



# Fashion Designing History of Fashion

## Block

### 1

#### ANCIENT INDIAN PERIOD

##### UNIT 1

Indus Valley Civilisation, Vedic Age  
and the Mauryan & Shunga Period

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##### UNIT 2

Kushan Period and Gandhara Period

--

##### UNIT 3

Gupta Period

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##### UNIT 4

Costumes during the Post Gupta period

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# **BLOCK 1**

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## Course Introduction

This block comprises of four units and aims to provide basic knowhow of costumes worn during the ancient Indian Period.

### **Unit 1**

#### **Indus Valley Civilisation, Vedic Age and the Mauryan and Shunga Period**

This unit covers up the period from ancient times till about the 2nd century B.C. and aims to describe along with sketches the various types of costumes worn then.

### **Unit 2**

#### **Kushan and Gandhara Period**

This unit highlights the effect of Buddhism had on the attire of the people of the Kushan period. It also describes the change in attire during the Gandhara period.

### **Unit 3**

#### **Gupta Period**

This unit covers the golden period of Indian history ie. the Gupta Period and describes the rich costumes worn then.

### **Unit 4**

#### **Costumes during the Post Gupta period**

This period of Indian history was a period of political turmoil as it faced a whole lot of invasions from the north west frontier region. To study the effect of the invaders on the costumes of the natives is the aim of this unit.



**STRUCTURE**

- 1.1 Unit Introduction
- 1.2 Objectives
- 1.3 Indus Valley Civilisation
- 1.4 Sketches
- 1.5 Vedic Age
- 1.6 Mauryan & Shunga Period
- 1.7 Sketches
- 1.8 Summary
- 1.9 Key words
- 1.10 Self-assessment Questions/Exercises
- 1.11 Further Readings

**1.1 UNIT INTRODUCTION**

The period of study in this Unit includes the history of the ancient Indian period till the Mauryan and Shunga period. Very little is known about the garments of this period as no fabrics have survived. The inferences made by historians are based on the sculptures, literary texts, excavations etc. To understand the periods under study a brief political history must be read.

The earliest known civilisation dates back to about 3000 BC and was discovered in the 1920s. It was believed to have flourished in the

valley of the river Indus, hence the name Indus Valley civilisation. It had highly developed urban towns like Mohenjodaro and Harappa.

The people domesticated animals, including camels, goats, water buffaloes and fowls. They cultivated wheat, barley, peas and sesamum and knew the art of growing cotton and making fabric. Trade seemed to be its major activity. The large quantity of seals discovered suggests that each merchant owned its own seal. These seals are in various quadrangular shapes and sizes, each with a human or an animal figure carved on it. Discoveries suggest that the civilisation had extensive trade relations in India and with distant lands in the Persian Gulf.

The figures of deities on seals indicate that they worshipped gods and goddesses in male and female forms and has also evolved some rituals and ceremonies. Large number of human figurines have been discovered, including a steatite, bust of a man who probably was a priest, and a striking bronze dancing girl. Countless terra-cotta statues of Mother Goddess have been discovered suggesting that she was worshipped in nearly every home..

The second part of this unit briefly deals with the vedic period when the Aryans are said to have entered India through the Khyber pass, around 1500 BC. They intermingled with the local populace, and assimilated themselves into the social framework. They adopted the settled agricultural lifestyle of their predecessors, and established small agrarian communities across the state of Punjab.

The Aryans did not have a script, but they developed a rich tradition by composing the hymns of the four *vedas*. By the end of the third century BC, most of North India was knit together in the first great Indian empire by Chandragupta Maurya. His son Bindusara extended the Mauryan empire over the entire subcontinent. The greatest Mauryan emperor was Ashoka the Great (286-231 BC) whose successful campaigns culminated in the annexation of Kalinga (modern Orissa). Overcome by the horrors of war, he renounced war. He converted to Buddhism and popularised the faith through edicts inscribed on rock in the local dialects.

The Mauryan economy was essentially agrarian. In 327 BC,

Alexander of Macedonia crossed into northwest India. He conquered a large part of the Indian territory before his generals, tired of war, forced him to return home. Alexander left behind Greek governors to rule over Indian territories won by him. But with time, these regions were lost out to Indian states through conflict and slow absorption. However, the contact between the two cultures left a more lasting impact on Indian art. Sculptures of the region bear a marked Greek influence.

Following Ashoka's death in 232 BC, the Mauryan empire started disintegrating. This was an open invitation to invaders from Central Asia to seek their fortunes in India. This period saw the rise of several smaller kingdoms which did not last very long.

## **1.2 OBJECTIVES**

The objective of this unit is to familiarise students with garments worn during the ancient period of Indian History so that they understand garments better and can draw inspiration for their own designs.

## **1.3 INDUS VALLEY CIVILIZATION 2500 B.C-1500 B.C**

### **Sites**

The city was buried in the ground due to some natural phenomenon. An English archeologist excavated the civilization, had it dug and found that it had highly well planned cities with good growth and sanitary system. The main sites of this earliest known civilization were Mohenjodaro and Harrappa.

### **Sources of Reference**

Bricks which were used to make the houses, seals, picture writings, beads of bronze, silver, copper, clay etc. are the sources of references. From the discovery of many spindles in the houses it may safely be inferred that spinning of cotton and wool was common. It was probably a household art practised by both the rich and the poor.

This is known from the fact that spindles made were of both expensive and cheap material. Unfortunately no textiles of any description have been preserved owing to the nature of the soil. Researches have

been limited to small pieces of cotton which were found attached to the base of a silver vase.

As no actual specimens of garments have been discovered, the indication supplied by figurines and statues have to be relied on. If the mother goddess figures have to be relied on as the normal attire of the women there is little to describe since with the exception of jewellery these figures are bare to the waist and shown wearing a very scanty garment till the knee. A similar skirt is also worn by a female deity figure, though it appears to be shorter in the front than at the back.

The skirt is represented as held by a girdle. The girdle was sometimes made of beads and sometimes it appears to be bands of woven material fastened in the front by some kind of a broach.

One figure wears a cloak which conceals the arms but reveals the breast. The cloak does not extend below the lower hem of the skirt. Tight collars give an appearance of extra length to the neck. In one figure, the collar seems to be made of a number of metal rings fastened together by vertical supports.

### **Female Attire (Lungi)**

The bare body was covered with a small lungi tied around the waist and held by a Mekla ( a girdle or hip belt). A chaddar was sometimes draped around the upper half of the body as protection from cold. The jewellery worn by females was extensive and included three to four necklines made of beads and ivory which hung just like a pendant does. The arms were covered with a large number of glass or silver kadas. These extended from above the elbow to the wrist. Looped ear-rings were worn. Anklet similar to kadas were worn on the feet. A Mekhla of beads was worn. Their hair styles included the use of jewellery and decorative clips to hold their hair back. The hair was usually done in a low bun at the nape of the neck as in a single plait. Feet were usually bare.

### **Male Attire**

A terracotta figure excavated in Mohenjodaro reveals the figure of a priest. Chaddar was the main garment. The priest is shown wear-

ing a chaddar which is draped over the torso and is taken under the right arm and thrown over the left shoulder. This chaddar reveals a design of three leaved clove under the chaddar. He is also shown wearing a knee length lungi.

It is difficult to deduce anything of the men's wear but some figures appear nude whereas some wear a loin cloth. From the statues it appears that a robe was worn over the left shoulder and under the right arm. One statue wears a garment similar to a round skirt secured at the waist by a running stitch. Another figure appears to be wearing breaches or a close clinging dhot. The number of needles found at the site indicate that the art of sewing was practised. No foot wear of any kind has been found. Round buttons were found but it is not certain whether they were mainly used for decoration or served some practical purpose also.

The head dress was complicated and very elaborate. A fan shaped head-dress has often been found worn by both males and females. The exact material of the head dress cannot be ascertained.

The statue of a male diety, wears his hair parted in the centre and the locks at the back are kept tidy by woven fillets. A Fillet was a square shaped ornament with a long piece of cloth attached to it. Other statues show a bun, pleated hair and a coded ring on the top of the head. Combs were sometimes worn in the hair. The men were bald with long beards and bit moustaches.

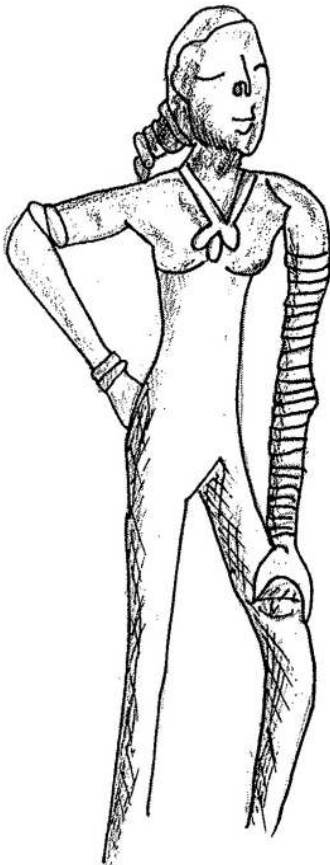
Somekind of black substance was used to highlight the eyes. Some sort of substance was used for whitening the face. They made tiny animals of terracotta to be used as pinheads and beads.

## **Jewellery**

Necklaces made of beads of ivory were worn with pendants. The arms were covered with glass or silver kadas, which extended from above the elbow to the wrist. Looped ear-rings were worn. Anklets similar to kadas were worn on the feet. Mekhla of beads was tied around the waist to keep the skirt or lungi in place. Elaborate jewellery and decorative clips called fillet were used to hold the hair in place.

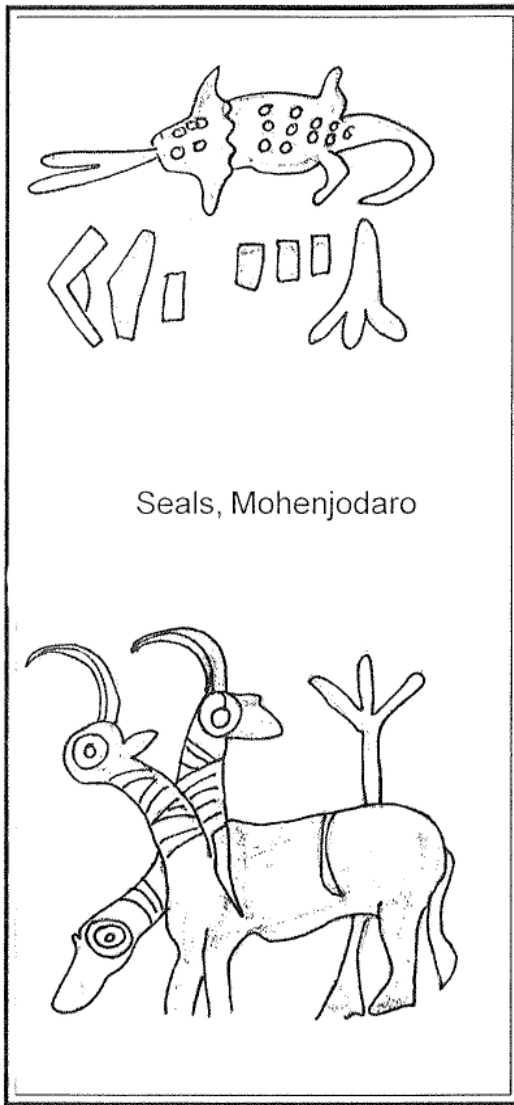
## 1.4 Sketches of Indus Valley Civilisation

Bearded Man, Mohenjodaro



Dancing Girl, Mohenjodaro





Seals, Mohenjodaro

## Activity 1

1. Sketch a female deity of the Indus Valley Civilization and label its dress and jewellery
2. Sketch the preist statue of the Indus Valley Civilization and depict the manner in which the chaddar was worn. (depict both front and back)

## 1.5 Vedic Age

### An overview

As Indian civilizations advanced dress became complicated and ornamental. Rigveda contains many references to dresses. It consisted of two garments- Vastra (lower garment) and the Adhivastra (upper garment). Later the use of Nivi (undergarment) also

came to be used. Yogis wore leather garments. The adhkal (a garment) appears to be woven and was fitting. A sort of mantle or cloak is often mentioned with reference to textiles. Female dancers used an embroidered garment called pesas. There seems to be a general flare for dressing as is inferred by the use of words like suvastra and Suvastanas (well clad).

The hair was kept combed and tidy. A maiden had her hair plaited into four plaits. It appears that men also plaited their hair or coiled it on the right side. Beards and moustaches are also mentioned.

In the later vedic period woollen threads are also mentioned. Probably both sheep and goat's hair was used. The winter wear dress consisted of three garments, an undergarment (nivi), a proper garment

(vasa), and an upper garment (adhivasa)- like a mantle or cloak.

A sacrificial garment consisting of a silk undergarment, a garment of undyed wool and a turban (Ushnisha)- the latter being used both by men and women. A special turban was woven for the king. References prove that footwear was worn by both men and women. The sandals and shoes probably made of boar skin.

Weaving was a developed art during this age and probably silk, woollen and cotton yarn was used to weave cloth. A large number of wild animal skins were also used to make garments. The art of tanning hides was known even then.

## **Activity 2**

1. From the description given make a sketch of the female hairstyle of the vedic period.
2. Differentiate between the Nivi, Vastra and Adhivastra.
3. What sort of garments were worn during the winters by the people of the Vedic Age?

## **1.6 MAURYAN AND SHUNGA PERIOD**

Mauryan period started from 321-185 B.C. and is an important landmark in the history of India, for it gave the country political unity and unprecedented prosperity and prestige. The three great rulers of this dynasty were Chandragupta, Ashoka and Bindusara.

Very little is known about Chandragupta's parentage and early life. Some believe that he was a Kshatriya belonging to one of the prominent tribes attacked and conquered by the Nandas. It is also believed that he was expelled from Magadh city by the Nandas, along with Chanakya (or Kautilya as he was otherwise known) who had been insulted by the then ruling Nanda king. Chandragupta with the help of Chanakya defeated the Nandas and took over his kingdom, Magadh. He then established his empire and extended it to Northern and Central India. In the narratives of books like Indica by Megasthenes and

Arthshastra by Chanakya we get a good account of the life style, weather, art, administration, religion, etc. of this era.

## **Sites**

The capital of Chandragupta's empire was Paataliputra; during his reign he extended his empire all over northern and central India.

## **Sources of Reference**

The most important source of reference during this period are the books:- Indika and Arthashastra by Megasthenes (a Greek ambassador sent by Seleucus during Chandragupta's reign.) and Chanakya respectively. These books give a comprehensive account of the life styles, climate, art, government, religion etc. prevailing during this period. Other important sources of reference are Stupas at Sanchi and Bharut, and the sculptures at Besanagar and Didarnagar.

## **Dress**

The garments worn during this period were draped garments and not cut or sewn garments. Both men and women of the Mauryan period wore elaborate clothes and jewellery. No foot wear was worn.

## **Kamarbandh**

This held both the dhoti and patka in place. It was a long piece of cloth tied around the waist and elaborately knotted to form loops. Sometimes one end was looped and the other end was left loose and held in the hand.

## **Uttariya**

The upper part of the body was bare except for an Uttariya or chaddar. This was worn in various styles. The most popular being to take one end of it under the right arm and throw it over the left shoulder. The other end was draped over the left arm leaving the right arm free for movement.

## **Jewellery**

A great deal of jewellery was worn. It consisted of a lamban which was a many stringed- beaded- necklace reaching down till the stomach. The rows of beads were held together at intervals by flat metal blocks.

### **Kanthas**

This was a flat choker made up of jewelled bands and was worn close to the neck.

### **Ear-rings**

Large square metal ear-rings of the type shown in the diagram were worn thus enlarging the ear lobes.

### **Kadas**

Thick kadas of gold and silver were worn at the wrist and anklets.

### **Bajuband**

A bajuband or anklet made of gold and silver was worn on the upper arm.

### **Female Attire**

It was just the same as the male dress, the only difference was in style; in which uttariya was taken. It was taken from one side at the back of the head and drawn across the forehead and then taken around the chest.

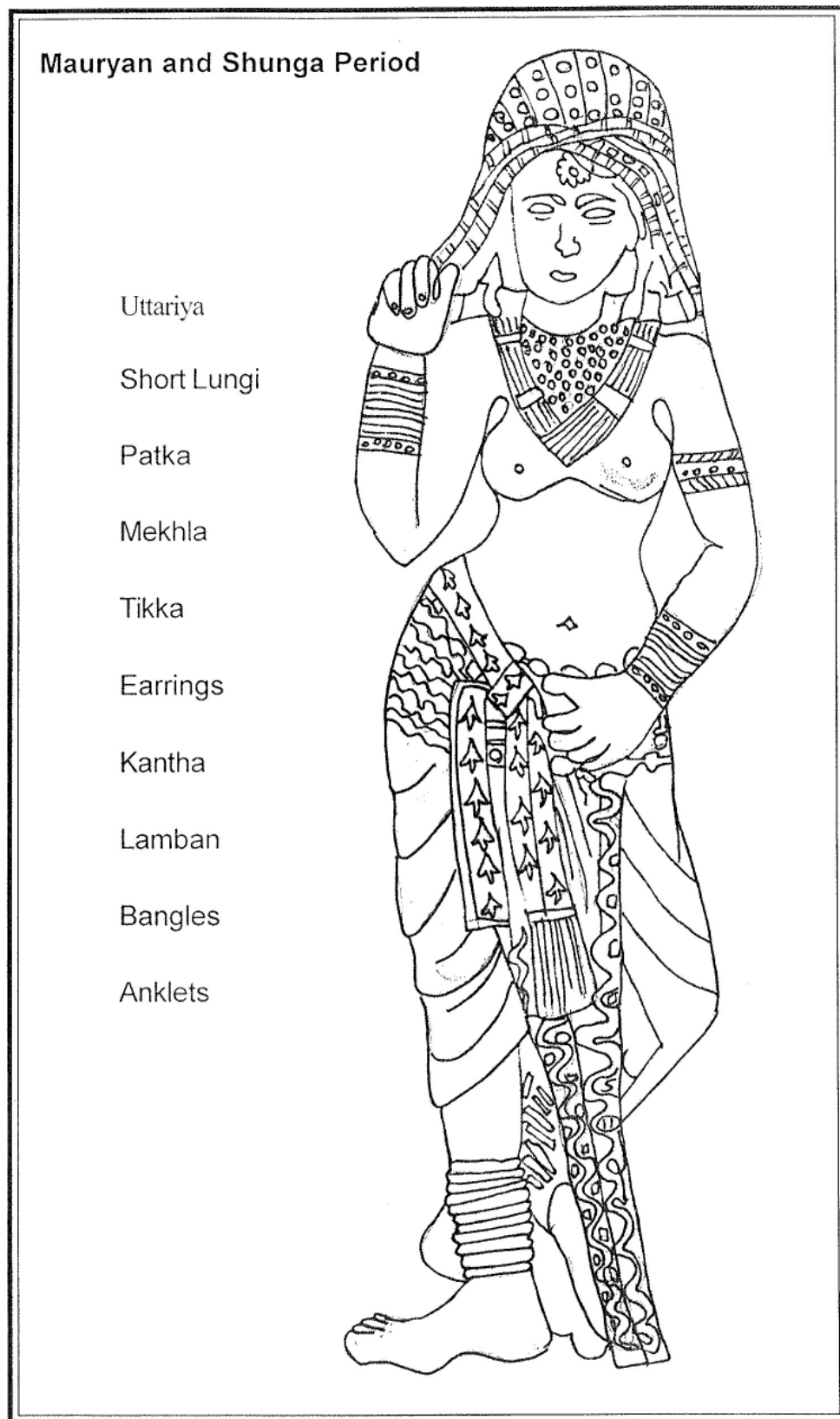
Jewellery was the same. Additional jewellery was a tikka. It was worn in the centre of the forehead. Mekhla was many stringed. The women wore the dhoties well below the waist with a kamarband which was made of gold and silver.

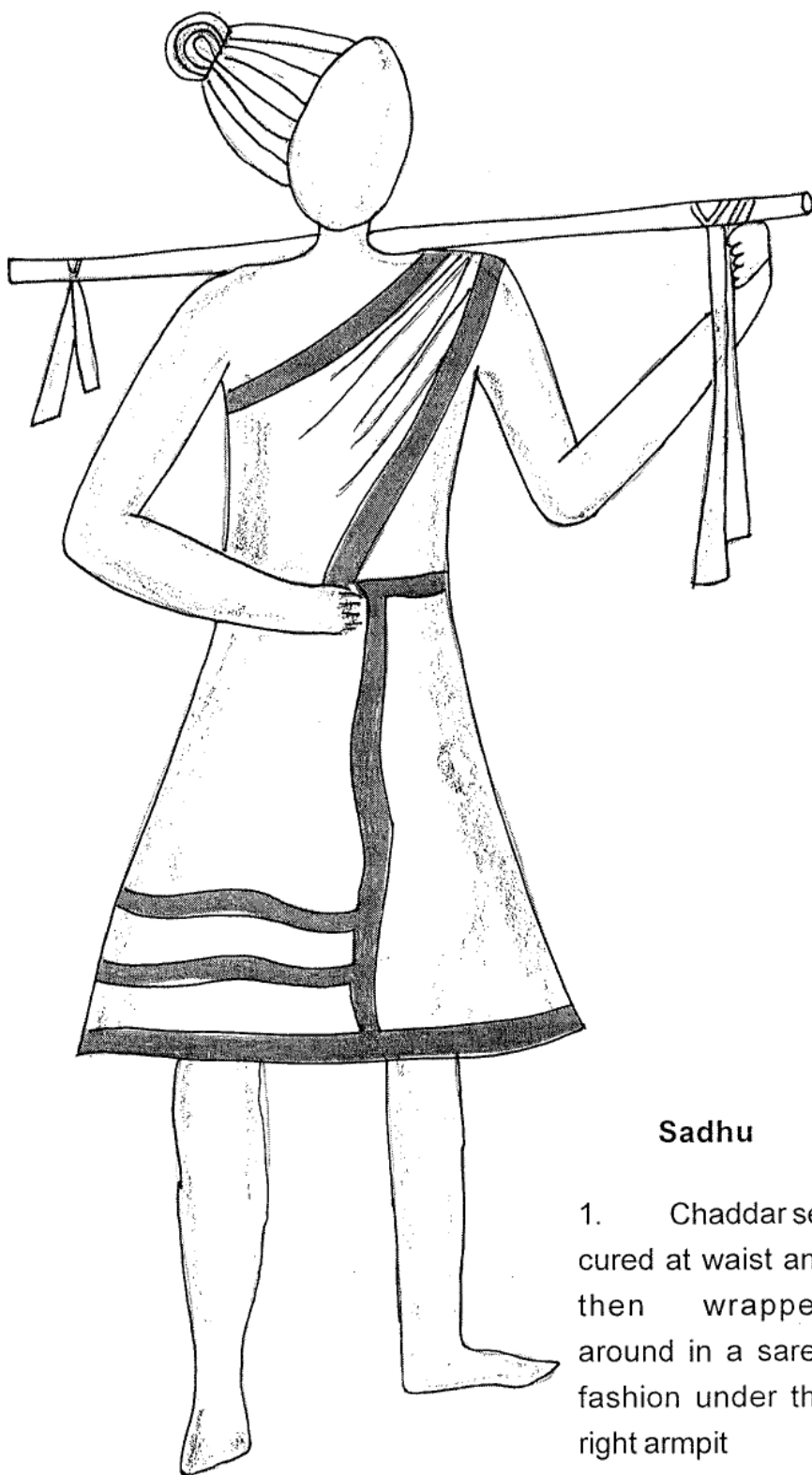
### **Hair Style**

Women had a centre parting with hair done in two or more plaits

at the nape or the neck. Sometimes a jewelled cap was worn fitting the head.

### 1.7 Sketches of the Mauryan and Shunga Period





### Sadhu

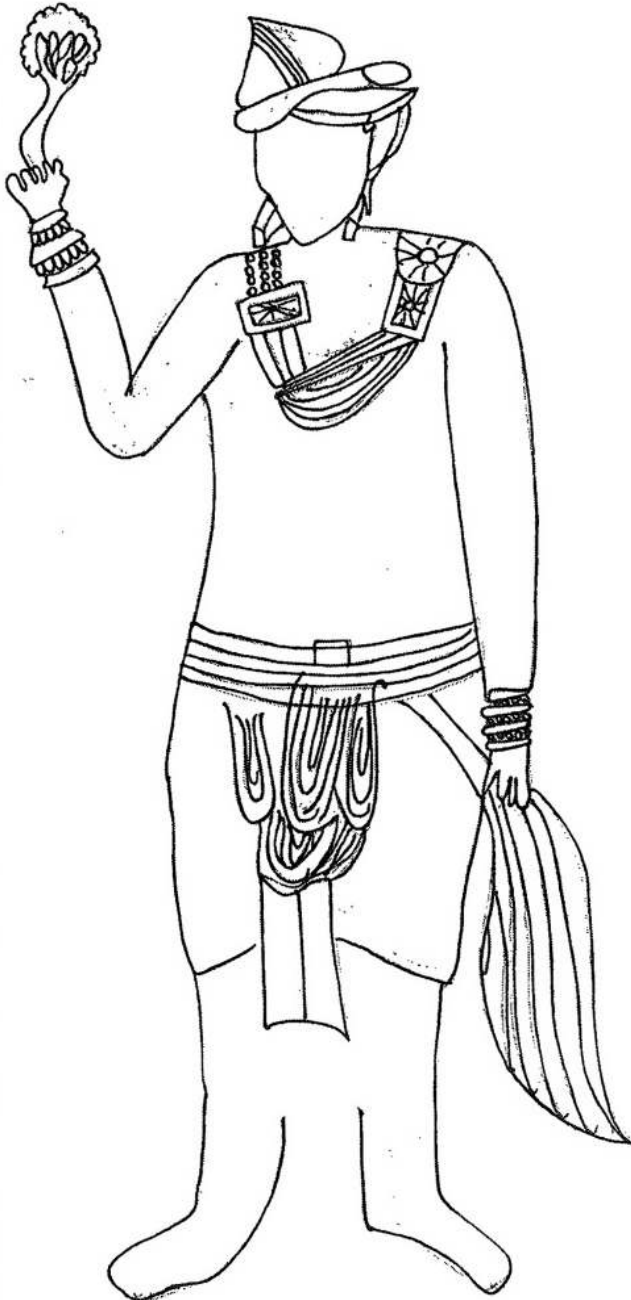
1. Chadda secured at waist and then wrapped around in a saree fashion under the right armpit
2. Long hair secured in a top knot

## Sanchi 2nd century B.C. Yaksha

1. Ushnisha with fan like central protuberance, cords cross in the centre holding the cloth in place.

2. Large earrings

3. Many stringed beaded Lamban held together by rectangular plate, A rosette type broach is attached to the Lamban on the left shoulder.



