes of women during the reign of the Emperors Babur and Humayun consisted of ankle length tunics and overcoats worn with a shawl draped across the shoulders and a conical headdress. The other type of costume consisted of a *peshwaz*, *phenta*, *paijama* or *shalwar* and an *odhani* or a *shawl* draped over the upper part of the body. The headgear consists of a conical headdress with a veil attached to it. This costume, i.e., the *peshwaz*, *phenta*, *paijama* and an *odhani* was initially worn by attendants and musicians upto the reign of Akbar. However, it was observed to be worn by the women of the royalty of Jahangir.

The changes in women costumes took place gradually as compared to that of men. This was because of their secluded lifestyle which revolved around the imperial harem. Significant changes in the costumes of the women were observed from the reign of the Emperor Jahangir, wherein the style of costumes starting integrating and evolving. Again, as in the case of men, the costume of the women of the Mughals underwent greater changes in terms of structure and style.

During Shahjahan's and Aurangzeb's period, towards the end of the Mughal Empire, the *peshwaz* comprised of a frock like garment with a distinct, high waisted, short sleeved *choli*, a frock like skirt gathered and stitched to the hem of the *choli*, the skirt having a large flare at the hem. The length of the skirt had increased to the ankles, the length of the *phenta* also reached the ground and the material was very fine, transparent and flimsy. The *churidar pajamas* were made of either striped material or patterned with floral motifs. The *odhani* was made of a soft diaphanous material, one end of which is taken from the right side of the shoulder across the front, draped over the head and allowed to fall at the back.

The changes in the costume of the women of the royalty of Jodhpur were limited to changes in terms of style. The essential character of the garments, i.e. *lehanga*, *choli* and *odhani* remained the same. However, the costumes of the women other than the royalty, i.e., the attendants and musicians underwent significant changes. In addition to their traditional dress they started wearing the Mughal dress consisting of a *peshwaz*, *pajama*, *phenta* and *odhani*.

Thus, two basic styles of dresses were evolved. One was the traditional Hindu attire of the *lehanga*, *choli* and *odhani* which continued to be worn and stood its ground due to the Rajput women being deeply rooted towards their culture. The other new style that developed was that of the *peshwaz*, *phenta*, *pajama* and *odhani*. This style of the *peshwaz* underwent further changes and metamorphoses in the times to come. Thus it can be seen that an amalgamation of women's costumes took place between the Rajputs and the Mughals, towards the end of the 18<sup>th</sup> century and what evolved out of this synthesis became relegated to being part of the formal Indian attire for the women of India for centuries to come.