4. Kangan- heavy and beaded worn on both wrists

5. Knee length Dhoti - The central piece is long between the legs and is tucked into the waist at the back.

6. Kamarband, tied around the waist. One end is looped the other is left loose hanging or held in one hand

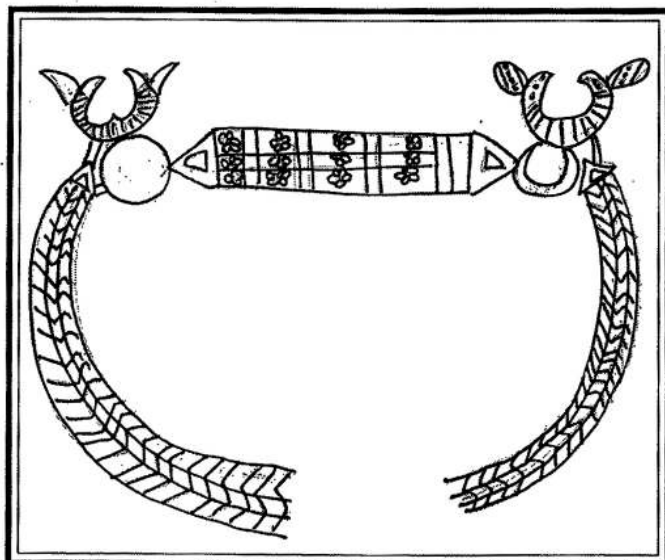
7. Patka, pleated and hangs a little below the knee.



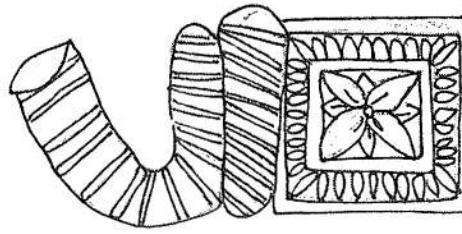
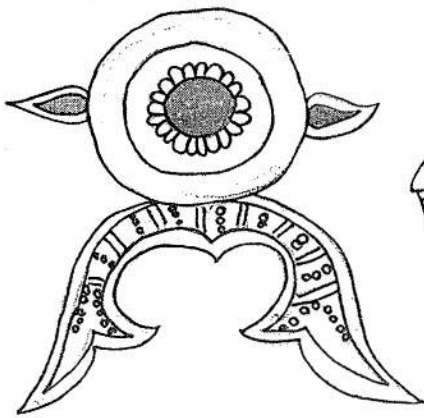
### Sunga Period Soldier

1. Full sleeved tunic secured at the neck and waist with tasselled ribbons. This is a cut and sewn garment with a front opening.
2. Knee length Dhoti
3. Patka Full Length
4. Knee Length boots.

A large square disc made of silver and embossed with a four leaf flower design was commonly used. It is interesting to note how it was worn. A coil of a metal pierced the lobes so that the holes became at least 2" long.



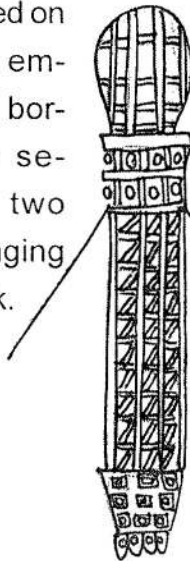




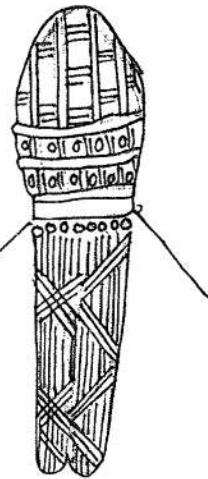
Ear-ring:- A pair of large fish tailed design earring. A central Buti of flower design with two leaves.

A choker necklace- Kantha matching the above earrings a typical Mauryan design it consists of two fish tailed pendants on either side of a cylindrical bead which is embossed. Plaited silver cord forms part of the design.

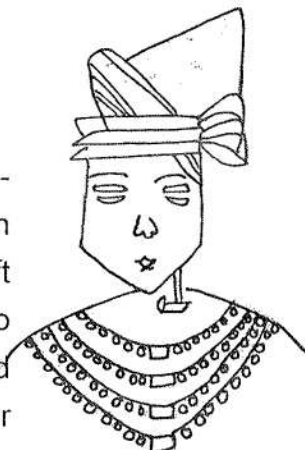
Kerchief tied on head with embroidered border. Hair secured in two plaits hanging down back.



Kerchief tied on head and also wrapped around hair hanging down back. It seems studded with round and rectangular medallions.



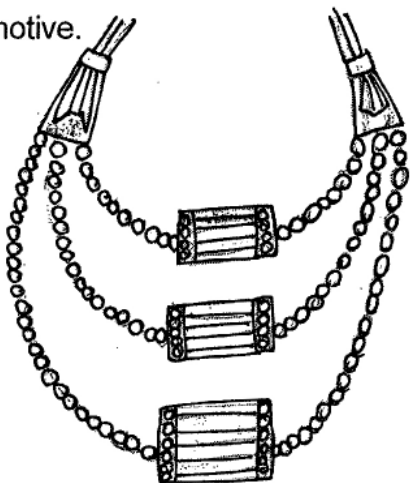
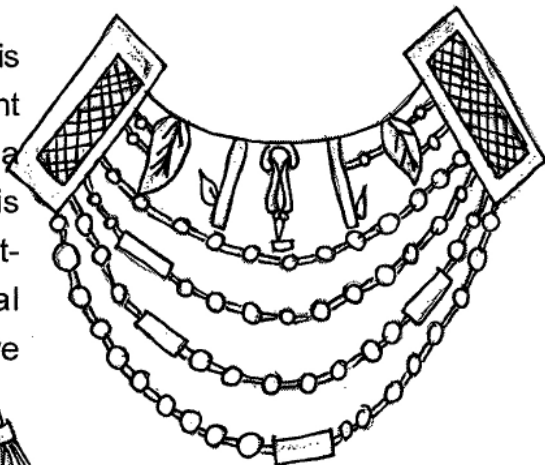
Man wearing turban embossed with beads. Turban secured with a knot on left side of head. He is also wearing heavy barred shaped earrings and a four stringed Kantha.





This is a silver necklace made out of pieces of metal which overlap each other. Two triangular clasps hold the necklace together at the back. The front centre of the necklace has an embossed floral design. Similar petal designs decorate it.

**Three stringed Lamban:-** This necklace is made by different sized pearls. In the centre a cylindrical bead gives this necklace a geometrical pattern. It's triangular metal clasps serve as a decorative motive.



A Choker necklace (Kantha) unlike the previous necklace this is made of gold and silver beads. The two sides are decorated with a leaf design the string of beads meet at the back and are attached to two rectangular clasps. Round and square beads are interspersed with each other to give this necklace an interesting design.

### Activity

1. Make a figure and depict all the jewellery worn during the Mauryan and Shunga Period
2. Differentiate the style in which the uttariya was worn by the men and women of the Mauryan and Shunga Period.

## 1.8 Summary

Indus Valley Civilization ranges from 2500 B.C-1500 B.C and is the earliest known civilizations. The main sites of civilization were Mohan Jodaro and Harrappa, the earliest known civilizations.

Our information is based on the archaeological discoveries made on the sites. The female figures are bare to the waist and shown wearing a very scanty garment till the knee. The skirt is represented as held by a girdle made of beads or woven material and fastened with a broach. One figure wears a cloak over the shirt. Tight collars give an extra length to the neck.

### Female Attire (Lungi):-

The lungi was tied around the waist and held by a beaded Mekla. A chaddar was sometimes draped around the upper half of the body as protection from cold. Jewellery worn was extensive and included three to four necklaces, pendants, armlets, kadas, Looped ear-ringset. A Mekhla of beads was worn. Their hair styles included the use of jewellery and decorative clips over a low bun.

For the males the chaddar was the main garment draped over the torso and taken under the right arm and thrown over the left shoulder worn with a knee length lungi.

No foot wear was worn. The head dress was complicated and very elaborate. Fillet which were square shaped ornaments with a long piece of cloth attached to it was worn on the hair along with combs. The men were bald with long beards and big moustaches.

Kajal was used to highlight the eyes and some powder to whiten the face.

Rigveda contains many references to dresses. It consisted of two garments- Vastra and Adhivastra and later the Nivi was also worn. Yogis wore leather garments. The adhkal was a woven, fitting garment. A sort of mantle or cloak was also worn. Dancers used an embroidered garment called pesas.

The hair was akept combed and tidy with four plaits. Men also plaited and coiled their hair and kept beards and moustaches. In the later vedic perios woollen garments were worn. The dress consisted the nivi, a vasa an adhivasa and the Ushnisha. Sandals and shoes were made by boar skin.

Mauryan period ranges from 321 to 165 B.C. The most important sources of reference during this period are the Indika and Arthashastra by Megasthenes and Chanakya respectively which give a comprehensive account of the life styles, climate, art, government, religion etc. prevailing during this period. The Stupas at Sanchi and Bharut, and the sculptures at Besanagar and Didarnagar are also important.

The garments worn during this period were draped garments and not cut or sewn garments. Both men and women wore elaborate clothes and jewellery.

The dhoti and patka was kept in by the kamarband which was elaborately looped. The upper part of the body was bare except for an uttariya which was worn in various styles. A lot of jewellery was worn consisting of lamban, Kanthas, Ear-rings, Kadas, Bajuband etc.

The female attire was similar to the male attire, the difference lying in the style in which the uttariya was taken. Apart from the jewellery worn by the men, the females also wore a tikka, a Mekhla and a kamarband. Women parted their hair in the centre and made two or more plaits along with a jewelled cap.

## 1.9 Key words

**Spindles:-** needles used to weave cloth

**Girdle:-** was made of beads or was bands of woven material fastened in the front Cloak resembling a loose over garment

**Lungi:-** a piece of cloth tied around the lower part of the body,

**Mekhla:-** was like the modern belt made of beads and tied around the waist to keep the skirt or lungi in place.

**Chaddar:-** a piece of cloth draped over the torso and taken under the right arm and thrown over the left shoulder.

**Fillet:-** were decorative clips sometimes square shaped ornament with a long piece of cloth attached to it.

**Vastra:-** lower garment

**Adhivastra:-** upper garment

**Nivi:-** undergarment

**Adhkal:-** a garment

**Mantile:-** a loose cloak

**Pesas:-** embroidered garment used by dancers

**Suvastra and Suvastanas:-** well clad.

**Ushnisha:-** was a special turban

**KAMARBANDH:-** This held both the dhoti and patka in place. It was a long piece of cloth tied around the waist and elaborately knotted

**UTTARIYA:-** The upper part of the body was covered with an uttariya or chaddar.

**Lamban:-** a many stringed necklace reaching down till the stomach. The rows of beads held together at intervals by flat metal blocks.

**KANTHAS:-** This was a flat choker made up of jewelled bands and was worn close to the neck.

**BAJUBAND:-** An anklet worn on the upper arm.

### **1.10 Self-assessment Questions/Exercises**

1        What is the importance of the mothergoddess figure of the Indus Valley Civilisation?

2. Compare the jewellery worn during the Indus Valley Civilisation and the vedic Age
3. Briefly describe the female dress of the Mauryan and Shunga period.
4. Define Girdle, Mekhla, Fillett, Adhivastra, Mantile , Pesas, Ushnisha, Kamarbandh, Uttariya and Kantha.

#### **1.11 Further Readings**

1. A History of Fashion - Visual Survey of Costumes from ancient times Douglas Groesline B.T Batsford LTD
2. Indian Costume G.S. Ghurye Bombay Popular Prakashan.
3. Ancient Indian Costume RoshenAlkazi National Book Trust India.

**STRUCTURE**

- 2.1 Unit Introduction
- 2.2 Objectives
- 2.3 Kushan Period
- 2.4 Sketches
- 2.5 Ghandara Period
- 2.6 Sketches
- 2.7 Sumary
- 2.8 Key words
- 2.9 Self-assessment Questions/Exercises
- 2.10 Further Readings

**2.1 Unit Introduction**

The Kushanas came to India from Central Asia after the Shakas and Pahalavas. They established their power in North-west India under the leadership of Kujul Kadphises. The Kushana king Kanishka expanded the kingdom and was a follower of Buddhism.

The fourth Buddhist conference was held in Kashmir during his reign. After Gautama Buddha's mahanirvana, differences of opinion developed among his followers. During Kanishka's time, these differences resulted into the emergence of two sects called the Hinayana and the Mahayana. The Mahayana sect spread during Kanishka's regime. Kanishka ruled for twenty-three years. He died in 101 A. D.

The Hellenistic influence immensely seen in Gandhara, the name

of an ancient province and kingdom, included roughly northern Pakistan between the Khyber Pass and the Indus River and the region of the Kabul Valley in Afghanistan.

The disastrous invasion of the Huns put an end to productive activity in the once flourishing Gandhara province. Little is known about this time period except from Chinese pilgrims Fa Hsien, who traveled through the Peshawar Valley describing that the Gandhara province flourished, and that Emperor Kanishka's successors "were well cared for."

When his successor, Sung Yen, visited the region, he reported that the Huns had virtually expiated Buddhism, had destroyed monasteries and had slashed most of the population in Gandhara. A century later, when the famous Chinese pilgrim Hsuan-Tsang traveled through north-west Southasia he found Gandhara in a ruined, depopulated state.

Gandharan art is often referred to as the Graeco-or-Roman-Buddhist school. The character of Gandharan art is determined by the commercial relations between the Kushan and the Roman empires.

The subject matter of Gandharan art was unquestionably Buddhist, while most motifs were of western Asiatic or Hellenistic origin. The Gandhara schools is probably credited with the first representation of the Buddha in human form, the portrayal of Sakyamuni in his human shape, rather than shown as a symbol.

Perhaps the school intended to create a human Bodhisattva, a representation of Prince Siddhartha, the Buddha Sakyamuni while still as a Bodhisattva. All early Bodhisattvas are shown in wearing turbans, jewelry, and muslin skirts, a costume that was an adaptation of the actual dress of Kushan and Southasian nobles.

The Buddha images display a variety of ethnic types and expressions. The human head usually has appears with a perfect oval face, regular features, with almond-shaped and slightly protruding eyes, with gentle arching eyebrows, a straight nose, and beautifully cut lips with a subtle smile.

The Buddha's influence is evident in the half-closed eyes sug-



gesting meditation. The face is often unbearded, but sometimes a mustache strikes a foreign note, most likely Kushan. The elongated ears indicate the heavy, rich jewelry the Buddha wore.

The Kushans were able to establish a strong empire for a period of about three hundred years and produced works of art reflecting both indigenous traditions and external influences. The detection of Greek and Roman elements in the Gandharan School testifies to the active exchange of ideals among all the civilizations of the Classical and Central Asian worlds.

The Gandhara School reached its peak toward the end of the second century with the production of the most significant large Buddha statues. Their style continued to flourish into the third century until after the Sasanian invasion, and continued until the seventh century in Afghanistan. The Gandharan School deserves our admiration for their unique contribution that extended far beyond the perimeters of their province.

## **2.2 Objectives**

By this time in the history of India the concept of semistitched garments had developed. The objective of this unit is to familiarise students with the garments worn during the Kushan and Gandhara Period.

## **2.3 KUSHAN PERIOD**

This was a branch of the powerful Yueh-chi tribe who had settled in Central Asia after migrating from their original habitat beyond the north-west frontiers of China. They established their kingdom during the first century A.D. The contemporary kingdoms were of the Satavahanas in Andhra and the Saka Kingdom during the second century A.D.

The Mauryans gave their kingdom political stability, but the Kushan Period was marked with continuous warfare. The only stable factor was trade with various parts of west Asia and the Mediterranean. The Kushana king Kanishka is a famous name in the Buddhist world. He ruled over the vast Kushan empire from his capital at Purushapura.

Kanishka held a vast empire including territories in Central Asia

and continually ruled both Kashmir and upper Sind and as far as Varanasi in Northern India. He erected a great tower over the relics of Buddha at Peshawar which excited the wonder and admiration of visitors of distant countries.

The discovery of Buddha relics enshrined in the towers at Peshawar and Kanishka's own life size stone, statue at Mathura has made him very familiar to modern times. Two great men lived in the court of Kanishka. One was the famous buddhist scholar and poet, Ashvaghosa and Charaka, the great authority in medical science.

The Kushan kings were great patrons of art and architecture. They built cities, temples, stupas, monastries and other places of public well-fare. They employed Indian and Foreign artisans to make beautiful buildings with paintings and sculptures.

At this time two of the most important schools of Indian Art and Architecture were the Gandhara and Mathura school. India carried on a flourishing trade with foreign countries especially with the Roman Empire in the first and second centuries. The principal articles of commerce were precious stones, cotton and silk, timber, herbs and cereals, sugar and spices among the exports and gold and silver, copper, tin, glass were among the imports.

The Kushan period contained many nationalities and tribes and the Kushan empire did not make any distinctions for building up responsible posts in the government of the country. People were poor even though the Kushan empire had become rich and prosperous on account of foreign trade. There was poverty in the midst of plenty.

The main occupations of the people were agriculture, cattle-rearing, trade, government staff, including service in the army and priestly functions including teaching as a member of some monastic order. The farmers not only grew cereals but also sugarcane, oilseeds, cotton and medicinal plants, Fruit trees were also grown in abundance.

Clothes during the Kushan period can easily be divided into five different groups:

- 1) Clothes of the natives which included the Uttariya, antariya and the

kayaband

2) Caretakers and helpers of the harem wore the self stitched kancuka

3) The Ruler Class

4) The foreign traders

5) A mixture of the foreign and native clothes.

### **Male Attire**

The mens wear was influenced by the lifestyle which involved horse riding. It consisted of a full length gathered sleeved tunic with a simple round neck with a slit in the front. It was at times simple or elaborately decorated.

Beneath this a knee length tunic was worn which was often made of leather. This was a semi- fitting garment. Above this a calf length kaftan was worn which was secured at the waist with the help of a belt made of either leather or metal.

Apart from this a *Chooga* another coat like garment was worn which was decorated with border at the front and hemline. It also had bordered slits which facilitated movement.

The lower garment consisted of a trouser which was made of light material for the summers and of thicker or quilted fabric for the winters. These lowers were loose and were worn tucked inside the shoes. The shoes were like boots and had leather straps as fasteners.

Our information mostly relies on the sculptures of this period and since most of the sculptures are headless, very little can be commented on their hair-styles.

However few sculptures show that men wore shoulder-length hair, cut on the forehead. Turbans were no longer used. Caps which were pointed were often elaborately embroidered. For the headgear a cap was also worn. Sometimes a headband was worn which had two long edges tied at the back and left loose hanging.

An important feature was the use of different shaped gold or metal plates . These plates were stitched along the centre seam or in lines. They served a decorative as well as a functional purpose. If the dress was long it could be lifted and held in place securely by these metal plates. This also gave the attire a new look and a very differently draped hemline. Gradually heavy embroidery replaced the use of these golden plates.

In one of the sculptures a belt made of woven fabric is seen ending in two large tassels. The lower garment resembles a churidar which was tucked in knee length boots. These boots were made of leather and were frequently used as the Kushans were military horsemen.

A distinct feature of the Kushan period is the lack of the use of the jewellery as they were by and large military people, having no time for the finer aspects of dressing. The use of Indian jewellery as compared to the previous and later periods, is lost in these few centuries. The jewellery was almost replaced by embroidered borders.

Gold, copper and silver was used in jewellery making. Precious stones were encrusted with gold or silver. It seems that the enamelling as an art of jewellery making was also known. Coins laced into one another were worn as a necklace. Gold beads were strung into a thread and worn around the neck. The lower classes however wore necklaces made of terracotta beads or shells.

Earrings were made of gold and ivory. They were of varied designs and were sometimes long and dangling. Armlets and bracelets were worn both by men and women. Although the women wore thicker and a larger number of bangles. Bangles made of ivory, shells and glass were also worn.

### **Female Attire**

The idea of a three piece outfit as in the case of kushan men was repeated in women wear. The women usually wore churidars and loose ankle-length skirt as an lower garment. The upper garment was a loose kurta with a single round neck which opened down the front. The sleeves were narrow.

Hardly any jewellery was used except at times when a flat choker made of silver or gold was worn. There was no use of elaborate chains or ear-rings. During the colder months a coat which was shaped to the female figure and fastened in the front was worn.

The second dress was a long dress that looked like modern maxis which had slits at the sides with wide necks and full sleeves and an opening running down the front. Churidars were worn under the maxis.

Another costume the women wore was kurta and ghaghara. Kurta was knee length with round neck, full sleeves, slits on both sides. Under the kurta, ghaghara was worn.

### **Hair Style**

The women did not cover their head. The sculptures show that the hair was of shoulder length. The front hair was parted in the centre and taken behind and tied in a bun.

Elaborate ornaments for the hair including heavily embroidered and ornamented net was used to cover the bun. Instead of the turban the women wore a crown or band called the *mukuta*.

Turbans were also worn by some and were somewhat pointed in shape and had rows of pearls attached to it. The fact that the people were god fearing and superstitious is clear evident and they often wore a twig of the Mimosa tree to ward away evil and the twig of the Asoka tree to symbolise love.

Scented flowers were used to decorate the hair and a string of leaves around the bun. There was also a tendency to wear ornaments made of flowers peacock feathers, horn, bone, shells leaves fruits and berries etc.

### **Footwear**

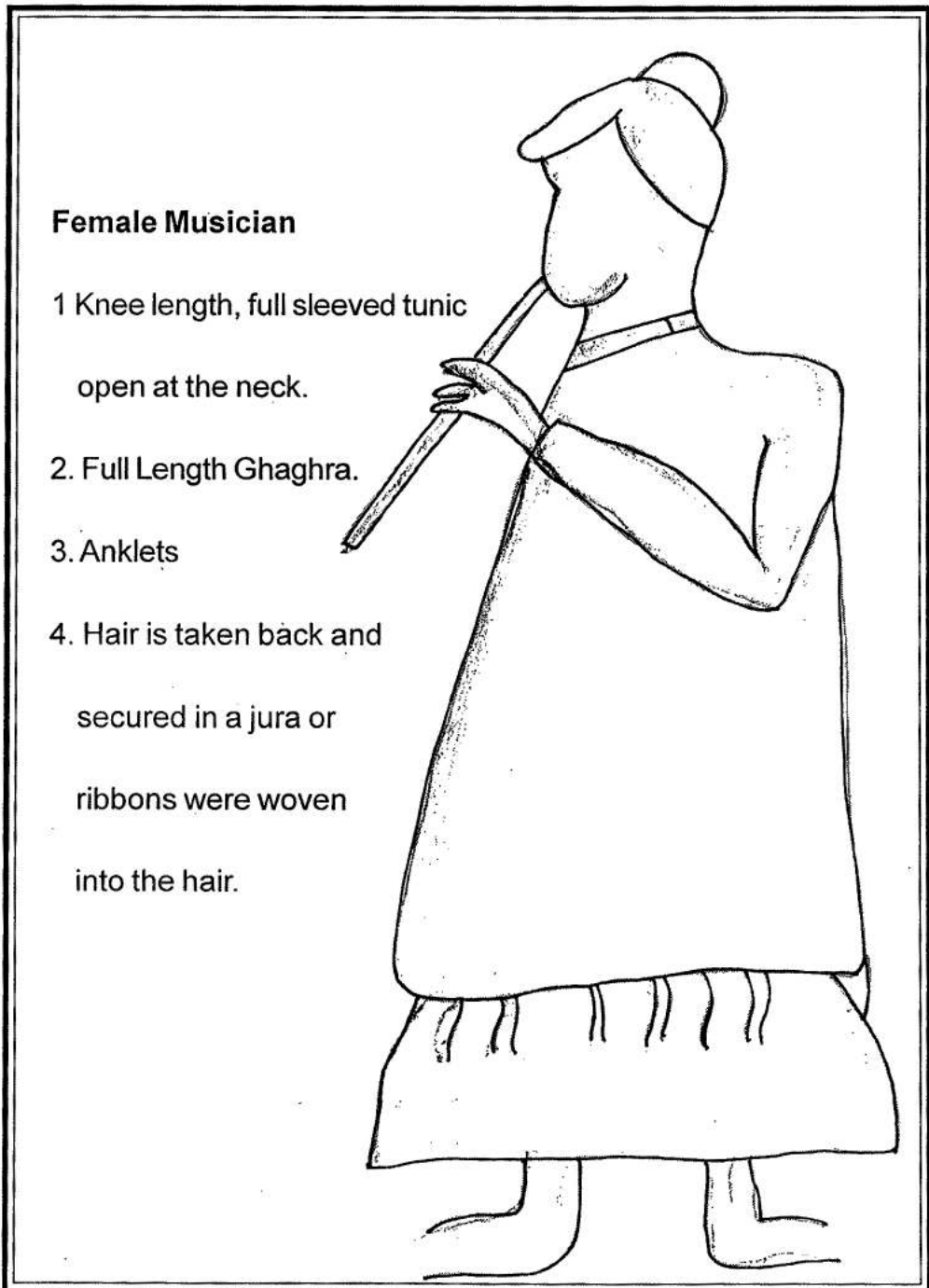
The women too wore closed boots during the winter months and leather sandals during the summers.

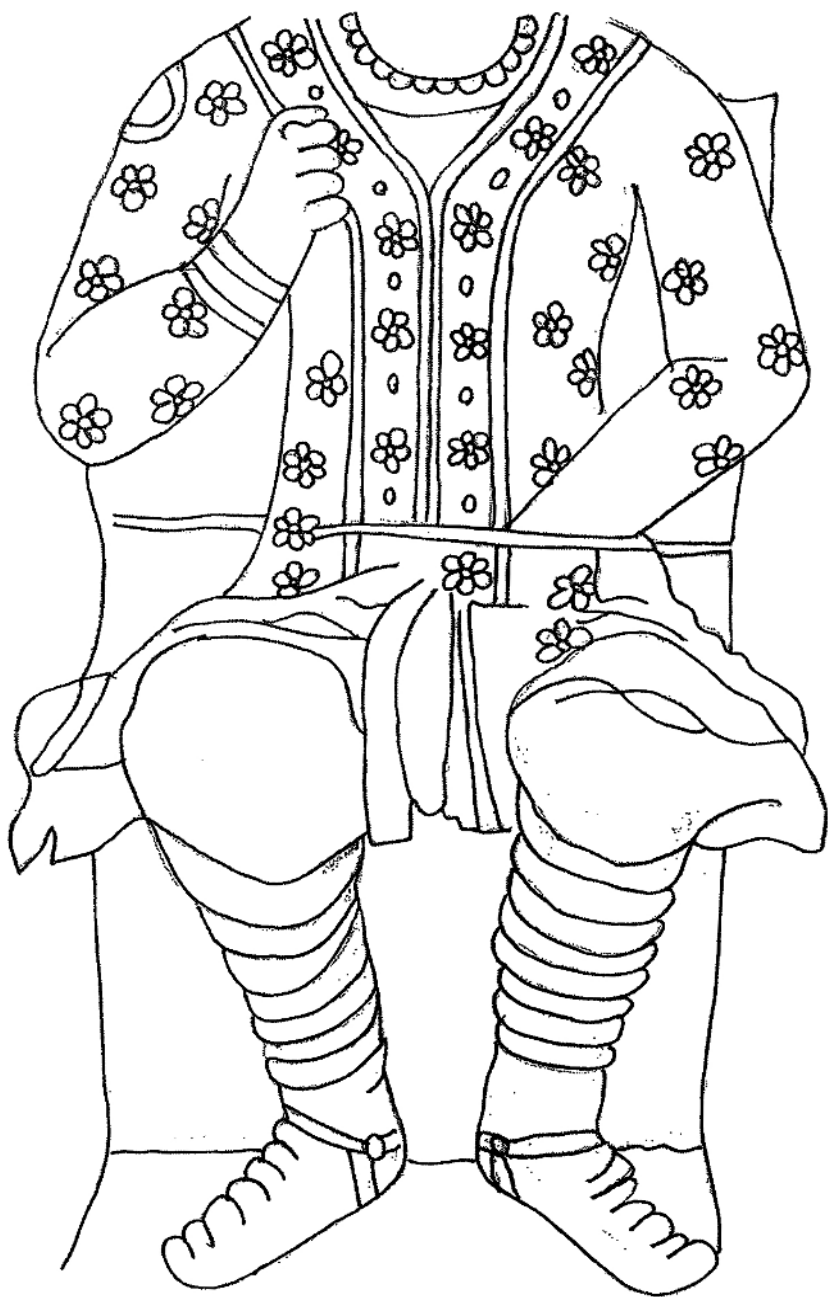
### **Textiles**

No fabric has survived the onslaught of time. Our knowledge is based on the literature of the time, and the sculptures. Trade with China and Rome prospered.

The fabrics were dyed and printed with indigenous colours. Stripes and checks designs were popular for turbans and antariyas. Fabric was embroidered and woven also. Pearls and precious stones were stitched onto the fabric for further embellishment.

## 2.4 Sketches of the Kushan Period





### **Kushan Period Mathura Kanishka**

1. Knee length, full sleeved tunic which is open down the front and has an elaborately embroidered border decorating the front. The tunic is embroidered all over with flowers.
2. A loose shirt or kurta is worn under the tunic.
3. The waist of the tunic is sewed by a kamarband which ends in tassels.
4. A churridar.
5. Knee length boots
6. A closely fitted necklace.

## Kushan Period Mathura Kanishka

1. Tunic reaching till below  
the knees with a narrow  
border edging it.

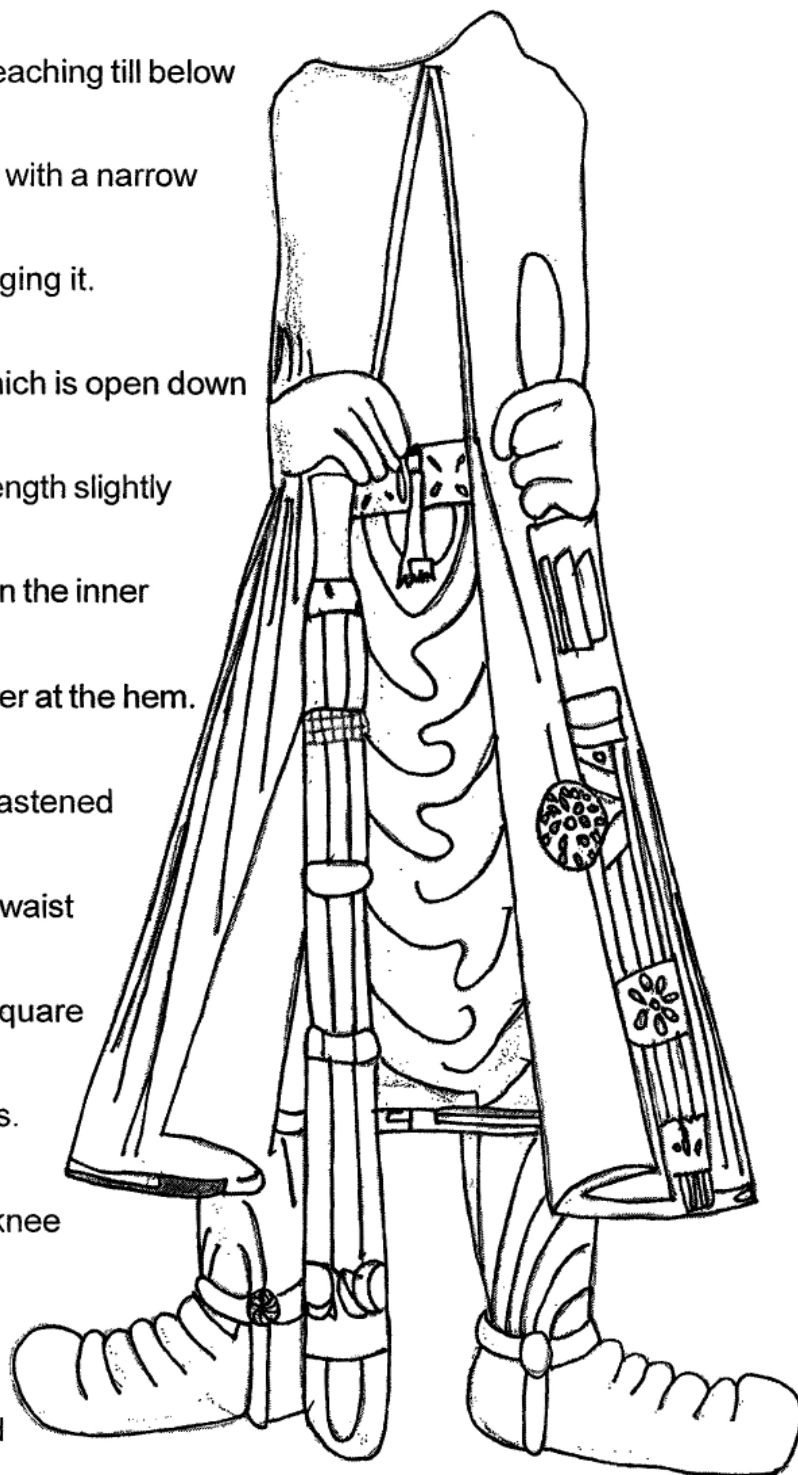
2. Coat which is open down  
the front length slightly  
longer than the inner  
tunic border at the hem.

3. Girdle fastened  
round the waist  
made of square  
medallions.

4. Heavy knee  
length  
boots held

together with tie-ups

5. Two swords one held in each hand.





## **Mauli**

A turban worn with twisted fabric with the pleated edge arranged like a fan in the front. Twisted rools of cloth are also used



### **Kushan period Female attire included the following:**

1. Valaya were bracelets
2. Kundala were earrings
3. Nupura were anklets
4. Haar was a beaded necklace.
5. Kantha was a short beaded necklace
6. Keyura were armlets
7. Antariya was worn short with one end passing between the legs and tucked at the back and the other folded in the front.
8. Kayaband was worn around the hip.
9. Mekhla a many stringed hip belt to hold the antariya and kayaband

in place.

10. Anguliya were finger rings

11. Mukuta was a small crown



## **Activity 1**

1. Design a male outfit resembling the warrior class of the Kushan Period.
2. Make a turban resembling the Turban worn during the Kushan Period.

## **2.5 GHANDARA PERIOD**

Gandhara region was in present Pakistan of which Peshawar was the centre. This region was ruled by a number of Greek rulers for about three hundred years and was a meeting ground of the east and the west. A number of Roman craftsmen were employed who brought with them greeko-Roman influence.

Thus Greek Roman influence is seen in the clothes and resemblance is there to the Chiton, Himation, Stola, Tunica, Chlamys, etc. Most important person is Kanishka.

### **Sources of Reference**

Coins were found around the upper Indus and Peshawar. Trade was carried on with Greece, Rome and Central Asia.

### **Female Attire**

Along with central Asian influence on kushan clothes we have Greek-Roman influence as seen from the sculptures. This was due to the trade with Rome, which influenced the fashion in dress, hair-style, foot wear, in the use of jewellery and also in the architecture of that period.

For example: a greek costume called chiton was worn by both men and women during this period. It is a simple costume which consists of two full length pieces of cloth- one for the front and other for the back and was stitched at the top. Greek-Roman effect brought with it the use of much more material for clothes than used previously. It was from this idea of draping the body that the saree began to be used with a number of pleats.

Chiton as such was not worn in India but only the idea was used. The average material required for the Gandhara women was about 10 metres and that for men was 5 metres. Complicated folds and pleats are seen.

At Gandhara figures wearing a sari are seen which had its origin from the Roman garment A long gown with frilled or leaced and gathered sleeves tied on the left shoulder with the palla draped over the head was worn.

Sometimes the women wore a additional antariya. This was worn in the kachcha style around the waist and then taken around the waist and pinned on the left shoulder just like a palla.

This could probably be regarded as the beginning of the modern day saree.

Another figure shows a female wearing a mid-thigh length tunic along with an antariya worn in the lengha style. Lots of fabric gathered at the waist and tied with a string was also worn.

These skirts had decorative and embroidered borders running down the front seam and on the lower hem. The tunic worn along with this was a semi fitting outfit with a round neckline, full sleeves and flared at the hip level hemline.

## **Hair Style**

The hair was usually cut in the front and curled round the forehead. The rest of the hair was curled round the back in the form of a Jura. The jura is covered with a net which had beads and pearls on it.

## **Foot-wear**

Men wore knee length boots.

## **Jewellery**

It was not excessively worn. Small ear-rings can be seen. Clothes were decorated with borders and embroidery.

## **Male Attire (Dhoti)**

Full length in which an ample use of cloth was needed to drape it. This was usually worn by noble men. They wore it more flowingly and gracefully.

## **Uttariya**

It was worn very long and wide and covered the upper part of torso in massive fold and usually under the right armpit and over the left shoulder. If Uttariya was made of lighter material, the tassels were attached to the end to give it weight.

The kamarband made of cotton tape or lace tied at the waist which was narrower than the one worn in Mauryan and Sunga period.

## **Turban**

It was basically a cap which fitted the head and sometimes a piece of cloth which was worn. Some caps were highly decorated with motifs of animals and birds or ornamented with jewels.

## **Foot Wear**

Sandals which looked like Kolhapuri Chappals with one toe strap were prevalent. The other type of garment worn sometimes was a long sleeved, loose knee length tunic with a round neck.

Tunics were decorated with embroidery in the neck and with front opening.

Trousers (shalwar like) were tucked in the boots.

## **Jewellery**

Two necklaces were worn. One was short till the neck and one chain worn cross wise over the chest. Bajubandhas, kanpans, ear-rings etc. were also worn.

## **2.6 Sketches of the Gandhara Period**

Gandhara Period

The Sun God

1. A short sleeved  
round necked tunic  
which is open  
down the front.

Elaborate border  
is attached to  
the sleeve  
edge and down  
the front opening.

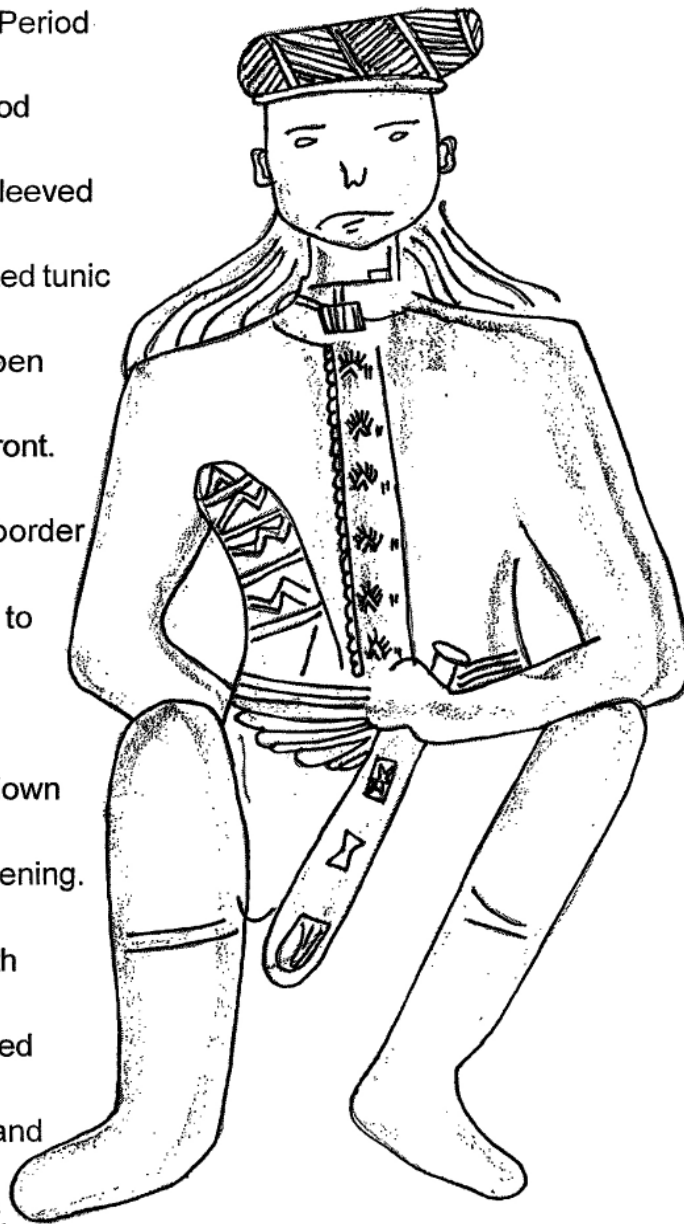
2. Full length  
dhoti secured  
by kamarband  
at the waist.

3. Calf Length boots

4. Kanth around the neck.

5. Embroidered cap.

6. Shoulder Length hair and curls



## Gandhara Period

1. Long sleeved

tunic or blouse

tucked into the waist.

2 Saree worn

probably in

Maharashtrian

style -

one end

taken

in

between

the legs and tucked at

the waist behind the

other end wrapped round

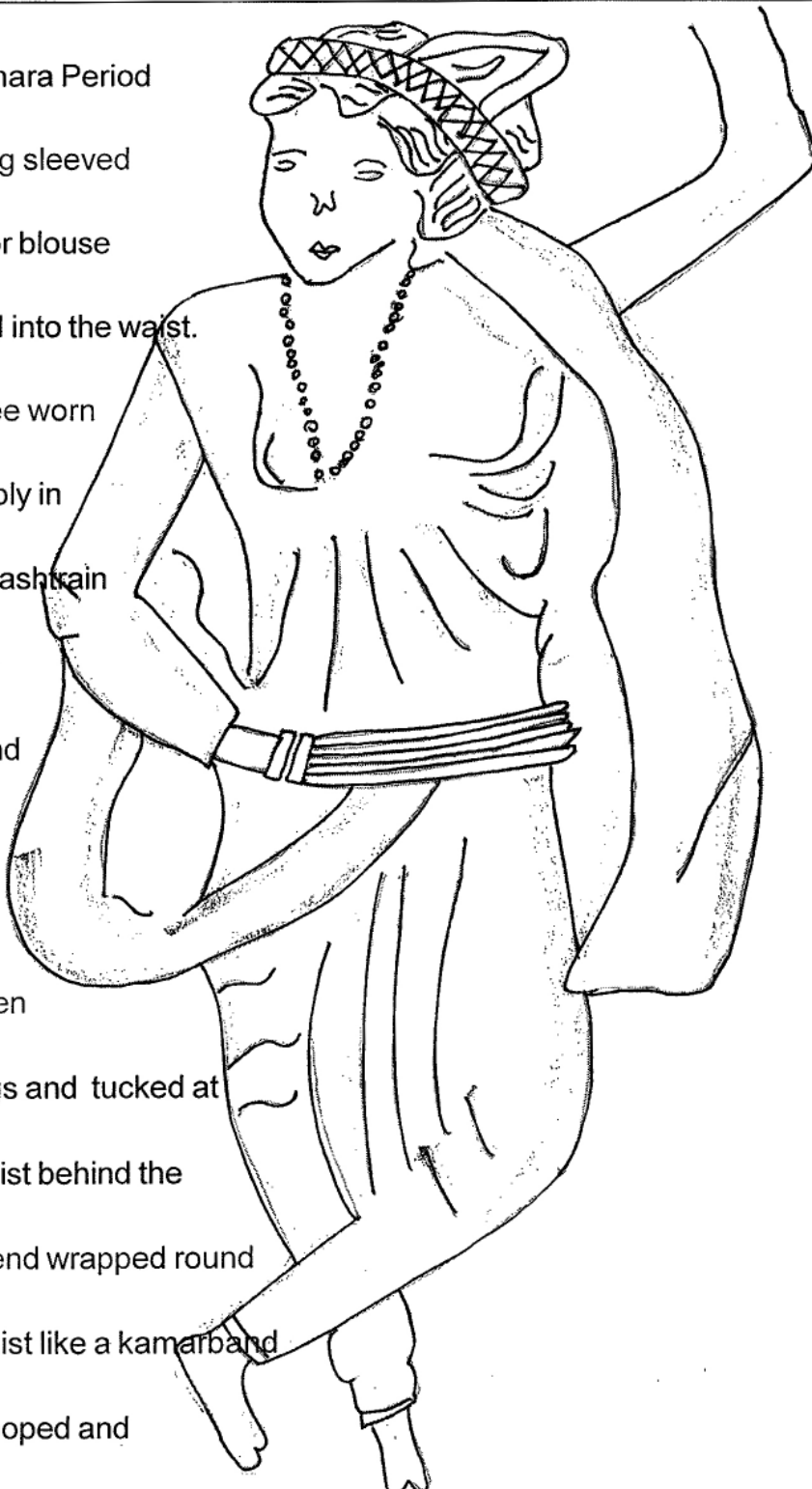
the waist like a kamarband

then looped and

taken across both the shoulders and flowing down the right side.

3. Simple beaded necklace

4. Hair Style- Twisted ring of cloth around the head. Hair secured in a plait which hangs down the back.



## Gandhara Period Dancer

1. Long Sleeved thigh length

jacket like blouse. Round

necked, front open

secured together

between the breasts

2. Saree or dhoti secured

at the waist with a knot. One

end taken between the legs

and tucked in the waist

behind.

3. Simple beaded

necklace

4. Bangles

5. Hanging earrings

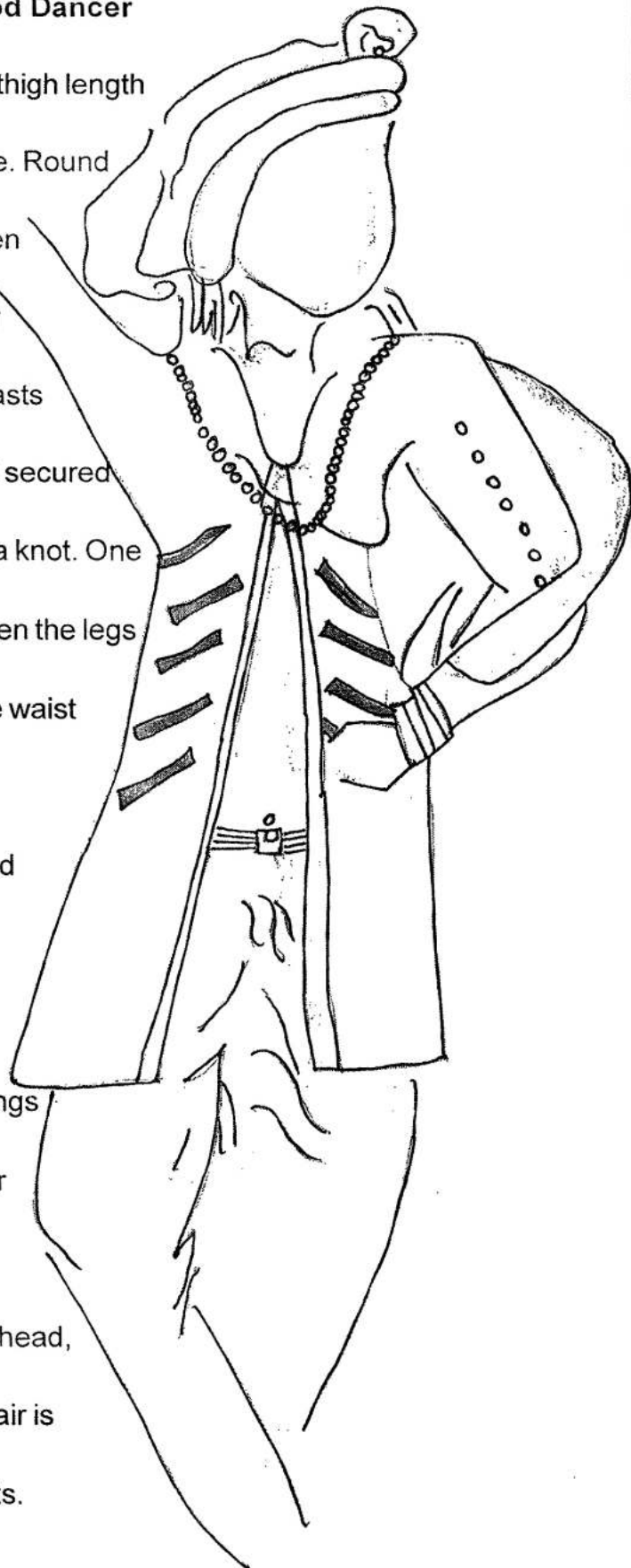
6. Part of the hair

is taken up and

coiled round the head,

the rest of the hair is

made into ringlets.





## Gandhara Female

1 Mekhala - wears a four stringed girdle

2. Kundal - large earrings

3. Head dress - A top knot

with a flower and string

of leaves

4. Haar a long pearl necklace

5 sitara - like a

maang tikka

6. Tunic -

knee length;

semi fitting;

front open,

held together by a

button; gathered and

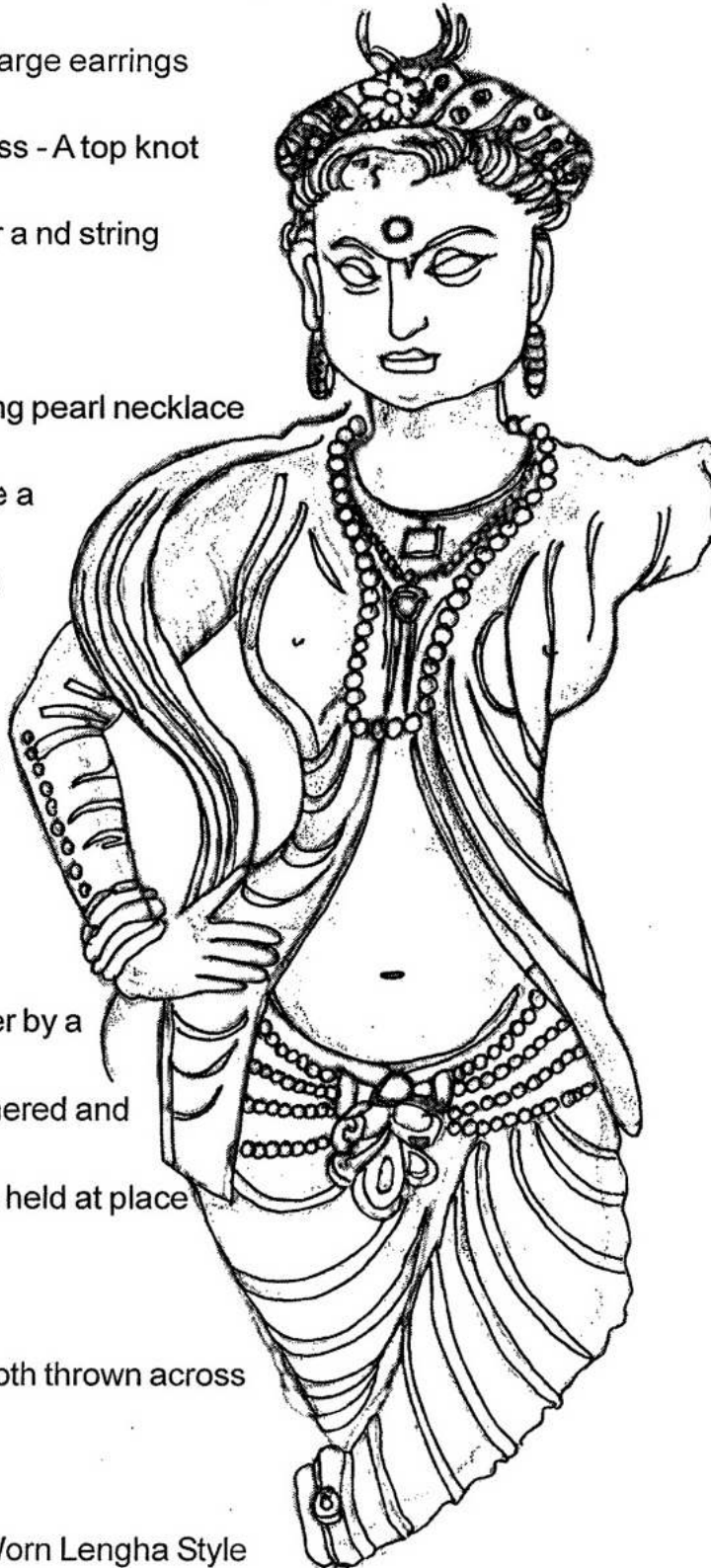
frilled sleeve held at place

by buttons,

7. Uttariya cloth thrown across

shoulders

8. Antariya Worn Lengha Style



## Activity 2

1. Take a 3 metre fabric and drape it in the style the uttariya was worn during the Gandhara period.
2. Take artificial hair and try to make the hairstyle of the Gandhara period woman

## 2.7 SUMMARY

The Kushan Period was marked with continuous warfare. The only stable factor was trade with west Asia and the Mediterranean. Kanishka ruled over the vast Kushan empire from his capital at Purushpera.

Kanishka erected a great tower over the relics of Buddha at Peshawar which excited the wonder and admiration of visitors of distant countries. The Kushan kings were great patrons of arts and architecture.

They employed Indian and Foreign artisans to beautiful buildings with carvings and sculptures. Two important schools of Indian Art and Architecture were the Gandhara and Mathura school. India carried on a flourishing trade with foreign countries

Clothes during the Kushan period are divided into clothes of the natives, caretakers and helpers of the harem, the ruler class, the foreign traders and a mixture of the foreign and native clothes.

The mens wear was influenced by an outdoor sports lifestyle. Their dress consisted of a full length long sleeved tunic with a simple round neck with a slit in the front. Beneath this a semi fitting knee length leather tunic was worn. A calf length kaftan secured at the waist with the help of a leather or metal belt was also worn. A coat like garment was worn which was decorated with borders.

The lower garment consisted of loose trousers worn tucked inside the boots with leather straps as fasteners.

Men wore shoulder-length hair, cut on the forehead. Turbans were

not used. Elaborately embroidered caps were worn.

Different shaped gold or metal plates stitched along the centre seam of the dress were used to hold the lower hem in place. This also gave the attire a differently draped hemline.

The Kushan period lacked the use of jewellery as they were a military class. The jewellery was replaced by embroidery.

A necklace of coins, gold beads was worn around the neck. Earrings were made of gold and ivory. Armlets and bracelets were worn. Bangles were made of ivory, shells and glass.

The women usually wore churidars with an ankle-length skirt along with a loose round necked kurta with front opening, narrow sleeves. A flat choker made of silver or gold was worn. During the colder months a coat which was shaped to the female figure and fastened in the front was worn.

Women did not cover their head. The front hair was parted in the centre and taken behind and tied in a bun, covered by an embroidered net. Women also wore a *mukuta*. Women wore closed boots during the winters and leather sandals during summers.

We have Greek-Roman influence during this period. This was due to a garment similar to the chiton was worn by both men and women. It consisted of two full length pieces of cloth- one for the front and other for the back and was stitched at the top. Too much of material was used and heavily draped. The average material required for the Gandhara women was about 10 metres and that for men was 5 metres.

At Gandhara, figures wearing a long gown with frilled and gathered sleeves was worn. An additional antariya was worn in the kachcha style around the waist and then taken around the waist and pinned on the left shoulder just like a palla. Another figure wears a mid-thigh length tunic along with an antariya worn in the lengha style. These skirts had decorative and embroidered borders.

The hair was usually cut in the front and curled round the fore-

head. The rest of the hair was curled round the back in the form of a juda with pearls on it. Men wore knee length boots. Jewellery consisted of small ear-rings simple necklaces.

The noble men, wore flowing outfits. The Uttariya was worn very long and wide and covered the upper part of torso in massive fold. The kamarband made of cotton tape or lace tied at the waist.

Turbans were replaced by a fitted cap decorated with motifs of animals and birds. Sandals with one toe strap were worn.

## 2.8 KEY WORDS

**Chooga:-** a loose coat like garment worn over basic clothing

**Kaftan:-** a loose kurta with a round neck and a slit. The loose hanging sleeves were formed by the side stitching which was done from the right side.

**Mukuta:-** a simple head decoration

**Palla:** fabric draped over the head

**Chiton, Himation, Stola, Tunica, Chlamys:-** these are all greek outfits popular during this contemporary period.

**Antariya:-** a piece of cloth tied around the waist taken between the legs and the around the waist to be pinned at the shoulder.

**Uttariya:-** a piece of fabric covering the upper part of the body and finally draped over the head. In different periods this was worn in different styles.

**Ghaghra:-** this resembled a long gathered skirt.

**Mekhala:** was a four stringed girdle

**Kundal:** were large earrings

**Sitara:** was a maang tikka

**Antariya:** was the lower garment and was worn in different styles.

## **2.9 SELF-ASSESSMENT QUESTIONS/EXERCISES**

1. Describe the female attire of the Kushan Period.
2. What was the difference between the jewellery worn during the Kushan and Gandhara Periods
3. Why does this period have less of elaborate dressing and jewellery ?
4. In what aspect of dressing do you find GreecoRoman influence?

## **2.10 FURTHER READING**

1. Ancient Indian Costume Roshen Alkazi National Book Trust India
2. Indian Costume G.S. Ghurye Bombay Popular Prakashan

**STRUCTURE**

- 3.1 Unit Introduction
- 3.2 Objectives
- 3.3 Gupta Period
- 3.4 Sketches
- 3.5 Sumary
- 3.6 Key words
- 3.7 Self-assessment Questions/Exercises
- 3.8 Further Readings

**3.1 Unit Introduction**

Gupta age refers to the period when most of North India was united. Because of the peace, law and order, and extensive cultural achievements this period has been described as the “golden age”. The first three rulers—Chandragupta I, Samudragupta and Chandragupta II brought all of North India under their leadership. From their capital, Pataliputra, they retained political supremacy and continued to strengthen it by pragmatism, marriage alliances and military strength.

The most significant achievement of this period was in the field of religion, education, mathematics, art, sanskrit language and drama. The prevalent religion later developed into modern Hinduism. Education included grammar, composition, logic, metaphysics, mathematics, medicine, and astronomy. These subjects became highly specialized and reached an advanced level. The Indian numeral system and the decimal system are Indian inventions of this period. Aryabhatta's calculations of the solar year and the shape and movement of heavenly bodies done during this period were very accuracy. In medicine, Charaka and Sushruta excelled themselves.

### **3.2 Objective**

The main objective of this unit is to understand that in this period there was a marked preference for the stitched garment, as compared to any previous age, and clearly defined garments for north India and the Deccan began to emerge, which later crystallized into the garment preference we see in India today.

### **3.3 Gupta Period**

The Gupta period ranges from 319 A.D to 647 A.D. Gupta's ruled over three-fourth of the whole of India and because of the long period for which Gupta's ruled, they had enough time to improve trade, agriculture, social life and the standard of living. Lots of communication with other countries led to the flourishing of India in almost all aspects and fields. The capital cities were Magadha and Kanauj.

### **Sources of Reference**

Ajanta and Ellora caves are the sources of reference. Other sources of reference are coins, sculptures found at Sarnath, Deogarh and Gwalior. Plays and writings of Kalidas are also important sources of reference as they indirectly convey a lot about the social life of the people.

### **Textiles**

Silk, muslin, wool, linen and cotton were the popularly known textiles and were hand spun. Silk was imported from China but other Indian textiles were exported to central Asia. Printing of material and dying of fabric was seen for the first time in this period.

Finest of textiles were made in this period. Printed, painted, dyed, and richly patterned in weaves or embroidery textiles were popular. Delicate embroidery on muslins, consisting of hundreds of different varieties of flowers and birds, were intricately woven into brocades. These brocades with floral designs resemble the *Jamiwar* and *Himru* fabrics of today. The former is of silk yarn and floral design on a woollen background and the latter is of cotton. The cotton cloth made in Dacca was

so transparent that it could only be seen by the presence of the delicate gold edging.

Dyeing too was very sophisticated and the diagonal stripes, which were popular, merged in each other in places as soft and dark tones. This period probably sees the beginning of the bandhani as an art. Bleaching process was known. Special costly silken fabric known as *stavaraka* was imported from Persia and was studded with bright pearls. It was meant only for the royalty.

## Crafts

This included ivory metal work. Sculptures and stone carvings of very high quality workmanship have been found in Ajanta and Ellora caves.

## Jewellery

Jewellery was made both in gold and silver. Pearls were manufactured on the western coast. Precious stones were also exported. So far as jewellery is concerned in the Gupta period, unlike Mauryans, they made use of delicate pearls rather than heavy copper or silver. Delicate simmering 'Tiaras' were worn to decorate hair. A 'Tickka' made of pearl was worn to decorate centre of the forehead. The lower classes however wore heavy jewellery but simple in design. Kadas, anklets and chokers were commonly worn.

Ornaments were worn by both men and women. They had acquired a new delicate look as beaten work, filigree work and twisted wire was combined with jewels. Lots of pearl was used. *Kundala ie* earrings, were mainly of two types. One was a large ring type and other was a button type, *karnaphul*. The *bali* was a small gold wire circlet with pearls or emeralds. Large ring-type earrings with pendants were also made.

The *sutra* was a chain worn around the neck. When made of gold with precious stones it was called *hemasutra*, made of pearls it was called *muktavali*, a single strand of small pearls was the *haravsti*, one of big pearls, the *tarahara*, and one with gem in the centre of the pearl



was known as *sudha ekavali*. The *vijayantika* was a necklace made from of pearls, rubies, emeralds, blue stones and diamonds. The *nishka* was the the coin necklace.

Upper arm ornaments were called *angada* and *keyura*. The former like a coiled snake, and the latter, a cylinder made of filigree work or inset with pearls. Bracelets, *valaya* were simple or inset with pearls. Bangles of conch shell or ivory were worn. Finger rings, *anguliya* were of gold or studded with precious stones, *ratnanguliya*.

All the above ornaments were common to both men and women. These were jewelled girdles, anklets, and an attractive ornament of two strings of pearls or flowers, worn crosswise on the chest and back, in the *vaikaksha* style. It was sometimes held by a clasp at the centre.

A very provocative garter-like ornament, the *pada-patra*, was sometimes worn by women on the upper part of the thigh. This ornament could be quite decorative with festoons of pearls and other ornamentation.

The *mekhala* or girdle was worn by women quite low on the hips. Men used a simple straight belt which had a buckle.

On the women's ankles the *kinkini*, with its small bells, tinkled as they moved, or there *nupura* (anklet) could be made from jewelled beads. Although women of all classes wore anklets, they are not seen on the feet of goddesses in sculpture.

Jewellery made of fragrant *kadamba* flowers in the form of necklaces, *malas for the hair*, neck or waist were worn. Kings wore chaplets of white flowers even on military expeditions.

## Horse Riding

This sport was common for both sexes. Music, dance, plays and acting were a source of entertainment. Common people dealt in gambling, animal fighting and gymastics. Due to lot of trade with other countries people became prosperous and so the standard of living was raised.

## Religion

The Hindu *sanyasi* adopted orange robes. The orange *uttariya* of the *sanyasi* was tied crossed over the chest and a deerskin was worn over the left shoulder. A loincloth held up by a black leather belt was worn. Gradually a stitched garment, either a robe or a patched tunic was worn.

Buddhism was also widespread. The Buddhist monks and nuns wore linen or silk. The monks wore a *samghati* (double cloak), *uttarasanga* (upper garment), and *antarvasa* (lower garment). The *antravasa*, was wound round the waist where a girdle secured it. The *samghati* had a drawstring through it, which was tied, at the chest.

The nuns wore the same garment as the monks. Their *antariya*, was stitched together at the edges to form a skirt. This was gathered and tied at the waist.

Jain monks wore totally unstitched linen or cotton garments. Their *chaddar*, *antariya* and *kayabandh* could occasionally be made from camel's hair, jute, and even bare fiber. Jain nuns or monks did not wear shoes.

## Education

The level of education was very high. Lots of universities mushroomed like Nalanda in Patna. Many students from China and South-East Asia came to get education here.

## Male Attire

The Gupta Kings knew the value of adopting a dress that traditionally identified with royalty. They however, wore the *antariya*, *uttariya* and *kayabandh* for normal occasions.

Many forms of cut-and-sewn garments were worn in the court. These garments were not totally foreign to the Indians. Changes were occurring gradually. The indigenous *kancuka*, inspired the brocaded tunic with long or short sleeves worn by ministers, guards, door-keep-

ers, and court attendants. Often a simpler version, a white calf-length tunic was worn with a *chaddar*. The lower garment was usually the *antariya* sometimes worn with a *kancuka*, which was used to tuck the antariya in like a shirt. The *kayabandh* was used to hold the garments in place. The *ushnisa* (turban) was now associated mainly with certain dignitaries, ministers and other officials.

Foreigners at court were a common sight as trade and commercial intercourse between India and Persia in this period was at its height. Persia's influence on Indian art is most clearly seen in the rich floating ribbon decoration.

In northern India where climatic conditions were more suitable there was greater emphasis on the stitched garments, but in the south, as is apparent even today, the indigenous *antariya*, *uttariya* and *kayabandh* held their own importance.

The king's costume was made of stripes usually in blue colour. It was of a closely woven silk material. A floating *uttariya* was worn with it. Both the garments had woven borders. Instead of *kayabandh* a plain cord or belt was popular, wound once or twice around and then buckled or knotted elaborately to secure the *antariya*. Sometimes the *uttariya* itself was twisted thickly and worn across the waist with a large knot at the left shoulder. The elaborate *mukuta* and jewellery set the kings and high dignitaries apart from other members of royal patronage.

## Dancers

Usually a tight fitting tunic was worn along with a knee length dhoti. Tunic was printed at times with diagonal lines. This design in textile printing was commonly used in this period. Jewellery worn by the dancers was more delicate and simpler in design than Mauryan and Sunga period. Male dancers usually wore few strands of pearl around the neck and simple kadas like bangles. The hair was usually shoulder length and worn in ringlets. The hair surrounding the face was curled in a Greek fashion and was secured in an ornamental fillet tied at the back of the head.

Sometimes a knee length tunic was worn over the churidar. Tu-

nic was with long sleeves, had a collar and a front opening. Besides a simple pearl necklace and bangle they also wore a heavy mekhla. The hair was elaborately twisted in a long coil with a piece of stripped material. Long pendulous ear-rings were worn. The tunic was printed with circular motifs.

Female dancers wore a low slung lungi of ankle length. It had horizontal striped pattern, long sleeves, V- or round necklines and the choli had an apron in the front. Jewellery was elaborate. Several strands of pearl round the neck, bangles and tiaras were worn. Hair was decorated with chains and ribbons. Other dress worn by the dancers was the lungi with diagonal stripes and checks. The breast band reappeared as a new concept for the upper garment. A single piece of cloth was taken across the breast and secured at the back with a knot. A long necklace with two pendants and matching ear-rings, bajubands, kangan and tikka. Hair was simply taken back and secured in a low bun at the nape of the neck. Hairs were decorated with chains and ribbons.

### **Minister's Wear**

Stitched garments consisting of a long ankle length choga became a distinct feature and a style adopted by men. This consisted of a round neck, long sleeved kurta which was open down the front. The Uttariya was taken round the waist under the left arm and over the right shoulder and then draped along the right arm. The jewellery worn was very simple; at the most a string of pearl round the neck, looped ear-ring and a simple kada. The hair was swept back from the face and fell in loose waves on the shoulder.

Sometimes a short high length pleated tunic with round neck and full sleeves was worn along with a chaddar in heavy drapes across the chest. The boots were calf length and raised down the front. The outfit showed strong influence of Greek costume. They kept a bold mustache. The jewellery was as simple as a band and round earrings.

### **Soldier**

Unlike the Mauryan and Sunga soldiers, whose military was influenced by the Greek and Central Asians, the Gupta soldier wore a

short mid thigh length lungi which was firmly tied round the waist. The material was printed in diagonal stripes with a border. He wore a short choli which was round necked and short sleeved. Both the edges of sleeve and choli were bordered and the rest printed in polka dots. Hair was shoulder length and was worn loose.

In the previous periods, there was no formal dress for the army. It was the Kushan army that gave the indigenous army a fixed uniform. The Guptas initially wore a simple yet practical outfit. The *antariya* on a bare chest covered by the six jewel-stripped necklace, a *kancuka* with trousers or short drawers, *jhangia*, and high boots, with a helmet or cap, and sometimes a fillet to tie back the hair.

Later the soldier's uniform was a short-or-long-sleeved knee-length, centre front open, V-shaped or round necked tunic called *kancuka*. The tunics were sometimes polka dotted. These tunics were worn over a brief *antariya*. Around the waist, the *kayabandh* was worn, holding a short dagger or curved sword. Shields were curved or rectangular, the former sometimes decorated with a dragon's head. Head-dresses were normally a simple skull cap or just a scarf or cloth wound around the head like a turban.

The cavalry wore a more elaborate dress, a mid-calf length quilted coat with long ruched sleeves with a fillet or head band, or sometimes a white turban. Others in the cavalry wore more colorful and diverse garments including a mid-thigh length tunic of brocade or printed cloth, trousers and an *uttariya*.

The elephant drivers wore short-sleeved tight-fitting *cholaka* with colourful bands at the neck, hem, and sleeves. Short drawers of plain or gold-stripped cloth and a skull cap or scarf on the head.

The king himself, when dressed for battle wore a short, tight – sleeved *kancuka* and an elaborate turban with serpent. His bodyguard carried curved swords and shields of rhinoceros hide in checked designs. His sword-bearer wore a patterned tight tunic with pointed ends reaching till the knees, and the *kayabandh* tied twice around the waist.

The chiefs of the various contingents in the army were decked in pearl-embroidered tunics and *chaddars* of many colors. Most often they wore a dark blue quilted tunic with a V-shaped neck and long full sleeves with soft dark trousers and a saffron turban.

For further protection a *cover refered to as the cinacola* was worn which was sleeveless. It covered the front and back, and was made of metal. A helmet for soldiers was known as *sirastrajala*.

## Female Attire

The *antariya*, was either half a yard or one yard wide and four to eight yards long. It was worn in several different ways. The short or long *antariya* was worn in the *kachcha* style or as a *lehnga*, in which case it was first wrapped around the right hip then around the body and tucked in at the left hip. It was drawn very tight across in the hips and was normally calf-length. When worn till the mid thigh level it was called the *calanika*. It was drawn first in *kachcha* style, the longer end of the four yard long material was then wrapped around like a short *lehnga*.

The nobility wore the ankle-length *antariya* and women of high rank, attendant wore it shorter. But all tied it under the navel.

The *antariya* was at times worn like a sarong- tied under the armpits reaching till mid-thigh level and tied in a simple wrap-around fashion. The *kachcha* style became less popular with women, being replaced by the *lehnga* or *lungi*.

The skirt, *bhairnivasani*, evolved from the *antariya* which when stitched on one side became tubular and was worn gathered together at the waist, and held by a girdle. From the *bhairnivasani* developed the skirt with the drawstring or *nada*, called *ghagri*. The *ghagri* was a narrow skirt six feet long and decorated with borders.

A heavily gathered skirt, probably having many panels (gored) was worn by dancers, so that the swirling effect was enhanced by the extra material used to make the skirt. The Indian women now began to cover the upper part of their bodies. There could be two reasons for this. One that they were exposed to the company of beautiful foreigners

who wore upper garments and must have realized that covering their bodies could be more attractive than exposing it, and secondly the influence of the Buddhist, Jain and Christian belief that the body was sinful and must be concealed to avoid temptation.

The breast-band had been used since Vedic times. In addition to the breast-band, an indigenous stitched garment known as *cholaka*, *chola*, *choli*, *cholika* and *kancholika*, which is mentioned in early Sanskrit literature. The *choli* worn initially was cut very simply from a square piece of cloth, with a slit for the neck.

A variation of the *choli* design was the fold at the bottom edge and the introduction of string at the back which made it a backless *choli*. The back was normally covered by the head-veil. The stomach which was exposed as the skirt or *lehnga* was worn below the navel.

Another design of the *choli* ends just above the waist and is made of very fine material used only in the dresses of princesses and other royal ladies. This *choli* was fastened in front with the help of a knot. It covered the back completely and exposed most of the midriff in front.

For Kurtas the Persian shirt with its side-opened neckline, side slits and four-pointed hemline become thoroughly Indianised and was commonly used by women. Another style of the *kurta* had crossover flaps and side-openings in the *angarkha* style. Ankle-length fitted tunics in brocade were seen in the courts and were probably the influence of the courts in Mongolia.

The *uttariya* remained, but was worn of very thin material. It was more of a flattering accessory rather than a necessity. It is normally seen in Ajanta caves depicted as a delicately flowing fabric just like the ribbon decorations of the Persian court.

The commonly worn garment was a lungi and a breast band. Lungi was usually of a horizontal striped material and was pleated to facilitate movement. Breast band was bordered and made from Bandhani prints. These garments were semi stitched garments and differ from the draped garments worn by the Mauryans. The entire silhouette in this case was a narrow one with straight lines whereas the

Maurian style was a flowing one.

A new type of female gowns was introduced. It consisted of long sleeves, choli which extended till the knees like an apron in the front.

Hair of the lower class was done in a simple knot of the head. Those from upper class wore their hair in curls often to one side of their face. Simple plaits were no longer visible, and hair was elaborately dressed at times.

Hair styles could be divided into two styles one of foreign origin and the other indigenous. The former was short, sometimes curled with ringlets or just left loose till the shoulders or lower down held by a fillet or a string of flowers.

The indigenous people kept their long hair worn in a bun either high or low on the neck or knotted at the side of the head, or with the coils wound on the left side of the head.

The bun itself was a simple tight knot or in the shape of the figure eight, or large and loosely wound. It was always surrounded by flowers or had large lotus tucked into it. In addition, there could be a, *ratnajali*, jewelled net or a net of pearls called *muktajala*, worn over the bun.

Tiaras of flowers were used with short or long hair. Fillets were used to hold back short hair. Turbans were worn by women and were made of brocade or striped material. The turban was worn by high officials, where it had become a distinctive symbol of their respective ranks. The turban was either made of fine muslin tied over a the knotted hair or of striped twisted fabric.

Men wore their hair loose, shoulder-length and curled, held in place with the help of a head band or with a strand of pearls. Short hair was also popular. Sometimes men cut their hair unevenly at the edges which looked like a wig. At times a top knot was made using a portion of the hair and the rest was left hanging in curls on the shoulder.

As part of makeup gums and lips were coloured, and henna to redden the palm and soles of the feet.



In the highly civilized Gupta empire, we find jewelled head-dresses, and striped muslin *lehngas* adding to the sensuous fullness of the body and lending it a free-flowing movement. The mood is relaxed and glamorous, with sheer floating scarves and shining radiant eyes accentuating the aura of delicacy.

### 3.4 Sketches of the Gupta Period





Minister

1. Long ankle length Choga
2. Uttariya
3. Earing & Necklace
4. Hair swept back from the face.

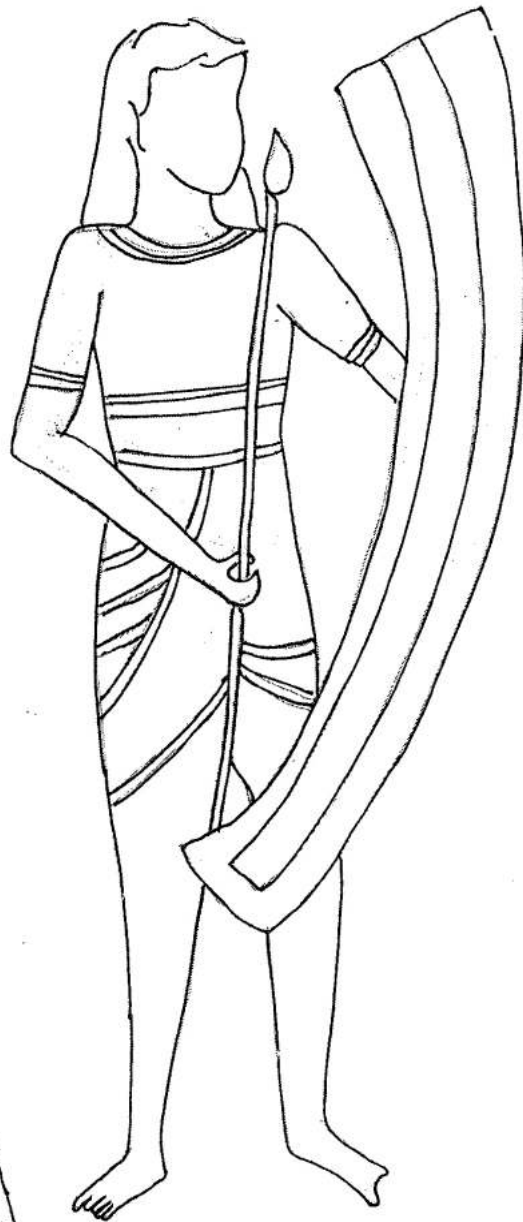


Gupta Period  
Male Dancer



Dancing Girl

1. Full sleeved Choli extended like an apron
2. Hair done in a bun at the nape of the neck
3. Tiara



Gupta Period  
Soldier

## Activity 1

1. Take three to four metres of fabric and try wearing it in the style the antariya was worn during the Gupta Period.
2. Take a one metre fabric and colour it in stripes in the style the Gupta period lungi was coloured.

### 3.5 Summary

Gupta's ruled over three-fourth of India and improved trade, agriculture, social life and ways of living. Ajanta and Ellora caves are the main sources of reference apart from coins, sculptures, plays and writings

Silk, muslin, wool, linen and cotton were hand spun. Silk was imported from China but other Indian textiles were exported to central Asia. The finest textiles were made in this period. Rich fabrics, heavily printed, painted, dyed, woven and embroidery were popular. The brocades resembled the *Jamiwar* and *Himru* fabrics of modern days. The Dacca cotton was extremely fine and could only be seen by delicate gold edging. Dyeing too was very sophisticated and the diagonal stripes see the beginning of bandhani. Bleaching was known. Silk was imported from Persia.

Crafts included ivory work and metal work. jewellery worn was in gold, silver and pearls. Delicate jewellery was in vogue - filigree work with twisted wires combined with jewels.. Ornaments were worn by both men and women. Kundala, karnaphul and bali for the nose; sutra, hemasutra, muktavali, haravsti, tarahara, sudha ekavali, vijayantika, nishka for the neck; angada and keyura for the upper arm; bracelets and bangles.

Music and dance, acting, gambling, animal fighting and gymnastics. The level of education was high. The Hindu *sanyasi* wore an *uttariya* tied crossed over the chest and a deerskin draped over the left shoulder.

The Gupta Kings knew the value of adopting a dress that tradi-

tionally identified with royalty. They wore the *antariya*, *uttariya* and *kayabandh* for normal occasions.

Many forms of cut-and-sewn garments were worn. The indigenous *kancuka* and a white calf-length tunic was worn with a *chaddar*. The *antariya* was tucked in the *kancuka* like a shirt. The *kayabandh* held the garments in place. The *ushnisa* was a symbol of dignity

The king's costume were striped in blue colour with woven borders and were made of silk. An *uttariya* was worn with it. The *kayabandh* was replaced with a cord. The elaborate *mukuta* and jewellery distinguished the kings from others.

The dancers wore a tight fitting tunic printed in diagonal lines, with a knee length dhoti. Dancers usually wore strands of pearl, kadas like bangles, had short hair in ringlets secured with a fillet.

Female dancers wore a knee length long sleeved tunic over the *churidar*, a pearl necklace, bangles a heavy *mekhla*, long curled hair and pendulous ear-rings.

Jewellery worn by dancers was extremely elaborate. with several necklaces, bangles, hair decorations, matching ear-rings, *bajubands*, *kangan* and *tikka*.

Minister's wore stitched garments. A long ankle length round necked *choga*, with long sleeves and open down the front. The *uttariya* was draped over the upper body.

The Greek influence dress had a short high length pleated tunic with round neck and full sleeves; a *chaddar* in heavy drapes; calf length boots; a mustache and simple round earrings.

The soldier of the Gupta period wore a short mid thigh length *lungi* printed in diagonal stripes with a border, a short sleeved round necked *choli* and shoulder length hair. Shields were decorated and simple skull cap or scarves were worn.

The cavalry wore a mid-calf length quilted coat with long ruched

sleeves . The elephant drivers wore short-sleeved tight-fitting *colourful cholaka*.

The king himself, wore a short, tight –sleeved *kancuka* and an elaborate turban with serpent on the battlefield. The chiefs were decked in pearl-embroidered tunics and *chaddars* of many colors.

The women wore the *antariya* which was short or long in the *kachcha* or the *lehnga* style. When worn till the mid thigh level it was called the *calanika*. The nobility and women wore the ankle-length *antariya* and attendant wore it shorter however both tied it below the navel. At times it was also draped from the armpits.

The skirt evolved from the *antariya* and was stitched on one side and gathered at the waist, held by a girdle. when the amount of fabric increased it was called *ghagri*. The Indian woman at this stage began to cover the upper part of their bodies. In addition to the breast-band a *cholaka*, *chola*, *choli*, *cholika* and *kancholika* was worn which were variations of the choli designs.

*The uttariya was still worn but of a very transparent material.*

The common man wore a pleated lungi and a bordered and bandhani printed breast band. A new type of knee length gown with long sleeves and a choli which extended like an apron in the front and reaching the knees was introduced.

Hair of the lower class was done in a simple knot of the head. Those from upper class wore their hair in curls. Hair style was indigineous and influenced by foreigners. Tiaras of flowers and fillets were used with short and long hair. . Turbans were worn by women and men of high ranking as a symbol of dignity

Men wore their hair loose, shoulder-length, curled, short with uneven edges or a top knot with a portion of the hair and the rest hanging in curls.

Lips were coloured and henna used to redden palms and soles.

Textiles made were of high quality. Printing, painting, dyeing, bleaching, weaving and embroidery were known arts. The Dacca muslin was so transparent that it could only be seen by the presence of the delicate gold edging.

### **3.6 Key words**

**Jamiwar** was brocade fabric made of silk yarn.

**Himru** was brocade fabric made of cotton yarn.

**Stavaraka** A special costly silken fabric imported from Persia.

**Kundala** were earrings.

**Karnaphul** were like studs for the ears.

**Bali** was a small gold wire circlet with pearls or emeralds.

**Sutra** was a chain for the neck.

**Hemasutra** was a golden chain with precious stones for the neck.

**Muktavali** was a pearl chain for the neck.

**Haravsti** was a necklace having a single strand of pearls

**Tarahara** was a necklace having big sized pearls

**Sudha ekavali** was a necklace having a single gem surrounded by pearls

**Vijayantika** was a necklace made from of pearls, rubies, emeralds, blue stones and diamonds.

**Nishka** was the the coin necklace.

**Angada** was a armlet with a snake design

**Keyura** was a armlet with filigree work

**Aanguliya** were finger rings

**Ratnanguliya** were finger rings studded with stones.

**Pada-patra** was an ornament worn by the women on the upper thigh.

**Nupura** were anklets.

**Kinkini** were bells attached to the anklets.

**Samghati** was a double cloak worn by the buddhist monks.

**Uttarasanga** was an upper garment worn by the buddhist monks.

**Antarvasa** was the Buddhist lower garment wound round the waist secured by a girdle.

**Kancuka** was a round necked tunic part of the soldier's uniform.

**Cholaka** was a short-sleeved tight-fitting kurta with colourful bands at the neck, hem, and sleeves.

**Cinacola** was a protection jacket worn by the cavalry It was sleeveless and was made of metal.

**Sirastrajala** was a helmet for soldiers.

**Calanika**. was a mid thigh level antariya.

**Bhairnivasani** was a gathered skirt.

**Ghagri** was a heavily gathered skirt

**Cholaka, chola, choli, cholika** and **kancholika** were names of different designs of cholis

**Angarkha** a double breasted kurta.

**Ratnajali** a jewelled net for the jura

**Muktajala** a net with pearls for the jura

### **3.7 Self-assessment Questions/Exercises**



1. Differentiate between

- a) Ratnajali and Muktajala
- b) Angada and Keyura
- c) Nupura and Kinkini
- d) Cholaka and Cinacola
- e) Vijayantika and Nishka

- 2. Write a note on the attire of the female dancer of the Gupta Period.
- 3. In what aspect of clothing was foreign influence felt during the Gupta Period?
- 4. What were the different variations of cholis worn during the Gupta Period? Give their descriptions.
- 5. In how many different ways was the Mekhla worn?

### **3.8 Further Readings**

- 1. Indian Costume G.S. Ghurye Bombay Popular Prakashan
- 2. Ancient Indian Costume Roshen Alkazi National Book Trust India
- 3. Indian Dress Charles Fabri Disha Books

## STRUCTURE

- 4.1 Unit Introduction
- 4.2 Objectives
- 4.3 Costumes during the Post Gupta period.
- 5.4 Sumary
- 4.5 Key words
- 4.7 Self-assessment Questions/Exercises
- 4.6 Further Readings
- 4.7 Unit Introduction

The period under study ranges from the eighth to roughly the twelfth century A.D. The collapse of the Gupta empire saw the rise of several dynasties all over India. Maximum of them were Hindu empires, but some were also followers of Buddhism. It was during this period that both Hindu and Buddhist art developed, became popular and dominated this period.

The post-Gupta period is when India actually lost her freedom. The last independent Hindu ruler Prithviraj Chauhan of Ajmer was captured by Muhammad Ghauri and put to death. The period saw the rise and fall of the Palas, the Rashtrakutas and the Pratiharas. There arose in Rajasthan and Central India. A number of small Rajput kingdoms also became independent but there was no strong central authority. This was the main reason why India collapsed at the hands of the foreign invaders.

The Rajputs gained political importance in India in the ninth century A.D. They were probably descendents of the Hun tribes who had settled in northern India. The fall of the Gupta Empire was followed by a period of instability. Power rose and fell in northern India. Stability was

only restored with the emergence of the Gurjara Partiharas, the earliest of the Rajput dynasties which were later to hold the balance of power throughout Rajasthan.

The Rajputs had a complex genealogy. Their ancestry can be divided into two main branches: the Suryavansa and the Induvansa. The former are regarded to be direct descendents of Lord Rama and the latter the descendents of Lord Krishna, Another branch called the Agnikula claims to have originated from the sacrificial fire on Mt. Abu. Out of these three races emerged 36 Rajput clans. The important ones were of the Chauhans, Sisodias, Kachhwahas, Bhattis, and Rathores.

The very first Muslim attack on India in Sindh was in 715 A.D by Mohammad Bin Qasim. They defeated Raja Dabir, and ruled their for 300 years

The next invasion was by the Turk Sabuktagin. In 986 AD he fought with Raja Jaipal of Bathinda. In 991 A.D. he was defeated

The elder son of Sabuktagin, Mahmud of Ghazni came to power in 997 AD. He was a plunderer and a religious fanatic who aimed to spread Islam. He invaded India seventeen times between 1001 -1027 AD. and each time left India battered defeated and looted.

The next to invade was Muhammad Ghori who invaded India seven times. In 1192AD Mohammad Ghori fought with Prithvi Raj Chauhan at Tarain and defeated Chauhan.

In 1194 AD he defeated and killed the ruler of Kannauj Jaichand and captured Benares. Gwallior, Gujarat and Ajmer.

This period was followed by the rule of the Slave dynasty. Qutab-ud-din Aibak, Iltumish, Razia Begum and Balban were the main rulers. Balban was an able administrator and he maintained a strict attitude towards the Hindus and kept them under strong suppression with the help of his military power.

Followed by this was the Khilji Dynasty. Jaluddin Khilji marked the beginning of the Khilji dynasty succeeded by Alauddin Khilji. The

last ruler was Mubarak Khan and in 1316 AD the Khilji dynasty ended.

In 1320, Ghazi Tughlaq took the throne and was succeeded by the very famous Muhammad bin Tughlaq. During his reign, the territories of the Delhi Sultanate reached its farthest limits. Feroz Tughluq and Mahmud Nasir-uddin ruled till 1413 AD. The invasions of Mongol ruler Timur in 1398 A.D. ended the rule of the Tughlaq dynasty.

Then came the Saiyyid dynasty which was founded by Khizr Khan till 1450 AD. This was followed by the Lodi dynasty founded by Behlol Lodi. Sikandar Lodi proved to be a capable ruler who brought back the lost prestige of the Sultanate. After Sikandar Lodi, Ibrahim Lodi was the last great ruler of the Lodi dynasty. But was defeated by Babur in the first battle of Panipat in 1526. History of India added a new outlook with the coming of Babur. This was the beginning of the Mughal dynasty in Indian History

An interesting fact to note is that during this period power in Delhi was gained by revolting — nineteen out of thirty-five sultans were assassinated!

## Objectives

This period of Indian history was a period of political turmoil as it faced a whole lot of invasions from the north west frontier region. To study the effect of the invaders on the costumes of the natives is the aim of this unit.

### 4.3 Costumes during the Post Gupta period.

By this time we find definite references of tailoring ie hand stitched garments. This is evident as there are specific references to the needle, scissors and stitching thread. These were the implements used by people of this age to construct garments.

Around 1000 A.D. fashion was profuse. Decorations were elaborate, personal adornment was rich and abundant. The beautiful dancing girl in a typical Orrissi dancing pose, the queens, the ladies of rank and the men all wore similar attires.

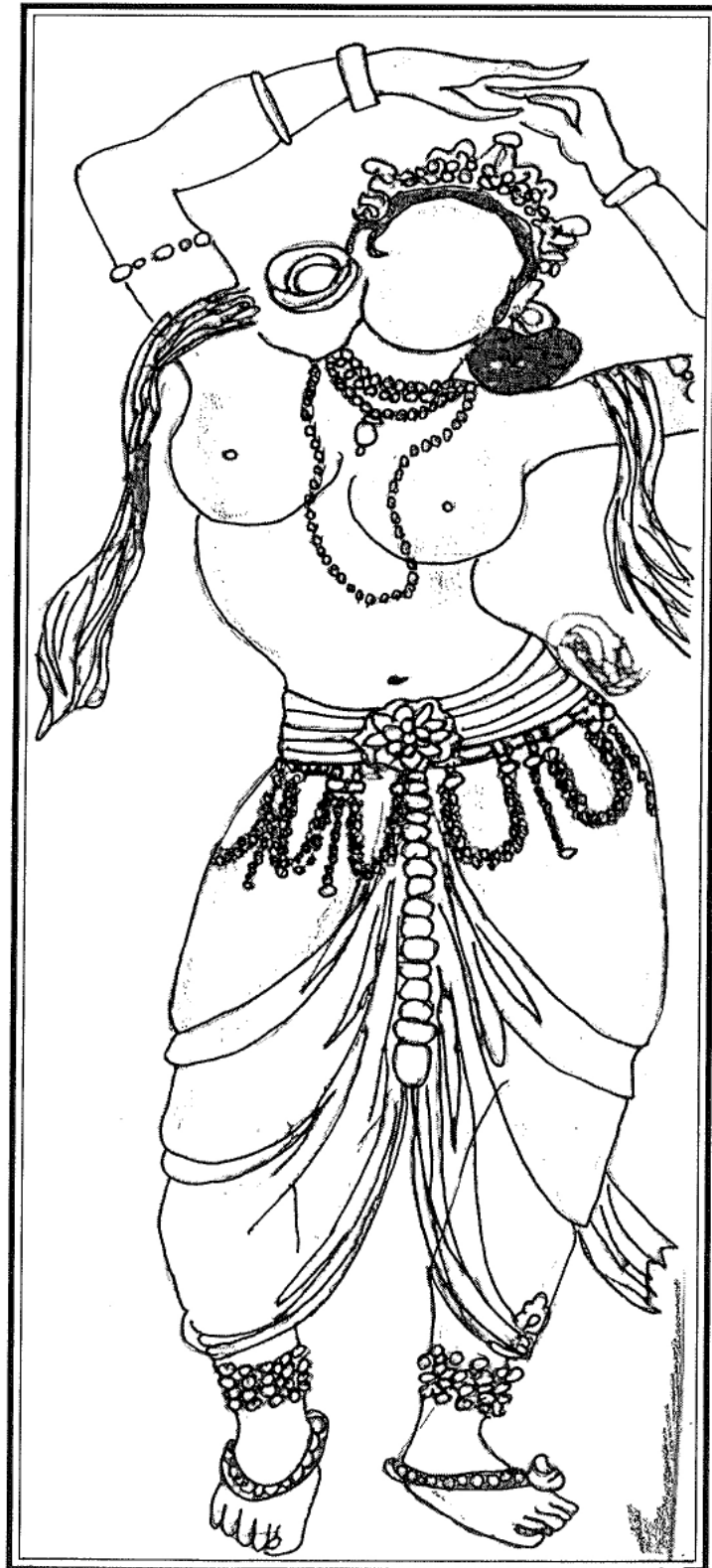
There was a strong sensuous element in the dressing art as is revealed in the Kajaroa and orissan Temples and the contemporary literature.

The jewel belt with pendants, loops and tassels was now fully developed. The neck ornament was richer than in earlier times.

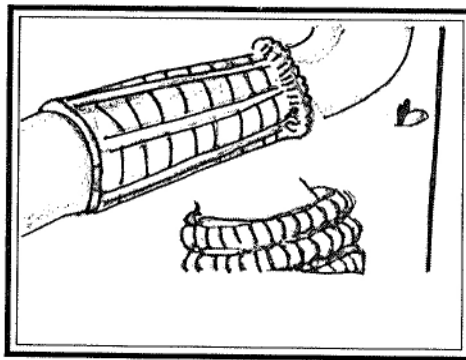
Big ear ornaments were worn. At times so big that they jutted out of the head ornament.

Jewellery showed enormous variety. The dancing girl wore dancers bells around her ankles.

The scarf which latter becomes a dupatta was worn. Nice pattern were used for the scarfs as shown in the block: It was more popular in northern Indian than in the South.

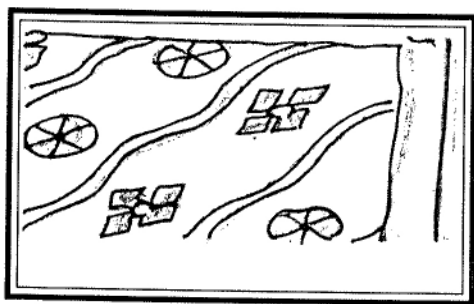


Elaborate bracelets of varied designs and sizes were also worn.



The jewel belt with pendants, loops and tassels, is now fully developed; the neck ornament is richer than in earlier centuries, diadems are complicated, and there is a tendency towards enormous ear complicated, and there is a tendency towards enormous ear ornaments, suspended not only from the lobe, but from the top of the ear. These ear ornaments usually jut out of the head ornament.

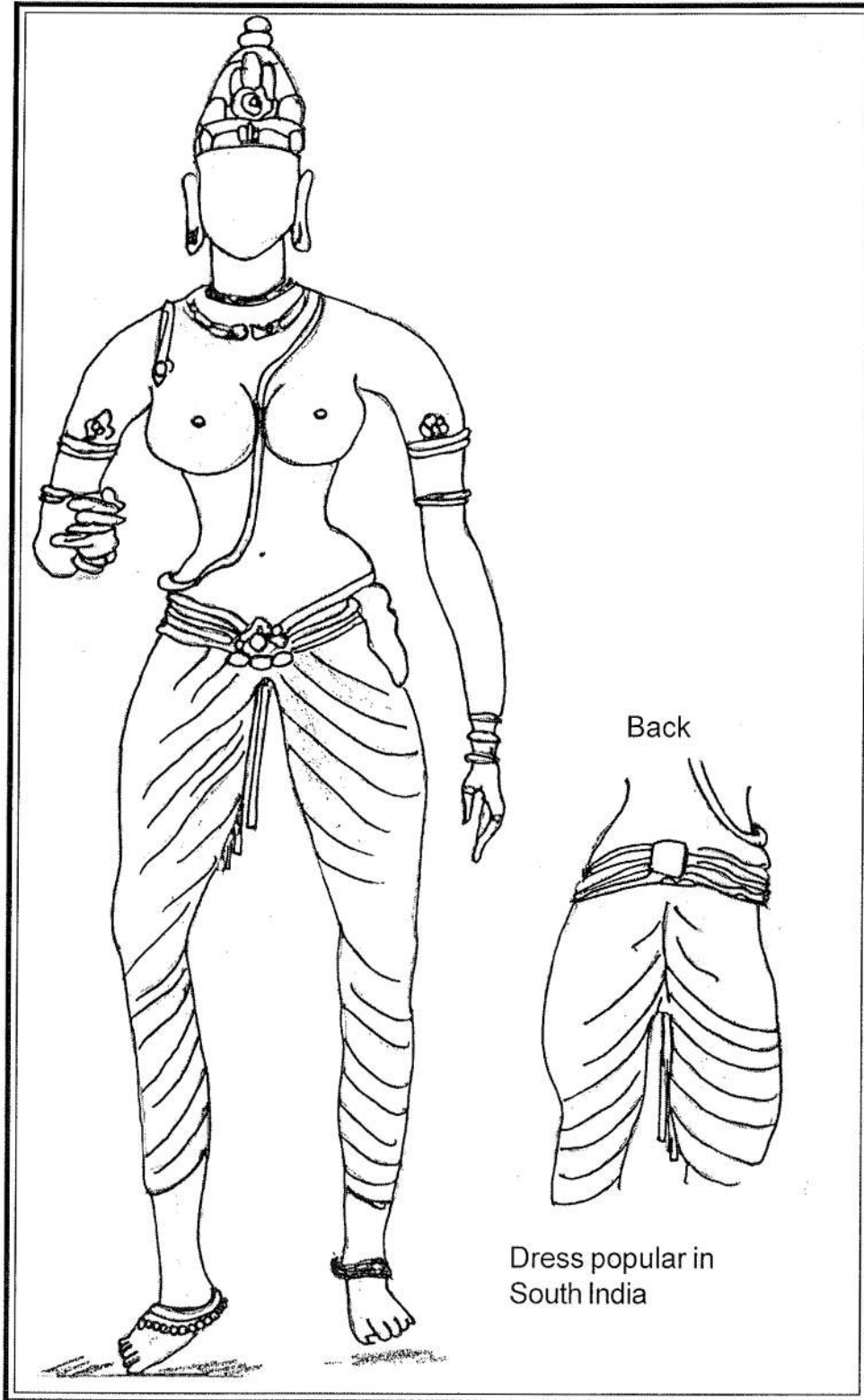
The scarf, to develop in later centuries into a dupatta, is well-established now, more in Northern India than in the South. Clever patterns are used for the cloth.



Jewellery, too, shows enormous variety. The dancing girl in the main figure wears the dancer's ankle bells. This, of course, would be absent in the case of women in other walks of life.

In about 1100 A.D. South India shows, for the first time, distinct regional differences from the North. Whilst the rococo hardly touches the deep South- it reaches as far as the temples of Halebid and Belur, the Deccanese Warangal and a few other places- the most marked differences being that in the North upper garments are coming into fashion, yet remain quite unknown at this time in the South; and secondly, that the dhoti, wide and voluminous in Northern parts, is now wound round the legs so tightly in Andhra, Kerala and Madras, that it almost gives the appearance of tight trousers.

The figure on the next page is of a queen. The dhoti is wound tightly round the legs, its end falling between them, on the left. The other end is pulled over a waist-cloth which is wound round and round in many folds. As is customary in South India, the queen wears a sacred thread,



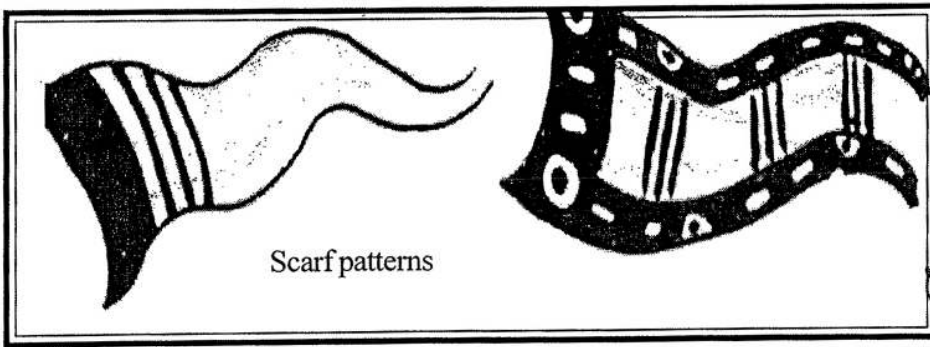
the yajnopavita. There are two separate armlets on each arm, two necklaces, and three bracelets on each wrist. The elongated lobes had earrings.

The given drawing is highly stylized. It is obvious that we are here

at a great turning point in the history of Indian dress: for here for the first time, we meet the bodice. That it has been evolved in the wake of the Muslim invasions, seems evident; but it is also evident that it is not altogether a foreign garment, for no Iranian woman ever wore a choli. These early cholis all cover the breasts only, while the back is bare and a string ties the two ends at the back. At this time there is no evidence of the sewn skirt, the ghaghara, for women still wear a length of cloth wound round the waist like a dhoti. But there is ample evidence for the orhni,



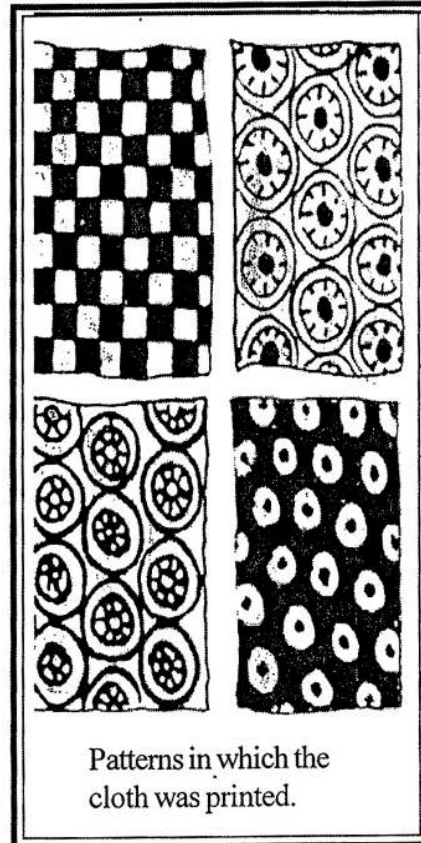
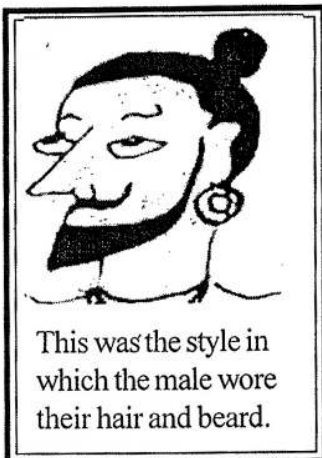




more frequently worn on the shoulder than on the head. it is a scarf, with a striking variety of patterns, the stripe being no longer the most frequent design.

Men almost invariably wore beards, Jain monks, of course, being the exception. Men, too, wear many-patterned textiles, and as many personal ornaments as their women, but their upper body is bare.

The queen of the Chola dynasty shows every sign of the rich



ornamentation. Two hundred years after the women in the North had begun to wear bodices, she still appears, however, bare from the waist up. This is the second divergence from the North; the other is the tightly wrapped dhoti, a speciality of South India never seen in the North.

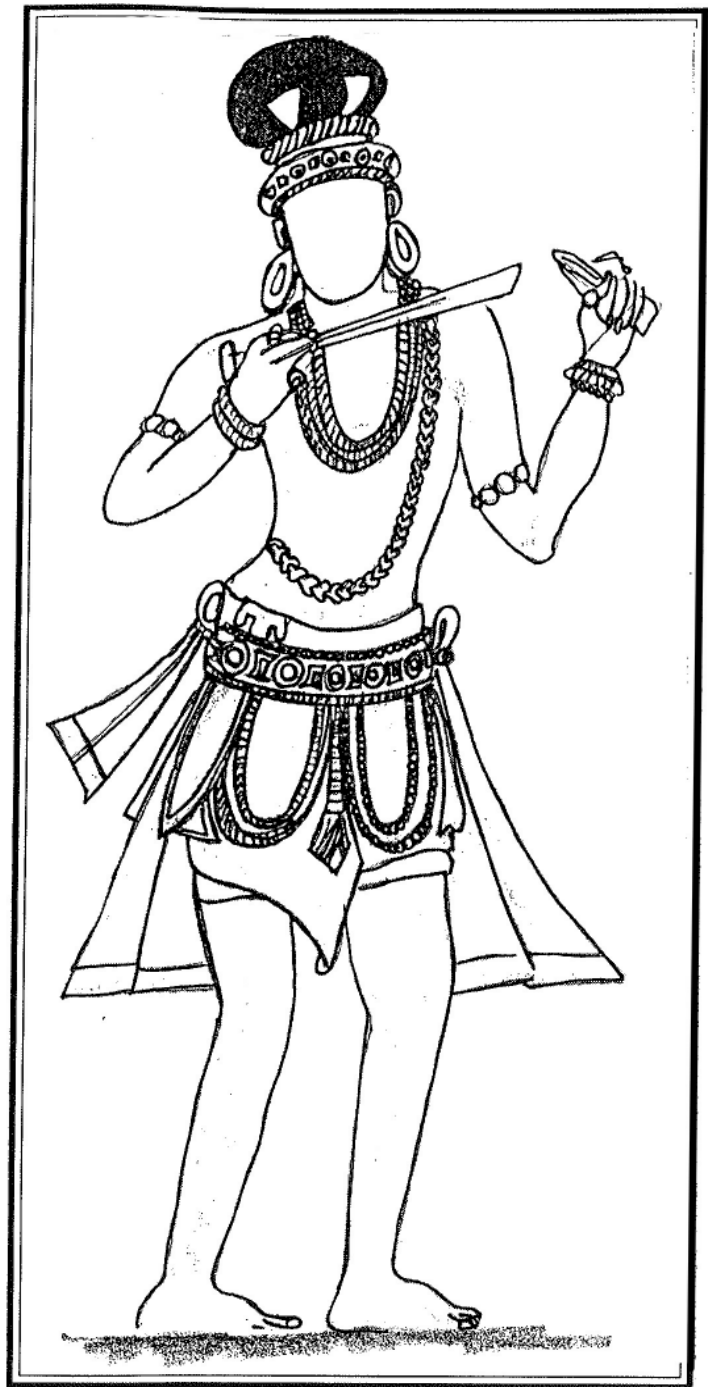
But the looped belt, now highly elaborate, is identical with northern fashions; and even in the design of the cloth one can discern



similarities with patterns worn in Gujarat and Rajasthan.

The Chola lady wears no scarf. The curving anklet, made to fit the shape of the foot, is identical in North and South. The head-dress too shows much similarity to northern hair fashions of the same period.

In South India, from prehistoric times onwards, there was a strong martial element. The earliest examples of Tamil poetry showed an inclination to violence, both in the lives of the warrior class and in the terrifying practices of religion. Suicide for a sacred purpose was an accepted feature of passionate belief in Tamil land, and the princely personage wears a loin-cloth wrapped round his waist, a broad waistband that falls in sash-like ends on both sides, and, presumably, a second sash, that is formed into a loop and has a hanging end on his right.



A short sword hangs in a jewel-studded belt, from which are suspended loops of beads; in one hand he holds a longer sword and a dirk in the other. Huge earrings are suspended from both ears, he wears armlets and bracelets crown, above which his hair protrudes in a huge bun.

This type of dress was presumably not worn in battle, being too rich; but a prince would dress up in all his finery before he decapitated

himself in the temple. The sacred thread made of interlocking chains, perhaps silver or gold.

#### Activity

1. Take a dhoti and try draping it in the south Indian style given in the text.

### 4.5 Summary

The post-Gupta period is when India actually lost her freedom. The very first Muslim attack on India in Sindh was in 715 A.D by Mohammad Bin Qasim. The next invasion was by the Turk Sabuktigin. The elder son of Sabuktigin, Mahmud of Ghazni came to power in 997 AD. He was a plunderer and a religious fanatic who aimed to spread Islam. He invaded India seventeen times between 1001 -1027 AD. and each time left India battered defeated and looted.

The next to invade was Muhammad Ghori who invaded India seven times. In 1192AD Mohammad Ghori fought with Prithvi Raj Chauhan at Tarain and defeated Chauhan.

This period was followed by the rule of the Slave dynasty.

Followed by this was the Khilji Dynasty. In 1320, Ghazi Tughlaq took the throne and was succeeded by the very famous Muhammad bin Tughlaq. Then came the Saiyyid dynasty which was founded by Khizr Khan till 1450 AD.

By this time we find definite references of tailoring ie hand stitched garments. Fashion was profuse. Decorations were elaborate, personal adornment was rich and abundant. There was a strong sensuous element in the dressing art as is revealed in the Kajora and Orissan Temples and the contemporary literature. The jewel belt with pendants, loops and tassels was now fully developed. The neck ornament was richer than in earlier times. Big ear ornaments were worn.

In about 1100 A.D. South India shows, for the first time, distinct regional differences from the North. Whilst the rococo hardly touches the deep South- it reaches as far as the temples of Halebid and Belur,

the Deccanese Warangal and a few other places- the most marked differences being that in the North upper garments are coming into fashion, yet remain quite unknown at this time in the South; and secondly, that the dhoti, wide and voluminous in Northern parts, is now wound round the legs so tightly in Andhra, Kerala and Madras, that it almost gives the appearance of tight trousers.

#### **4.6 Key words**

Rococo

Ornate style of European art, music and literature

Ghaghara

A gathered knee length skirt.

#### **4.7 Self-assessment Questions/Exercises**

- 1. Give a brief about the political history of this period**
- 2. What dress did the people of the south wear.**
- 3. What style of dressing was popular amongst the Chola Dynasty.**
- 4. Briefly describe the jewellery worn during this period**
- 5. Give sketches on the different hair styles.**

#### **4.8 Further Readings**

1. Indian Costume G.S. Ghurye Bombay Popular Prakashan
2. Ancient Indian Costume Roshen Alkazi National Book Trust India
3. Indian Dress Charles Fabri Disha Books

# NOTES



## Block

# 2

### MUGHAL INDIA

#### UNIT 5

Costumes During the Mughal Period --

#### UNIT6

Babur Humayun and Akbar --

#### UNIT 7

Jehangir, Shahjahan, Aurangzeb --

#### UNIT 4

Post Mughal period --

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# Block 2

## Course Introduction

Civilization is very well portrayed in the attire of mankind throughout the ages. Attire has always been determined chiefly by the climatic conditions, as well as by the changing requirements of the socio-political and religious customs. Apart from being influenced by the geographical features, reigning monarch, wars and invasions, trade and commerce, art and architecture etc., costumes have always acted as a mirror of their times.

## MUGHAL INDIA

### UNIT 5

#### Costumes During the Mughal Period

The meaning of costumes changed during the Mughal period. The royal patronage, the karkhanas and the keen interest taken by the kings and queens made garment designing a big industry. This unit covers the various changes in costumes during the mughal period.

### UNIT 6

#### Babur Humayun and Akbar

This unit gives you details of the type of costumes worn during the period of Babu, Humayun and Akbar.

### UNIT 7

#### Jehangir, Shahjahan, Aurangzeb

This Unit describes the changes in the costumes during the latter Mughal period.

### UNIT 4

#### Post Mughal period

This Unit gives information on the dresses worn by the Rajputs of Rajasthan and Gujarat during the post Mughal period.



## STRUCTURE

- 5.1 Unit Introduction
- 5.2 Objectives
- 5.3 Costumes during the Mughal Period
- 5.4 Summary
- 5.5 Self-assessment Questions/Exercises
- 5.6 Further Readings

### 5.1 Unit Introduction

Costume is critical in conveying both primary and subtle information about the period in which it was worn. It denotes character alliances, emotional or intellectual temperament, economic status, customs, manners and mores, gender identification, time period, and even the notion of reality.

The type of color, line, silhouette, mass, fabric, texture, adornment and movement conveys everything about the society, level of development, the likes dislikes, etc.

The meaning of costumes changed during the Mughal period. The royal patronage, the karkhanas and the keen interest taken by the kings and queens made garment designing a big industry. This unit covers the various changes in costumes during the mughal period.

### 5.2 Objectives

The primary aim is to study this period's attire with reference to the social practices, political environments, status and contribution of women and economic stability of the time and also to establish that

clothing is a reflection of all these aspects.

The style of clothing clearly reflects the socio-political, economic and cultural progress of a particular period which includes the art, architecture, religion, customs, attires, likes-dislikes, amusement etc. The present research work will be an honest attempt to give costume and attire the right perspective and highlight the role it played in the development of economic, cultural, social and political conditions of the people of that time.

### 5.3 Costumes during the Mughal Period

India has had a very rich historical past. Therefore the history of Indian dress and ornaments provides an interesting and intriguing piece of study. The Mughal period ranging from 1526-1707 gave India, over a period of two centuries, considerable amount of socio-economic, cultural and political stability.

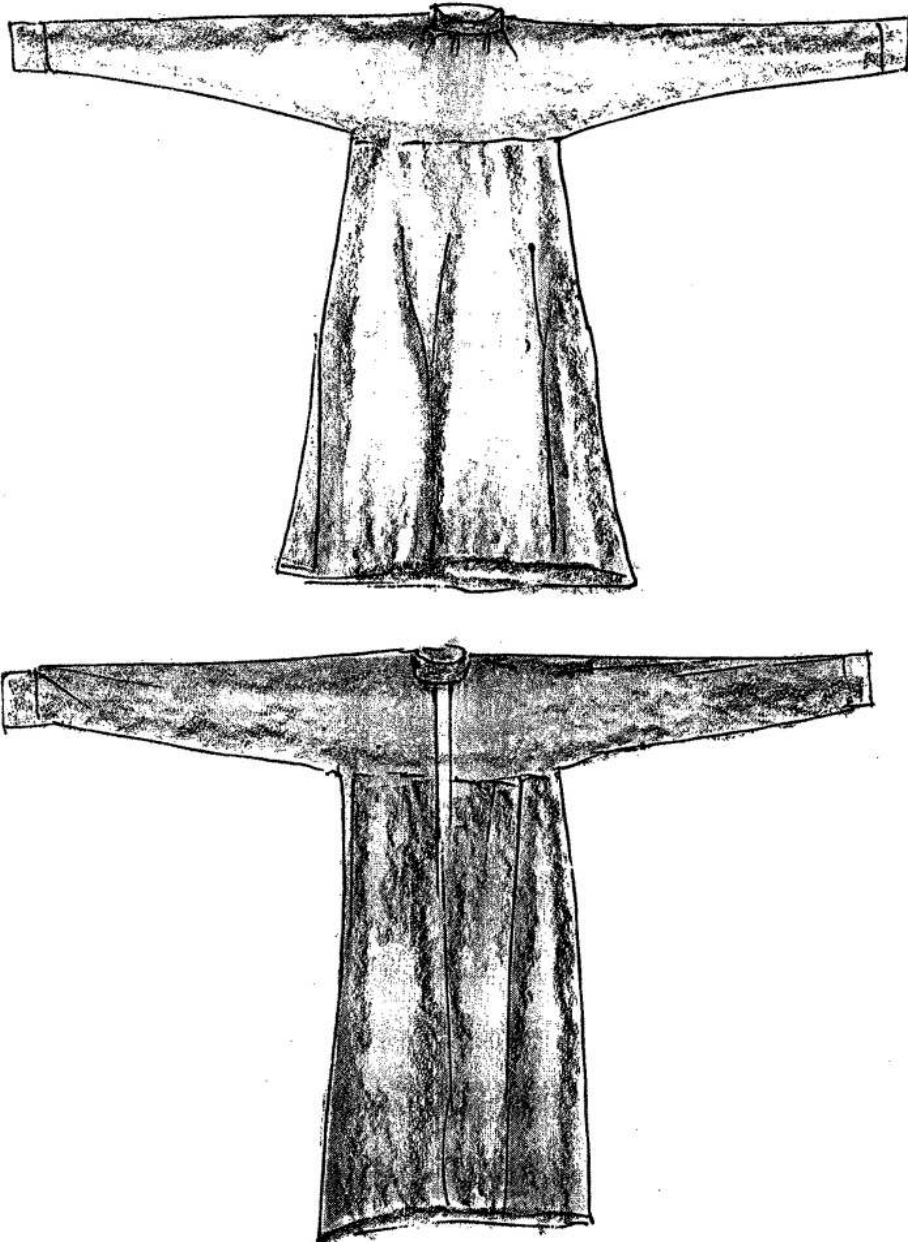
World over you will find Mughal garments, the trendy ornamental zardozi work, Mughal cuisine, Mughal architecture in vogue as Mughal costumes play a vital role in creating the ambience and aura of a particular elitist rich class.

History has always been written from the political point of view. Historians have written about conquests alliances, administration, some have gone further to write about the agrarian history, religious history, history on art and architecture. But no concrete attempt has been made to write history from the angle of the costumes and attire of the people. So far history was confined to political struggles.

The progress made in the field of art and handicrafts specially related to costume and attire has gone into oblivion for want of pursuit.

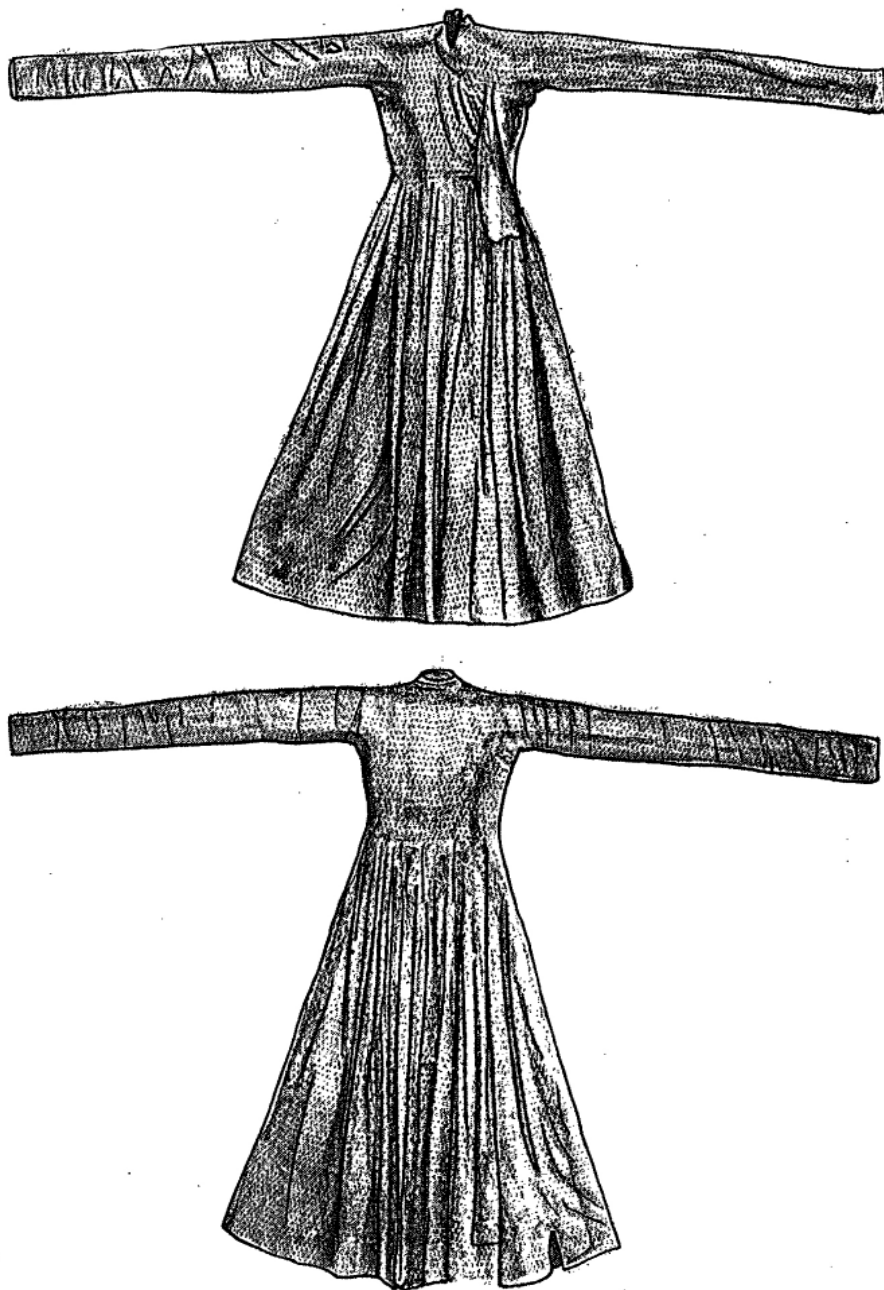
Dress is the reflection of a civilization. The different stages in a civilization can be judged by the study and evaluation of the dress. Dress helps in distinguishing nationalities their modes of dress, the Turk from the Persian, the Arab from the Mughal, and so on. Dress is influenced, in its turn, by a number of factors. The geography of the country, the culture of the people, the standard of living, the heros etc. Throughout

the study of Indian history you will find that the monarchs of the east dressed very gorgeously. This indicated their superiority over the rest of the population. They were the idols for the people. The people fol-



Jama of the Mughal Period Top sketch depicts the back and the bottom sketch depicts the front. Note that throughout the period the length of the Jama kept varying.

lowed them. Their dress was usually copied by the court, and to a great extent influenced the style of the garments worn by the people inhabiting their territory.



Jama of the Mughal Period Top sketch depicts the front and the bottom sketch depicts the back.

During this period different civilizations and races had influenced its culture. The dress of the Mughals, like their other arts of fine arts and architecture, was not totally the essence of either Muslims or Hindus, Persians or Turks. Infact it was a very grand combination of the best features present in all these civilisations. All this, culminated into an aesthetic form which was typically Mughal in its characteristic.

The fashion consciousness of the period was so enhanced that







in Akbar's court a dress code was strictly followed. Each class of nobility had a particular design he had to adhere to. Seeing the dress the persons status and class was evident.

In the late Middle Ages in the West laws restricting extravagance in dress on religious or moral grounds were passed by nobles to ensure

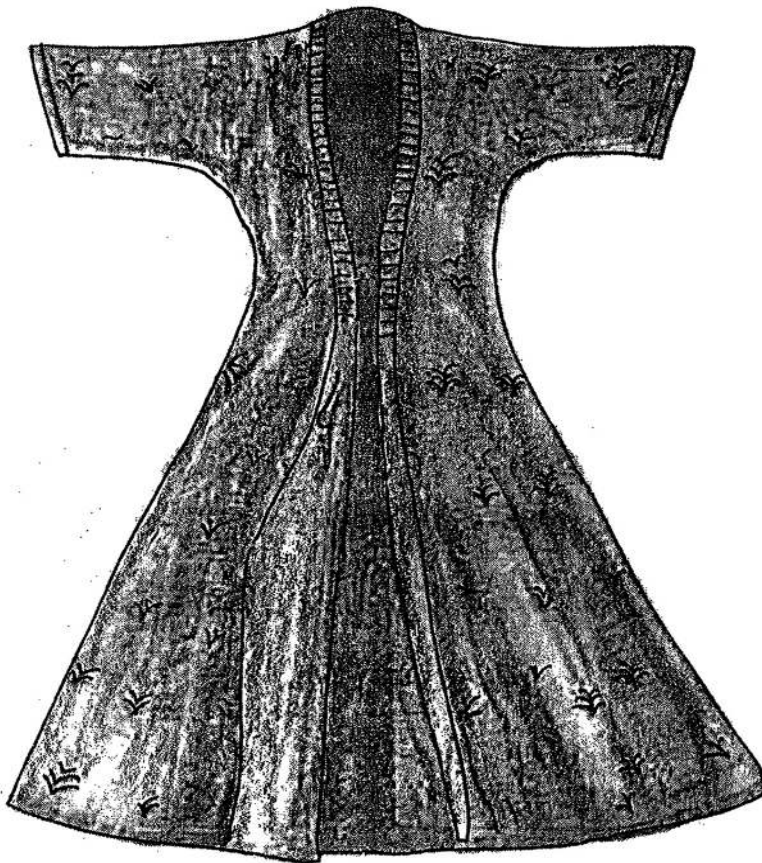


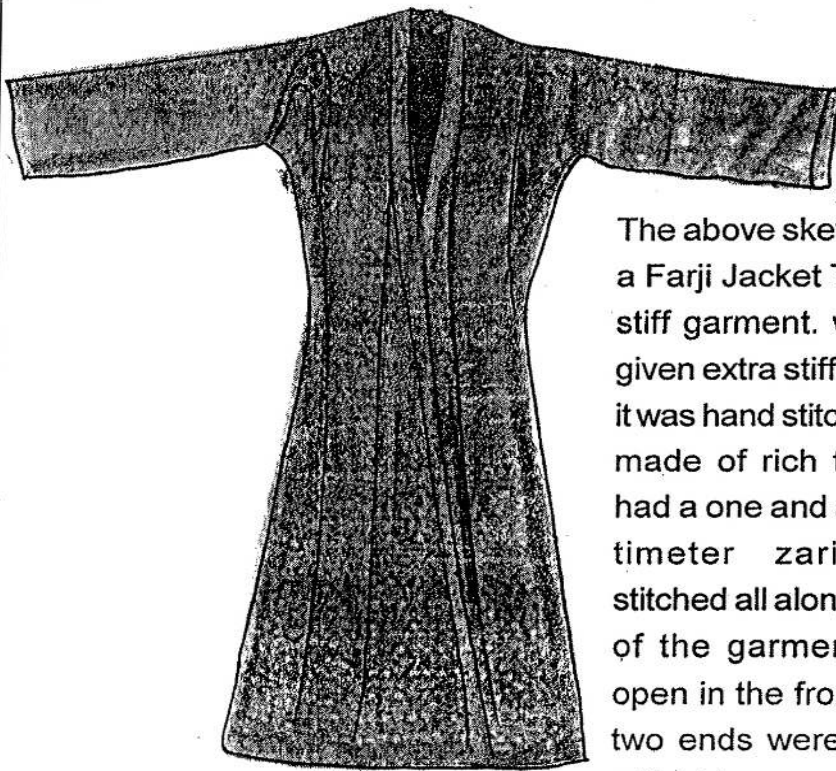




The above sketch depicts a **Farji Jacket** This was a stiff garment, which was given extra stiffening after it was h a n d stitched. It was made of rich fabric and had a one and a half

centimeter zari border stitched all along the edge of the garment. It was open in the front and the two ends were fastened with strings.





The above sketch depicts a Farji Jacket This was a stiff garment. which was given extra stiffening after it was hand stitched. It was made of rich fabric and had a one and a half centimeter zari border stitched all along the edge of the garment. It was open in the front and the two ends were fastened with strings.





that certain fabrics and styles were reserved for those who had the right to wear them.

Fashion police patrolled the streets, fining or imprisoning dress code violators. We had the same in the Mughal period. Fashion Police





keeping a check on what people wore. Just like the society has evolved, meanings of words have undergone a change. Today the term 'fashion police' describes someone who critiques the way others dress.

The garments during the Mughal period were made according to the rank and specially the Imperial wardrobe, was fixed according to the year, the month and the day when it was received. Each type of gradation was called a 'mithl'. The muskrif wrote the degree of precedence on a piece of paper, which was stuck on to the garment..







By the late 16th and early 17th century trade had been established with the European countries. India formed a major centre of goods specially embroidered and hand woven fabrics from the royal karkhanas.

The trendy classical style of clothing, the turbans, the headgear, the jewelry, the male and female outfits, the elaborately decorated courts, the high level of craftsmanship and workmanship existed during the Mughal period.

Today designers talk about heritage and rich cultural designs and creations. They inspire and take from the past royal designs but don't give the people of that age their due.

During the Mughal period the women folk belonging to the royalty never repeated their outfits. The Karkhanas were busy crafting a new outfit with a completely new ensemble each day. The dresses worn once were discarded and disposed off. To impress the monarch they had to make innovative designs.

The primary sources of material including the contemporary books, accounts of foreign travelers, art and architecture of the time, modern works on the period, paintings of the period etc.

Whatever historical account of this period related to this aspect of cultural history is available in the contemporary accounts of Abul Fazl and Badauni and others. But their accounts have been touch and go as far as costume and attire are concerned. Foreign travelers have made references, but their accounts cannot be regarded as accurate and precise as they had their own perceptions, which influenced their detailing.

The karkhanas established along with the royal households had all craftsmen working for the royalty. A handicrafts industry prospered and progressed under their patronage. The whole household of the Mughal Emperor was divided into many departments. One of them was the Wardrobe of the Emperor, and was known as Kirkiraq Khanah or Tashak Khanah. Under the same department were probably placed the Imperial Karkhanahs connected with Kirkiraq Khanah. The whole of the household department was under the supervision of the Khan Saman.



Each piece was a designer piece carefully crafted and delicately manufactured. The monarchs of the Mughal era ensured that their women folk got what they wanted. They took care of their likes and dislikes.





The fine embroidery and the super fine woven fabrics were world famous. It was because of these refined arts that India was known as the land of riches all over the world. It were these riches that attracted the British Imperialistic forces.

The history of the ancestors of the Mughals were takes them back to Central Asia were they initially lived. They had inhabited that region







for centuries. The land was theirs and they were the sons of the soil. They gloried in the achievements of Timur and Changiz Khan. Their culture had its roots in Samargand and Mongolia. The clothes worn by the Mughal rulers reflect the lavishly extravagant living standards adopted by them. The Mughals brought with them the dressing styles, which were adopted by the Turks and the Persians. It is during this period that a synthesis of costumes emerges.

The essence of the dress was basically Turkish and Persian but chiefly determined by the climatic conditions as well as the changing needs of the social religious manners and customs of this country.

Dress and attire seemed to be a symbol of status and dignity and the 'Mughal Emperors were very much interested in devising new fashions and designs in their dresses. This has been narrated in the accounts of European travelers who have elaborated about the well-fitted garments worn in Bengal and Punjab.

The Sultans of Delhi wore tight-fitting tunics or quba smade of fine muslin or fine wool according to the season. In the cold weather they donned an overcoat known as daglas, which was like a loose gown, stuffed with corded cotton or some other material. Shirts and drawers were also in fashion. Underweards of mulin or some other material were also in vogue. Sleeping suits were used and frequently changed. Their head-dress consisted of turban or kulahs, a kind of tall tartar cap.

The most popular dress of the Mughal rulers was the coat with long sleeves , tied below one shoulder and it reached the knees. It was gathered or finely pleated at the waist. A belt usually with a sash was tied at the waist. It was made of brocade and its two ends hung loosely on one side. This was called the Jama.

The dress of the emperors and those of the royalty was probably not influenced by Indian conditions, during the reign of Babar and Humayun . Due to geographical reasons and the climate of India they had to discard heavy woollen clothes for lighter materials. Samarkand is a cold country whereas Indis has a sub-tropical climate. Secondly during the reigns of Babur and Humayun the kingdom was conquered and lost several times. It was only during Akbar's times that political



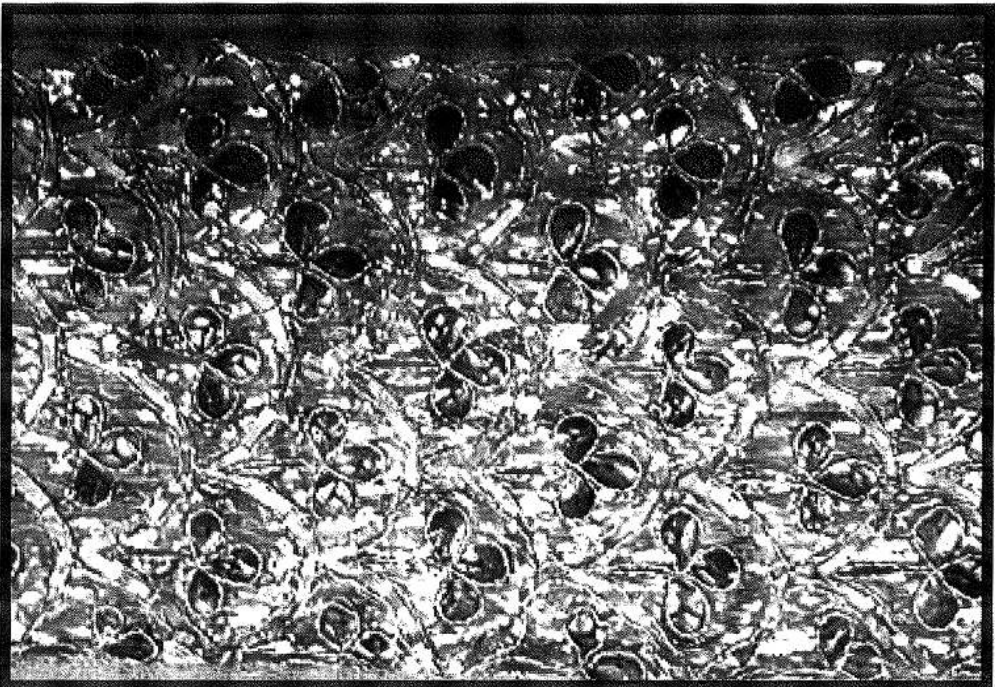


stability was achieved.

Therefore it was only in the days of Akbar that the Mughal dress under went a drastic alternation and the Indian influence began to peneteate into the social life of the Mughals. Partly it was the effect of the change in outlook, for the Mughals began to regard India as their homeland, and partly, it was the outcome of Akbar's genius, to evolve a common culture by the assimilation of everything. Mughal and Islamic with the Indian and the Hindu.

Some of the finest and most elegant examples of beetle wing work comes from the Mughal era, in which various costume accessories and garments, all expensive outer wear, used small pieces of beetleelytra often incorporated with heavy precious metal work.

Many of these pieces were owned by royalty or were treasured gifts, obviously loved enough to have been spared the flames that often destroyed beautiful fabric in order to reclaim the ready cash value metal embellishment. Some splendid examples of Mughal style patkas (sashes) and turban cloths of such an exquisite quality and with such expensive materials that they could only have been made for royal taste



Mughal turban cloth, beetle wing pieces on muslin,  
worked with gold badla and kalabatun thread



and budget.

They were probably made in the same workshop as the level of workmanship and way in which the materials have been handled is similar. All are of white muslin, the two patkas with heavily worked pallus of gilded and silver badla and other metallic elements applied to the surface in various zardozi techniques. The patka utilizes fine shapes of blue-violet-green beetle wing pieces as accents to three large buta motifs filled with chevron stripes of alternating silver and gold. At the ends are kiran fringes in alternating gold and silver badla.

The turban cloth is a repeated fish scale motif of gilded badla with a three petalled plant motif of beetle wings inside each scale, with each stem stitched in red silk floss. The patka has an elegant tree of life motif and border of delicate flowers and leaves, carefully accented with green silk motifs stitched in patterns over gilded badla trims with tiny blue-violet and greenish beetle wing pieces forming leaf and flower petal shapes. Some of the beetle wing shapes are sewn through a hole punctured in the center, like a sequin would be sewn into place, while very small beetle wing pieces were anchored down with overlapping stitches of silk thread.

The most striking similarity of the old pieces mentioned above is that heavy metallic work is seen, with each beetle wing shape treated as if it were a jewel, outlined in kalabatun thread, much like an emerald would be mounted in a bezel setting. In fact, all of these pieces appear like fine, flexible jewelry with their "mounted" shapes of brilliant color, suggesting a close relationship to the art of the metal smith and enameller. Perhaps the wearer hoped that the beetle wings would look like gem and gold studded cloth, or perhaps the wearer was simply fascinated by the uniqueness of such a humble but beautiful material.

Perhaps there is a connection between the use of beetle wing textiles with heavy metallic work and green enameled jewelry, especially with the Mughal enameling tradition of red or green on white, so well developed at Jaipur.

Another theory on the motivations for using beetle wings in textiles may have been to achieve a color that was otherwise, very unusual.



It may only be a coincidence, but most of the Mughal Indian pieces with beetle elytra reflect predominantly blue-violet colors which would have been a color either exceedingly rare, hard to reproduce, or non-existent in other materials. Perhaps the use of beetle wings provided a novel, intensely brilliant and otherwise, unobtainable color in times of great pressure upon the artisans to create unique designs. There is no doubt, though, that the above textiles are some of the loveliest old examples known, produced in response to extreme pressure and competitiveness to make increasingly novel and innovative pieces.

### Activity

1. Visit the museum and collect whatever material and references you get on Indian costumes.

### 5.4 Summary

The Mughal period over a period of two centuries gave India considerable amount of socio-economic, cultural and political stability.

World over Mughal garments, zardozi work, Mughal cuisine, Mughal architecture are popular. Nur Jahan was a patron of painting and architecture whose interests also extended to the decoration of rooms as well as the designing of ornaments, brocades, rugs, dresses and toiletries.

The fashion consciousness was so advanced that in Akbar's court a dress code was strictly followed.

In the late Middle Ages laws restricted extravagance in dress on religious or moral grounds and fashion police patrolled the streets, fining or imprisoning dress code violators. The same was found in India.

The trendy classical style of clothing, the turbans, the headgear, the jewelry, the male and female outfits, the elaborately decorated courts, the high level of craftsmanship and workmanship existed during the Mughal period.

During the Mughal period the women folk belonging to the roy-

alty never repeated their outfits. The Karkhanas were busy crafting a new outfit with a completely new ensemble each day.

Mughal costumes reflected the lavishly extravagant living standards adopted by them. The essence of the dress was basically Turkish and Persian.

Dress and attire seemed to be a symbol of status and dignity and the 'Mughal Emperors were very much interested in devising new fashions and designs in their dresses. This has been narrated in the accounts of European travelers who have elaborated about the well-fitted garments worn in Bengal and Punjab. The most popular dress of the Mughal rulers was the Jama.

Some of the finest and most elegant examples of beetle wing work comes from the Mughal era, in which various costume accessories and garments, all expensive outer wear, used small pieces of beetleelytra often incorporated with heavy precious metal work.

The whole household of the Mughal Emperor was divided into many departments. One of them was the Wardrobe of the Emperor, and was known as Kirkiraq Khanah or Tashak Khanah. Under the same department were probably placed the Imperial Karkhanahs connected with Kirkiraq Khanah. The whole of the household department was under the supervision of the Khan Saman.

## 5.5 Self-assessment Questions/Exercises

1. What influenced Mughal Costumes?
2. What were Karkhanas?
3. Which was the most popular dress of the Mughals?
4. What did Mughal Costumes signify?
5. What were Fashion Police ?

## 5.6 Further Readings

1. A History of Fashion - Visual Survey of Costumes from ancient times  
Douglas Groesline B.T Batsford LTD
2. Indian Costume G.S. Ghurye Bombay Popular Prakashan
3. Clothes & Costumes David Aldeson and Dawn Stubbs Ladybird
4. Ancient Indian Costume Roshen Alkazi National Book Trust India
5. The Great Mughals Bamber Gascoigne Jonathan Cape Limited

## STRUCTURE

- 6.1 Unit Introduction
- 6.2 Objectives
- 6.3 Babur Humayun and Akbar
- 6.4 Summary
- 6.5 Self-assessment Questions/Exercises
- 6.6 Further Readings

### 6.1 Unit Introduction

This unit gives you details of the type of costumes worn during the period of Babu, Humayun and Akbar.

### 6.2 Objectives

Mughal costumes have always been rich in their design, embroidery, textiles and their craftsmanship. A study of these costumes will enlighten the students about the rich cultural heritage the Mughal ruler gave us in the form of costumes.

### 6.3 Babur Humayun and Akbar

The nobility of the Mughal court also wore extravagant dresses and wore always dresses in a splendid attire. They wore shalwars which looked like breeches. The salwar was tight fitting at the ankli and loose at the top .

Abul Fazl in his accounts gives a description of the different kinds of salwars worn. In his account he narrates that three kinds of shalwars were worn- single, double and wadded . The material used to make the



shalwars was varied.

U n t i l Akbar's reign Persian dresses were worn. It was Akbar who adopted Rajput dresses. He wore silk garments, which were beautifully embroidered with pearls and gold jewellery.

In order to create new cuts and varieties in the Royal wardrobe ex-



Babur



Humayun

pert tailors and craftsmen were employed by emperor Akbar, who had a very high sense of aesthetics.

The Takauchiaya, which was like the Jama without a lining round skirt and tied on the right side, is described by Abul Fazal as one of Akbars favourite dresses. It was Akbar's innovative idea that



combined the features of the Takauchiyah of the Rajputs and the Jama of the previous ages.

The Takachiyah was a rented skirt, its slits hanging sideways. It was tied on the left side of the chest under the arms. Its length was short only leading unto the thighs. Akbar lowered the length of the skirt and made it into a rounded skirt without slits. He gave it five strings on the right side, as did his forefathers. It was made out of fine silk or gold fabric but never out of cotton fabric.

For the summer season Akbar wore the Oaba. It was fabricated out of fine cotton stuff. Akbar designed Qabas with fastening straps that were short and narrow and did not hang loose on the right side after they were fastened. Akbar and his descendants in most of the Mughal miniature paintings are seen wearing the Takauchiyah or the Qaba. He did not patronize the pishwaz, which was a front open coat.

Akbar's predecessors wore a Kawaki while he himself wore a chowbandi along with a kamarband. Akbar called it the Katzib. It was tied round the waist above the hips and the two ends of the cloth hung loose in front but not till the knees. It was known as Patka but Akbar preferred to call it Katzib.

Akbar not only invented new styles but also gave each style of garment a distinct name. The Jama was now called the Sarbgati meaning covering the whole body. The Nimtana, which was kind of a jacket, was now called a Tanzeb

The lower part of the body was covered with drawers referred to as the Izas. Akbar passionately called it the companion of the coat ie Yar-Pirahan.

Humayun and Akbar wore dresses matching with the color of the planet of the day. The wardrobe of the Mughal emperors was arranged according to the days, months and years of their entries and according to the color, price and weight.

The Berqua was called the Chitra Gupta by Akbar .

The evidence for costumes worn at the court of the Timurids is



rich. So strong was the feeling for fashion in this aristocratic society that pictures illustrating the times of previous reigns adhere carefully to the dress worn in those earlier days, even if the painting was done in the next reign or later.



A gentleman at Akbar's court is described as wearing a violet coat. The lower hem was shaped in V-hanging points with three points in front and three at the back. The lapels were many in number and were on both sides of the chest. They are a bright yellow, almost orange.



Akbar

The dominating pattern of the brocaded patka (belt) is squares and crosses, not floral motifs, as in Jehangir's days.

The shoes have a horn-shaped back (this disappears in the next reign), and are embroidered with gold thread.

The dagger is held by a gold chain, ending in green pompoms.

This is the warm dress. It must be noted that



in the second half of Akbar's reign diaphanous coats of exactly the same shape and with hanging points, became fashionable- through them the tight pai-jamas (leggings) could be seen.

They are little favoured at the court of Jehangir.

A maid of Akbar's court offering a cup of wine wore a kurta ending in sharp points that hang down from the hem of the skirt. Four such points were in fashion earlier, but by this time there were six.



Jodhabai Akbar's Wife.



This is a shirt made of an opaque material, and a decorated sash hangs underneath it, the ends being visible in front of the tight, bright red trousers. Where the shirt opens, from the neck downwards along the V-shaped slit, hangs on one side a number of braid-like loops. This remains modish for a long time and develops into rows of long flaps. The thin, diaphanous orhni (hanker-chief) is still short, but will become longer in the next century.





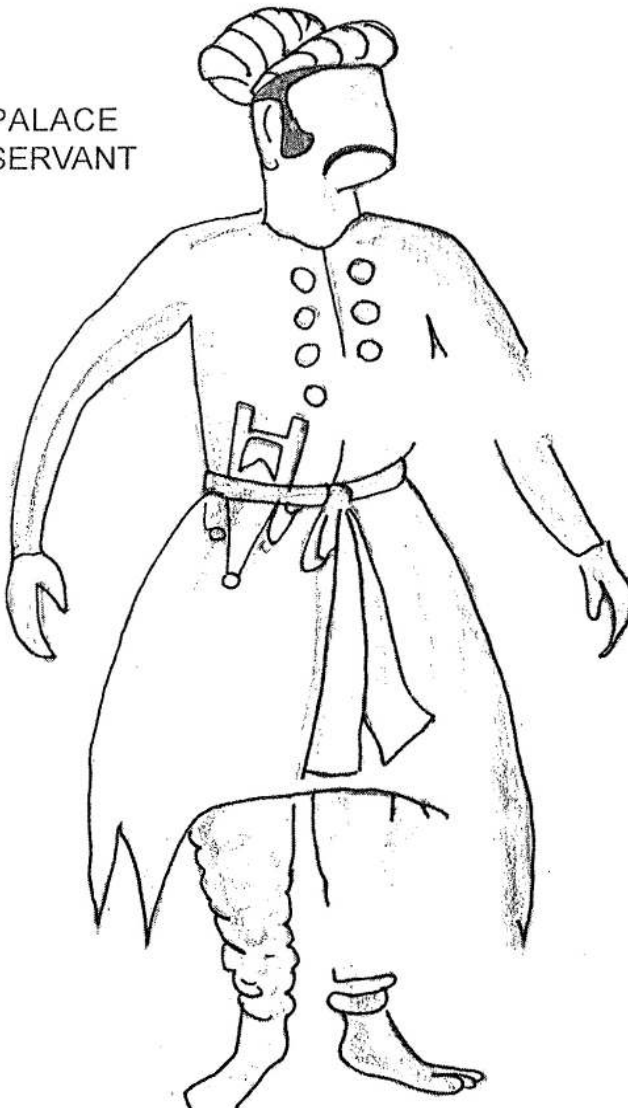
Pompoms and tassels are beginning to be worn, both on shoes and where the jewellery is tied, e.g. on the bracelet.

The palace servant has four buttons on both sides of his chest, - there were two in Babar's and Humayun's uniform' - and a simple patka (sash), into which his dagger is tucked and held by two small chains. The turban is typi-



OLD MAN OF THE STREET

PALACE  
SERVANT



cal of Akbar's days with a tight front bundle and a bold slope backwards, the tula of Humayun's times not being worn any more.

The 16th century Rajasthani fashions of the men are almost identical with those worn in the courts at Agra, The shirt ended in points. Towards the end of the 16th century, when diaphanous jamas and skirts became the fashion at court, the gentle-



men of Rajasthan wore the same dress. The hanging flaps on the chest were worn on both sides and the sash was varied.

Meanwhile, the Hindu women in the rest of Northern India continued wearing their three-piece costume: the skirt, the bodice and the head-kerchief (ghaghra, choli, orhni). The bodice sleeve in this period was boldly embroidered, and sometimes the whole bodice was too (at least, the illustrations suggest embroi-



Jehangir



dery rather than printed design); while there was great variety in the textile patterns of the skirt. The great innovation is the pompom, a court fashion that also touched the remoter village woman, and orhnis often end in elaborate tassel-work with many pompoms. However, it must be noted that as yet orhnis are never





Nur Jehan

tucked into the skirt at this stage

The Emperor lived with all his glory. The turban, was of a typical shape. It was orange and red and its ends were of a gold fringe, which was visible on the top, above the forehead. Two feathers of some rare bird, were tucked into the turban, and a string of pearls adorned the turban to complete the ensemble.

The coats were of pale cream-coloured silk. The trousers were of soft green silk; the shoes, with no horned back and no heels, were of crimson leather, with a plain black piece across the instep.

The waistband had a floral scroll ornament, the flowers being alternately blue and pink; the sash on the other hand is of gold cloth with what appears to be Chinese geometric ornament, within which the centre flowers are again alternately pink and pale blue.

The women in the south wore elaborate veils,



Shah Jahan



partially tucked in around the waist. This probably was the beginning of the saree in India as it is worn today.

The Akbari upper garment for men, with hanging points (four or six) is in fashion in the Deccan when no one was wearing it any more in Delhi and Agra; and the small hanging flaps, the Akbari turban and the cross-decorated sash, were worn in the south, during Jehangir's reign.



Mumtaz Mahal

But Indian women in the Deccan wore the same three-piece dress as was worn in the North. Sashes, pompoms and tassels are the craze, and they are complicated, elaborate and varied. Thin transparent muslin orhnis are worn on the head, sometimes with polka dots in twos and threes. mauve and purple are favourite colours. In front, hanging from the waistband, there is an apron-like cloth, a patka, lavishly decorated with wavy lines and stripes, usually white, which is much less in evidence in the North.

Most of the miniatures of the court show us the splendid dresses of kings and princes, noblemen and petitioners, wearing their 'best'. But the Mughal painters have also shown, pictures showing what the courtiers wore on informal occasions, in the seclusion of their private rooms. Prince Khusrau, fat and jovial, leaning against a mighty large bolster, is shown relaxing in the top of a picture in a white muslin coat.

At the end of Akbar's reign a very thin muslin dress was in vogue as the fashionable wear in the court for a brief while. Jehangir, on the other hand, favoured rich silk and brocades and therefore the thin coats went out of fashion for public occasions, They were now worn only by entertainers and in the private life in the hot weather, as a kind of underdress.





The number of different pieces of costume, worn by the Mughals, was about eighteen made of material, cotton, silk and brocades, rich and costly, which were suitable for the clothing of the emperors.

The most favoured apparel of the Mughals, before Akbar's reign,





was the Jamah, a coat with full and tight sleeves, worn over the shoulders, reaching upto the ankles or knees. It was tied usually on the right side.

They also wore the Pishwaz, a garment just like the Jamah. The only difference being that it was fastened in front, in the middle of the chest. At the time of wearing, either the upper flap was fastened to the lower by means of "finely carved" gold buttons, or with buttons worked round with braids. Like the Jamah it was knees or ankle length. Either it had a small turndown collar or a wide and richly decorated one.

The third was the Farji. This was a long cloak worn over the shoulder, open in front, but shorter than the Jamah or the Pishwaz. It had an edging of fur round the neck during the winter, and remained plain or embroidered during the summer.

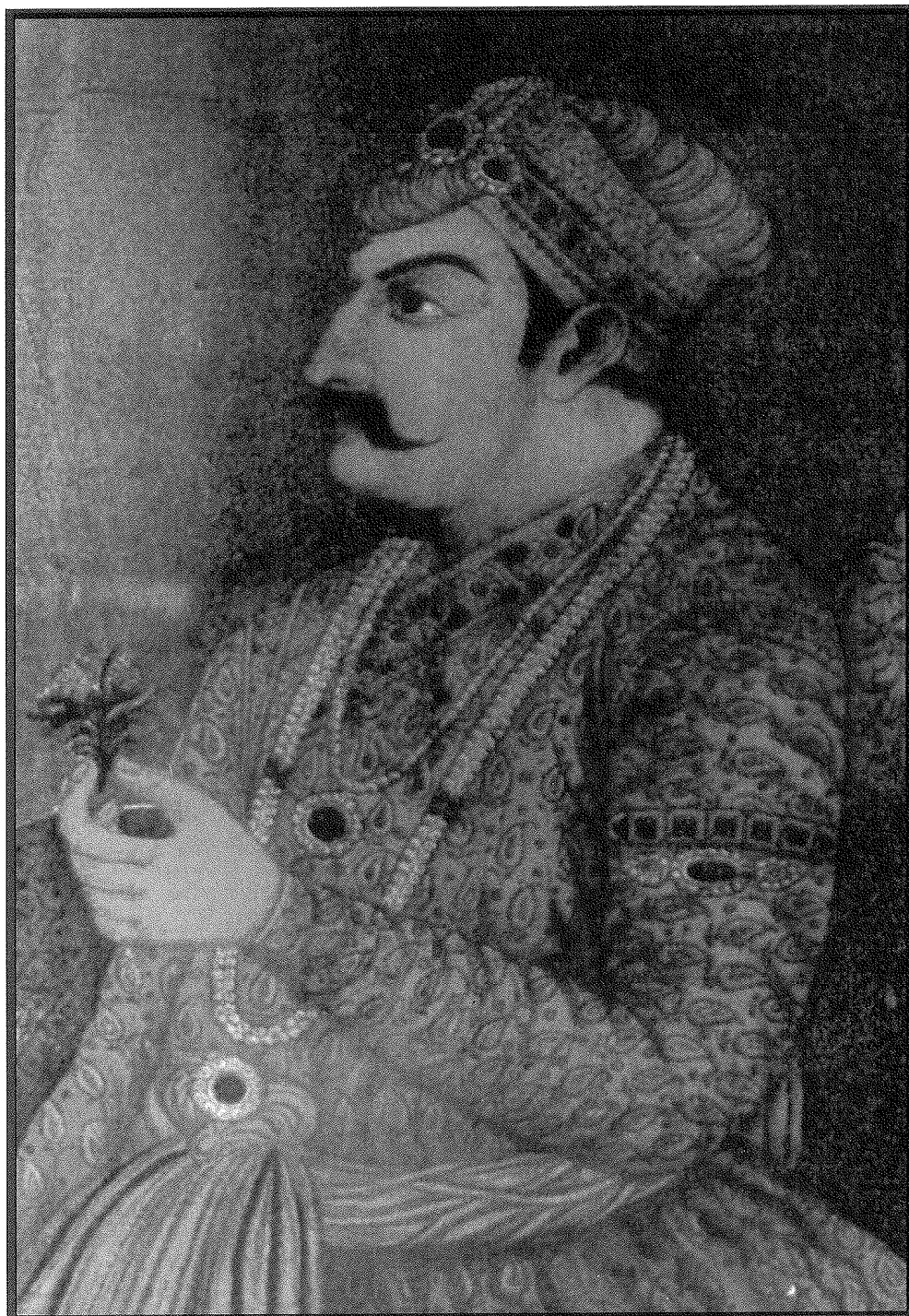
"Takawchiyah, a kind of onefold garment, became very popular during the reign of Akbar. It remained in fashion for quite some time. It differed from the Jamah. The Jamah, which was worn by Akbar's ancestors, was not the same as the Takawchiyah. While the Jamah was foreign, the Takawchiyah was typically Indian originating from the costumes of the Rajputs. The former was longer than the latter, falling more or less, in a straight line from the waist downwards.

The Takawchiyah of the Rajputs was a garment with a rented skirt, its slits hanging sideways. It was tied on the left side of the chest under the arms. Its length was short, only reaching upto the thighs. Akbar combined with it some of the characteristics of the Jamah. He increased its length upto the knees or even lower. He made it round-skirted without slits. He fastened it with five straps on the right side, as did his forefathers. It hung in folds down the waist, and being circular created a hallow round the body. It was either made out of silk or cloth of gold, fine in texture but never out of cotton.

The Qaba, a cotton made tunic, mostly of fine muslin was worn in summer. The Indian Qaba was wider than the Persian one. It was "a kind of gown with a long jerkin fastened to it, open before and pleated from top to bottom. It had a collar "two fringes breadth high," made out of the same stuff as the Qaba. It was not buttoned "on the vest" rather



"folded crossways over the stomach, first from right to the left, and then from left to the right". It was tied with ribbons "two fingers broad and a fool long," numbering seven or eight "from the upper part down to the haunches". They were stitched in various styles. Sometimes the Qaba had a folded collar and embroidered sleeves edging; or a border and fringes of cloth sewn round the skirt, collars and sleeves; and sometimes it was made of Gujrati satin.



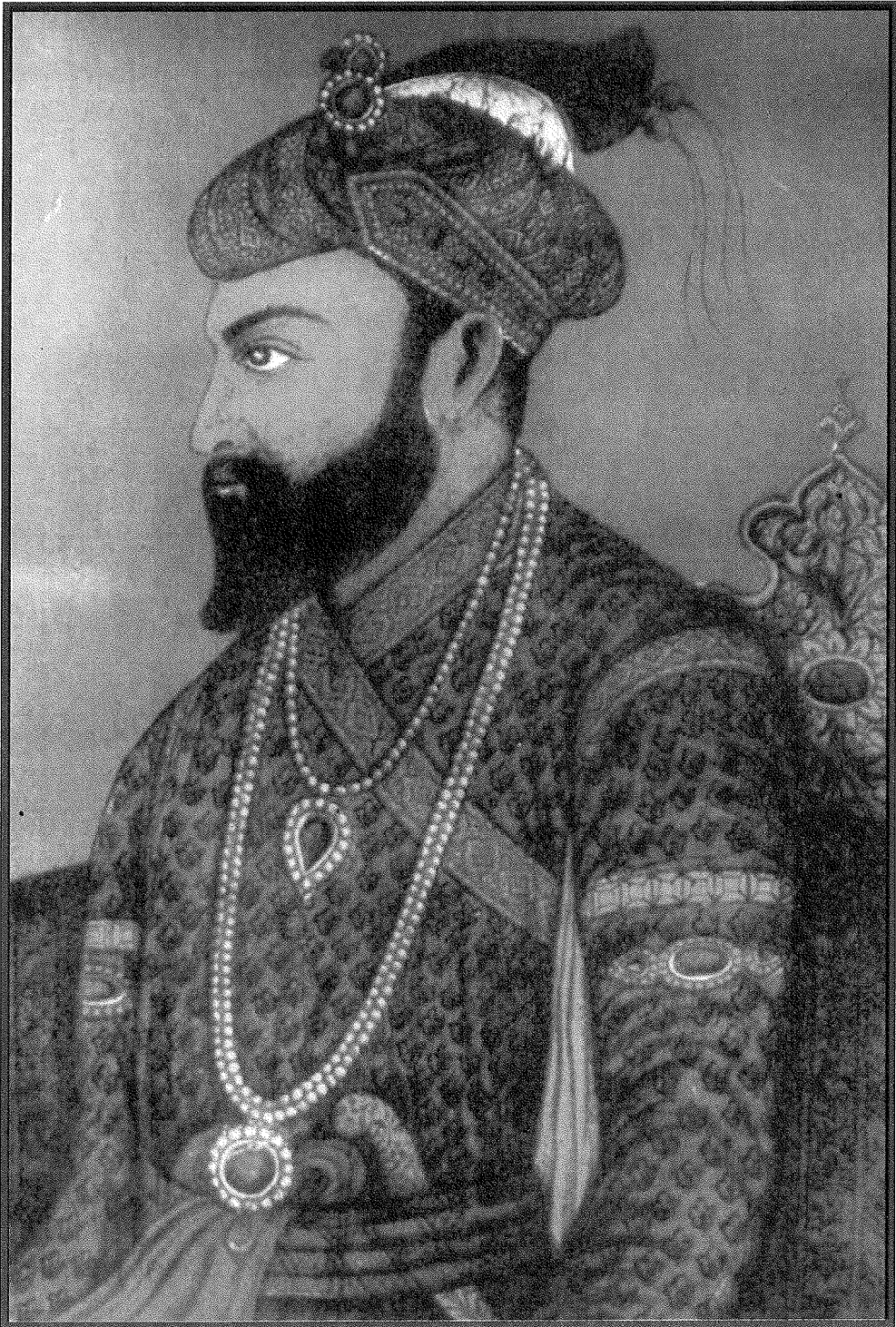




Three double folded garments were in vogue too, the Dotahi. The Dotahi had four fastenings (grichbands) and a bordering.

The Gadar was made longer and wider than the ordinary Qaba, with four fastenings.

A quilted garment, Qalmi was worn when the season was very







cold. It was donned as an over-coat, "above the clothes". It was made of the cloth of gold and other rich stuffs. It was lined with "sables, which cost very dear".

The Utheachah was another colak worn over the jamah. It was short sleeved and had an open front. It reached upto the middle of the body and was broadly lined with fur on the collar. On the outside were





embroidered pictures of animals.

The Farghul, a garment resembling Farji, but "more comfortable and becoming", scarlet in colour, either double folded or single, was borrowed from the Europeans. It was stitched in many fashions and worn, by everybody, high or low.







The Chakman was used as a rain coat made either out of broad cloth or wool. Momjamah contained five fastenings.





The Sozni and the Nimatanah, were two more garments whose form and shape are difficult to describe. The latter was probably a sort of under-garment, which at a latter stage was called the Kurtah.

The Postin, a kind of fur coat was used in very cold weather.

The nadiri, a sleeveless coat, its length extending upto the thighs, with buttons in front was worn over the Qaba.

Besides these the Shawl, brought from Kashmir, was thrown over the shoulder without a fold. Shawls were manufactured in three main varieties. The Tus in black and white the Alchah in various colours and the Zardozi or Kalabatun worked in gold.

The lower part of the body was covered generally with Shilwar, a kind of drawers made out of various material, plain, striped or decorated.

#### Activity

1. Visit the museum and collect whatever material and references you get on Indian costumes.

#### 6.4 Sumary

The nobility of the Mughal period wore shalwars which looked like breeches. Till Akbar's reign Persian dresses were worn. Akbar adopted Rajput dresses. He wore silk garments, embroidered with pearls and gold jewellery.

Akbar wore a kamarband called Katzib. It was tied round the waist above the hips and the two ends of the cloth hung loose in front.

Akbar called the jama, Sarbgati meaning covering the whole body. The Nimtana jacket, was called a Tanzeb. The lower part of the body was covered with Izas.

Humayun and Akbar wore dresses matching with the color of the planet of the day. The Berqua was called the Chitra Gupta by Akbar.





The nobles of the court wore dresses which had the lower hems shaped in V-hanging points with three points in front and three at the back. Lapels were many in number and were on both sides of the chest. On this a patka was worn.

The shoes had a horn-shaped back and were embroidered with gold thread. In the second half of Akbar's reign the thin coats came into fashion.

The shirt was made of an opaque material, and a decorated sash hangs underneath it, the ends being visible. Pompoms and tassels were worn, both on shoes and jewellery

The servants wore a simple patka into which his dagger was tucked and held by two chains. The turban is typical of Akbar's days with a tight front bundle and a bold slope backwards, the tula of Humayun's times not being worn any more.

The 16th century Rajasthani fashions of the men are almost identical with those worn in the courts at Agra, The shirt ended in points. Towards the end of the 16th century, when diaphanous jamas and skirts became the fashion at court, the gentlemen of Rajasthan wore the same dress. The hanging flaps on the chest were worn on both sides and the sash was varied.

The Hindu women in the rest of Northern India continued wearing their three-piece costume: the skirt, the bodice and the head-kerchief (ghaghra, choli, orhni).

The coats were of pale cream-coloured silk. The waistband had a floral scroll ornament. The women in the south wore elaborate veils, partially tucked in around the wasit.

Takauchiaya, was like the Jama without a lining round skirt and tied on the right side,. Akbar lowered the length of the skirt and made it into a rounded skirt without slits. He gave it five strings on the right side,.

The Oaba was fabricated out of fine cotton stuff. It was fastened with short straps.

The Jamah was a coat with full and tight sleeves, worn over the shoulders, reaching upto the ankles or knees. It was tied usually on the right side.

The Pishwaz was fastened in front, in the middle of the chest. the rest was similar to the Jamah. It had a small turndown collar or a wide and richly decorated one.

The Farji was a long cloak worn over the shoulder, open in front, but shorter than the Jamah or the Pishwaz. r.

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The Chakman was used as a rain coat .

The Postin, a kind of fur coat was used in very cold weather.

The nadiri, a sleeveless coat, its length extending upto the thighs, with buttons in front was worn over the Qaba.

## 6.5 Self-assessment Questions/Exercises

1. Descibe the changes Akbar made in the Jama?
2. What was the dress for summers for the Mughal rulers?
3. What were the new names Akbar gave to dresses?

4. Describe the dresses worn by ordinary people during the Mughal period.

5. Describe the jewellery and the footwear worn during this period.

#### 6.6 Further Readings

1. A History of Fashion - Visual Survey of Costumes from ancient times  
Douglas Groesline B.T Batsford LTD

2. Indian Costume G.S. Ghurye Bombay Popular Prakashan

3. Ancient Indian Costume Roshen Alkazi National Book Trust India

4. Indian Dress Charles Fabri Disha Books

5. The Great Mughals Bamber Gascoigne Jonathan Cape Limited

### STRUCTURE

- 7.1 Unit Introduction
- 7.2 Objectives
- 7.3 Jehangir, Shahjahan, Aurangzeb
- 7.4 Summary
- 7.5 Self-assessment Questions/Exercises
- 7.6 Further Readings

#### 7.1 Unit Introduction

This Unit describes the changes in the costumes during the latter Mughal period.

#### 7.2 Objectives

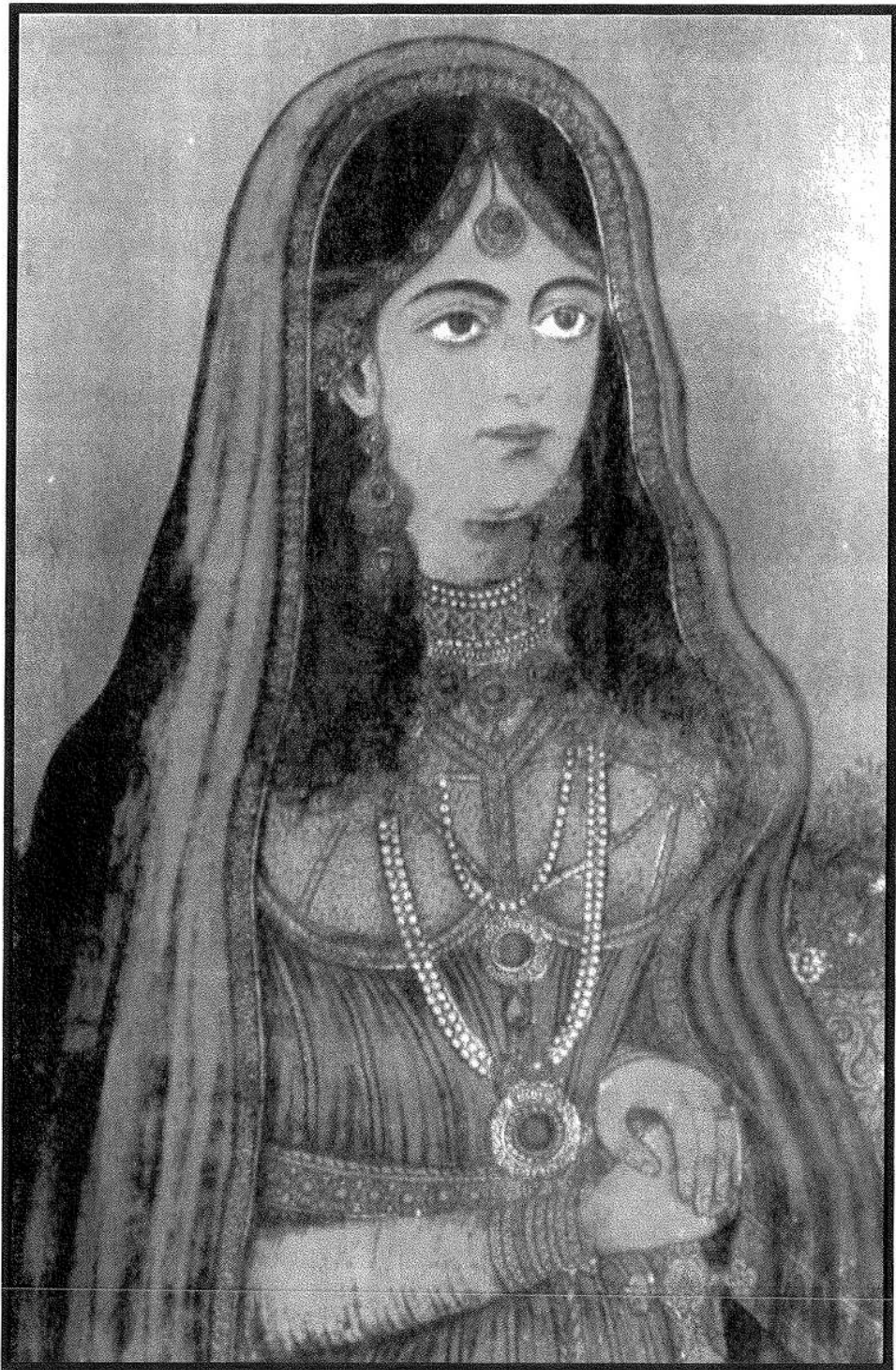
Costume during the later Mughal period started shaping up as the precedents of the costumes which we wear today. A number of costumes worn today can be traced back to this period. From this point of view the study of costumes during this period is important.

#### 7.3 Jehangir, Shahjahan, Aurangzeb

During the reign of emperor Jehangir three different styles of Qabas are seen. One had a folded collar and was embroidered at the sleeve edges. In another the skirt edge had a border and fringes and yet another was made in Gujarat satin fabrics"

Jahangir was a little more extravagant in his use of kamarbands. he wore heavily embroidered one with the ends reaching the knees. At times he wore heavily studded and gold belts. He got a special waist-band woven with silk, gold and silver threads.

Under Jahangir the fashions of his father were adopted by himself as well as by his court. He bedecked himself with more jewels than his father. The costume became more glamorous. In his time, scarlet was the colour which the people loved most. He reserved "certain special clothes and cloth stuffs for himself. He ordered that "no one should wear the same" unless it was bestowed upon him by the Emperor. He also wore earrings, so that he could be "openly enrolled" as the slave of







the revered Khawajah of Ajmir. these became so popular at the court that 'both those who were in the presence and some who were on the distant border diligently and eagerly made holes in their ears, and adorned the beauty of sincerity with pearls and rubies.

Jahangir wore the turban in the same style as his father, but deco-







rated it with more jewels and "with plumes of herne tops", which were long but not many. On one side of his sarpich hung an unset ruby," as big as a walnut", and on the other side a diamond. He also wreathed his head-dress "with chains of great pearls three double". His broaches were fixed in his turban, holding 2000 feathers. He reserved the chirah





for himself and for those who were permitted by him to wear it.

During the reign of Shah Jahan (1626-1658) the length of the Qaba increased and by the (18th) the skirt beams full length and the gathers slashed from just below the armpits.

The age of Shahjahan was the climax of Mughal pageantry. A







monarch, who washed his hands after touching every thing, could not fail to refine the taste of his apparel too. The ribbons of his garments became more spectacular and attractive. They had become "two fingers broad, and a foot long, and there were seven or eight of them from





the upper part down to the hauches," of which only the first and the fast were tied, while the rest "hung negligently as being more graceful".

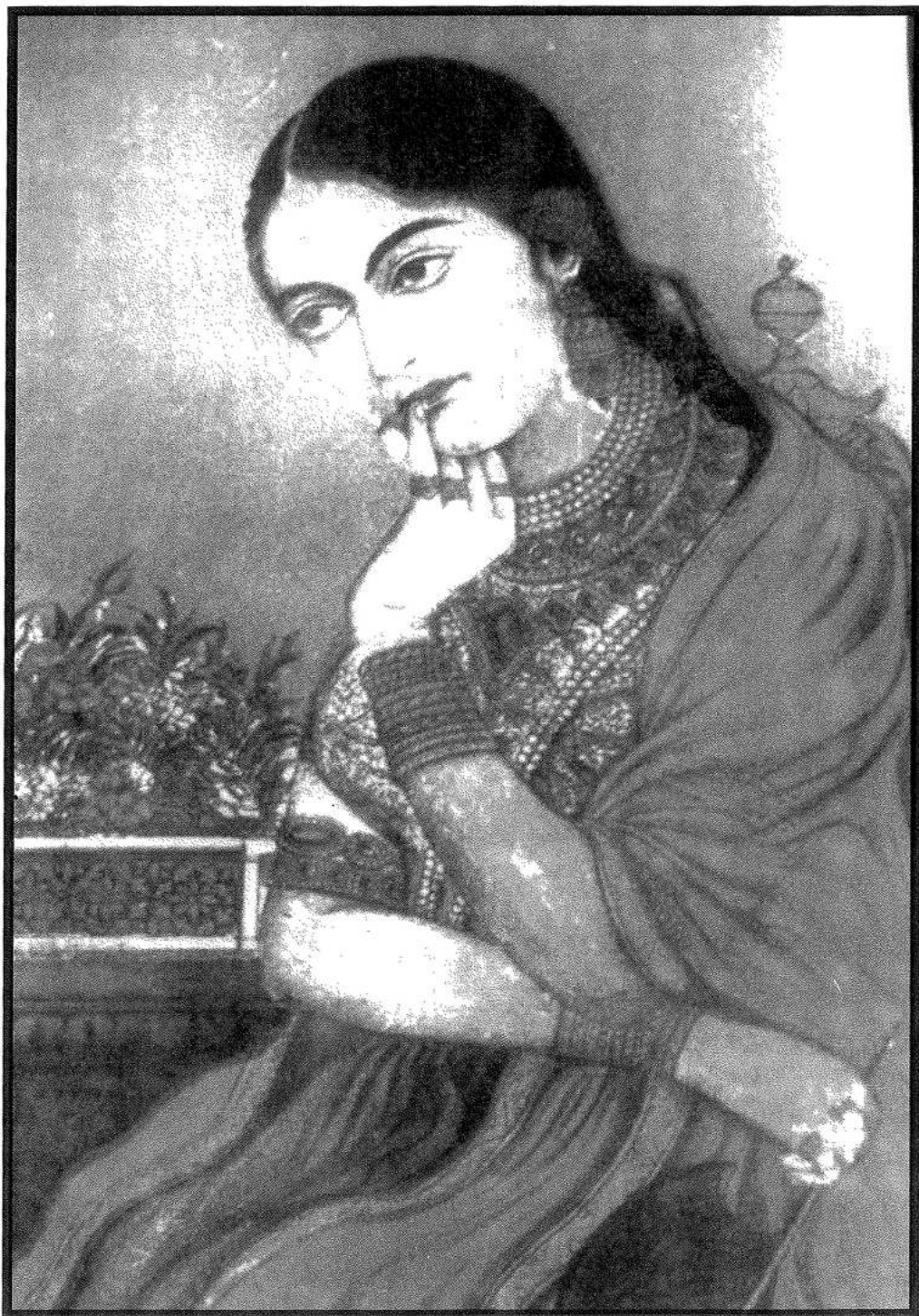
His attachment to Mumtaz-al-Zamani was intense. After her death he wore only white suits (sarasar libas-i-safid) on Wednesday, the day of her death, and throughout the month of Dhu-l Qadah.







In the reign of Shahjahan, the turban of the Mughals underwent another change. It was wound round the head in the same manner as under Akbar and Jahangir but a hand was introduced to hold it, tight upon the head. The broad middle portion of the band passed behind the head above the neck, while the two ends of it were joined together upon the top of the turban, covering the scalp. This band was either of the





same material as the turban, matching it, or of a different cloth, producing an effect of contrast. The cloth of the turban was about half a yard broad, as remarked by Terry, and 20 or 30 ells in length, weighing only 4 ounces. When wreathed round the head it "much resembled the shape of the head", but was "higher behind by four or five fingers breadth than before." a aThe kalghis or the plume for them were mostly brought from Kashmir.

As far as our sources are concerned, the dresses, which Akbar





inherited from Babar and Humayun, were the Jamah, the Pishwaz, the Farji the Ulbaqchah and the Shilwar. He, with his usual remarkable gift of invention, brought into fashion many other garments, and adopted them to his own requirements, thus changing the style of dress completely. he fashioned and designed his own garments. Under him the







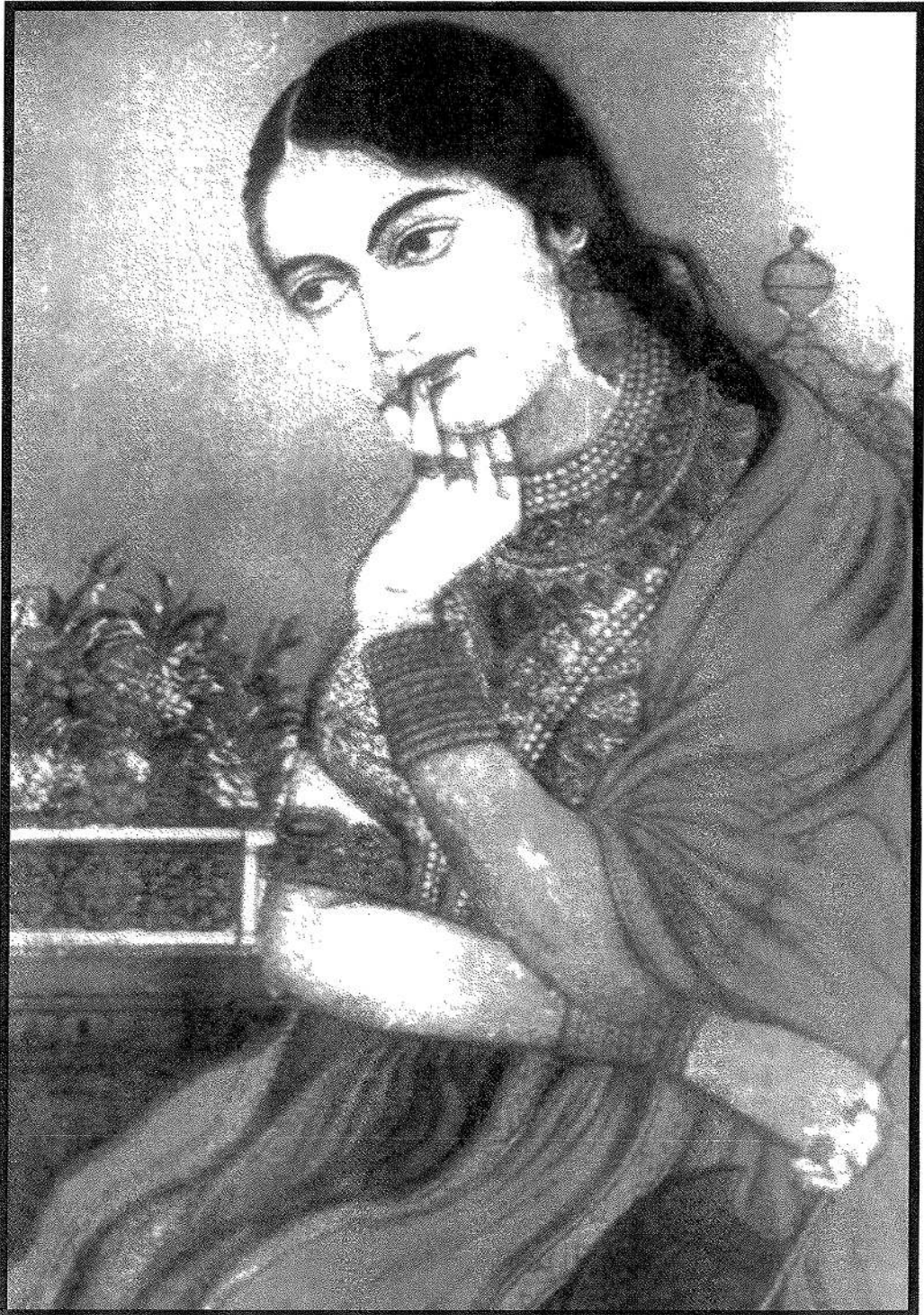
Takawchiyah became very fashionable, in summer as well as in winter, because it could be stitched out of silk, gold cloth or woollen stuff. Moreover it was a typical Indian garment, notifying the first change from Central Asian to Indian conditions, and also indicating that the Mughals were becoming Indianized in the true sense of the word. Akbar was very fond of woollen stuffs, with the result that he adopted fine shawls for the material of his dresses. In his age the Takawchiyah took the place of the







Jamah, which seems to have fallen into disuse. He had his silk garments "very beautifully embroidered" with gold. The other garment in which he clad himself during the summer, was the Qaba. It was mostly made out of fine cotton stuff. It continued to be in favour as a summer-wear upto the end of the period under review. The fastening straps of both of these garments were neither long nor very broad, not hanging for show on the right side, as under his successors. The Pishwaz, though





not out of fashion, was probably not worn often by him. After Monserrate's visit to the court, a Portuguese "clothe with golden fastenings" was introduced. This piece of dress, which Abu'l-Fadl calls FArghul, became very popular. It is quite possible, it might have replaced the former as a cloak over the Takawchiyah, for it became the craze with the people both high and low.

Shawls from Kashmir were worn without folds even in the time of Akbar. He introduced a new fashion by wearing it in double folds. He patronised the shawl industry. He took pains to vary the colour scheme







of the shawls and also encouraged the people to produce these in many varieties. He got shawls made large enough so that full dresses could be made out of them. He got his own dresses made out of the Tus variety. He actually patronised it so much so that later jahangir proudly re-





served it for his exclusive use, and ordered that nobody should wear it unless granted permission by him.

Jahangir wore more precious stones than his father. Every day he bedecked himself with diamonds of great price, rubies and pearls, which were of extraordinary greatness and exceedingly high value". Round his neck hung long chains of pearls, emeralds and rubies. His







arms were decorated with armlets set with diamonds. On his wrist he wore three rows of different sets of pearls. Every finger of his contained a ring.

The jewel which he wore once he never wore again till its time become to wear again. Thus his jewels were divided according to the days of wearing. His turban was wreathed about with chains of great pearls, three double, which also contained diamonds and rubies.

Jahangir also followed the custom of shaving the beard. In his old age he kept whiskers, which came upto his ears.

Shahjahan kept a beard. After the death of Mumtaz Mahal, he also wore spectacles. Aurangzeb followed the Law very minutely as far as the beard was concerned. By his time long beards had come into fashion. He ordered that no Muslim could have beards longer than four finger's breadth and followed the order himself too.

The collar of the coat stood up in military fashion. In the year 1668 the fanatically puritan Emperor Aurangzeb broke with the artistic tradition of his ancestors, sacked all his musicians, got rid of most of his painters, and forbade the wearing of pure silk at Court.

In many of the portraits which Aurangzeb got painted of himself he wears a dark green coat, usually with scattered overall pattern. The style is similar to that of his ancestors. The Emperor wore plenty of jewellery consisting of two strings and an aigrette on his turban, pearl bracelets, necklaces, pendants, a jade-handled dagger with a pendant of pearls, rings and armlets.

A growing interest in turbans continued till the 19th century.

By 1780 the Mughal Empire was collapsing, and the best painters, having been dismissed from the imperial court, worked at the many Hindu courts; hence our documents originate from the Punjab Hills and Rajasthan, and they possess the extra merit of being a much more popular sort of painting than the artificial and aristocratic miniatures from the Court of Delhi.

1. Visit the museum and collect whatever material and references you get on Indian costumes.

#### 7.4 Summary

During this period three different styles of Qabas were worn. One had a folded collar and was embroidered at the sleeve edges. In another the skirt edge had a border and fringes and yet another was made in Gujarat satin fabrics.

Jahangir used heavily embroidered kamarbands, with the ends reaching the knees. He wore heavily studded and gold belts. He got a special waistband woven with silk, gold and silver threads.

Jehangir wore the turbans in the same style as Akbar except with much more ornamentations

His costumes became more glamorous. He reserved certain special clothes and cloth stuffs for himself. He ordered that "no one should wear the same unless it was bestowed upon him by the Emperor. He wore earrings,

Jahangir wore the turban in the same style as his father, but decorated it with more jewels and with plumes.

Shah Jahan increased the length of the Qaba. The skirt became full length and the gathers started from just below the armpits. The ribbons of his garments became more spectacular and attractive. The turban underwent a change. It was wound round the head in the same manner as under Akbar and Jahangir but a band was introduced to hold it, tight upon the head with a plume.

Shawls from Kashmir were worn without folds even in the time of Akbar. He introduced a new fashion by wearing it in double folds. He patronised the shawl industry. He took pains to vary the colour scheme of the shawls and also encouraged the people to produce these in many varieties. He got shawls made large enough so that full dresses could be made out of them. He got his own dresses made out of the Tus vari-

ety. He actually patronised it so much so that later jahangir proudly reserved it for his exclusive use, and ordered that nobody should wear it unless granted permission by him.

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### **7.5 Self-assessment Questions/Exercises**

1. What were the different kinds of Qabas worn during the reign of Jahangir.
2. Write a note on the dressing style of Jahangir.
3. Write a note on the changes in the turbans on this period.
4. What hairstyles were adopted during this period.
5. Write a note on the changes brought about by Aurangzeb in the field of dress.

### **7.6 Further Readings**

1. A History of Fashion - Visual Survey of Costumes from ancient times  
Douglas Groesline B.T Batsford LTD
2. Indian Costume G.S. Ghurye Bombay Popular Prakashan
3. Ancient Indian Costume Roshen Alkazi National Book Trust India
4. Indian Dress Charles Fabri Disha Books
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### STRUCTURE

- 8.1 Unit Introduction
- 8.2 Objectives
- 8.3 Post Mughal period
- 8.4 Sumary
- 8.5 Self-assessment Questions/Exercises
- 8.6 Further Readings

#### 8.1 Unit Introduction

This Unit gives information on the dresses worn by the Rajputs of Rajasthan and Gujarat during the post Mughal period.

#### 8.2 Objectives

Rajput costumes have been very rich and the Mughals were also influenced by them. They form an interesting study because of their richness.





The Rajput Kingdoms were basically around Rajasthan and



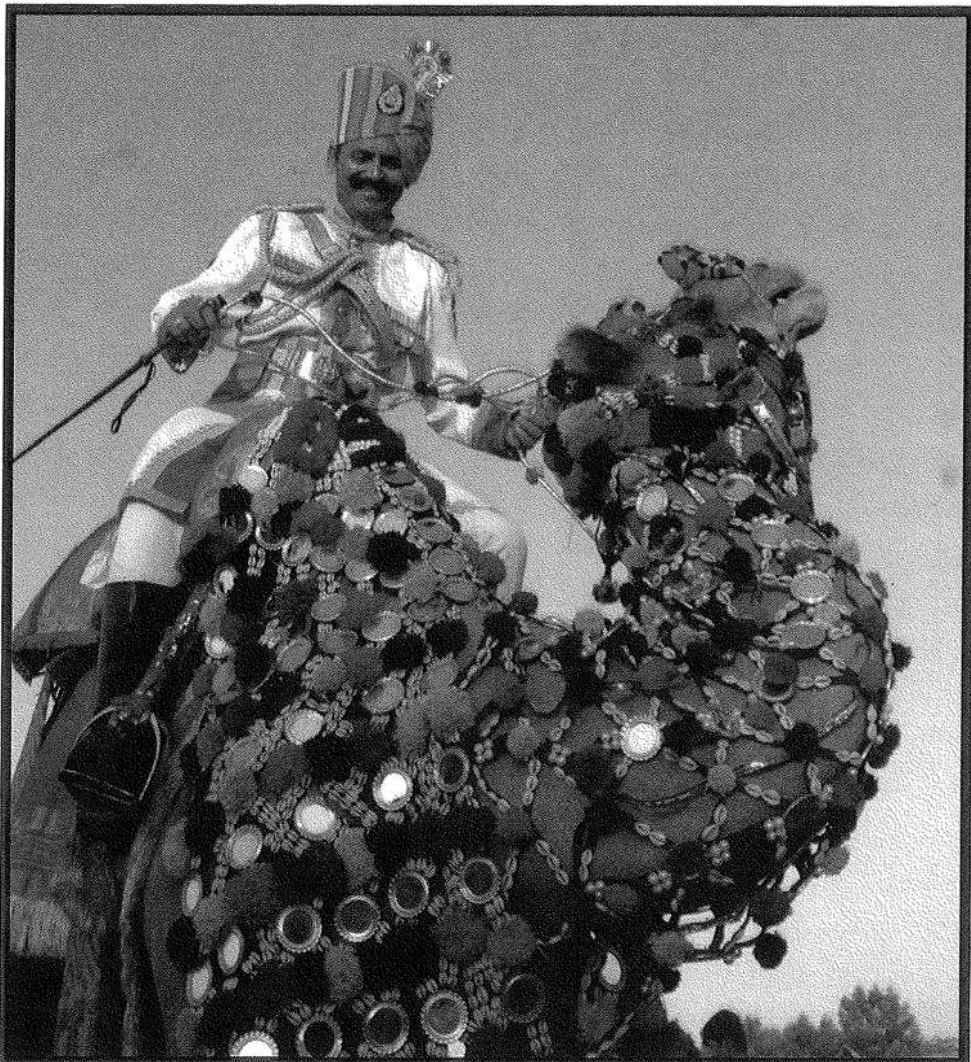




Gujarat. Being a dessert it lacked colour which was filled in through the attire. Against the backdrop of dusty land and sun-soaked skies, Rajasthan was and is filled with opulent colours, the sparkle of mirror and silver and precious stones, and the sheen of silk and vivid kaleidoscope of cotton.

The exotic and vividly colourful state of Rajasthan is synonymous with majestic forts, stately palaces, lakes, sand dunes, camels and people dressed in brightly coloured costumes.

To add a dash of colour and life to the barren, colourless landscape and the monotonous, cloudless sky, the people of Rajasthan show a distinct preference for bright costumes. From the simple village folk or tribal belle to the royalty, the preferred colours are bright red, dazzling yellow, lively green or brilliant orange, highlighted by a lavish use of sparkling gold and silver 'zari' or 'gota'.





The dyers of Rajasthan and neighbouring Gujarat were masters of their craft from the dawn of history. Their unsurpassed skill is still evident in the costumes worn by the Rajasthani people, both rich and poor. The study of the people of Rajasthan is incomplete without the knowledge of costumes and ornaments. The costumes of the present have the reflections of the costumes of the past. Clothes express one's personality and distinguish people of different places from each other.

The state records of Jaipur mention special departments in charge of royal costumes. While the Rangkhana and the Chhapakhana are departments that took care of dyeing and printing the fabrics respectively. The siwankhana ensured its immaculate tailoring. Two special sections, the toshakhana and the kapaddwadra, took care of the daily wear and formal costumes of the king.

Both males and females dress in the customary dresses fully influenced by climate, economy, status and the profession. The traditional dresses being 'potia', 'dhoti', 'banda', 'angrakha', 'bugatari', 'pachewara', 'khol', 'dhabla', amongst Hindus; and 'tilak', 'burga', 'achkan' amongst Muslims, which are fast changing now with 'bushirt', 'salwar' and 'skirts', saris and pants accordingly.





Turban, the head dress of Rajasthani men, is a differential pattern, of each geographical region designed to suit terrain and climatic influence. All over Rajasthan, the 'bandhni', the tie-and-dye sari and turban reign supreme. The common dress of the women constitutes (i) sari or 'odhani', (ii) 'kanchli' or 'kunchuki' or 'choli' (iii) 'ghaghra' or 'ghaghri' or 'lahanga'. Besides, the women of high status and ranks







wear 'dupatta' and 'patka'. The use of chappals or sandals or 'jutees' is also common but ladies of high families use coloured sandals studded with gold threads and stars.

The rich and opulent dresses of the royalty were made under the meticulous attention of special departments in charge of royal costumes while the 'Ranghkhana' and the 'Chhapakhana' were departments that took care of dyeing and printing the fabrics respectively. The 'siwankhana' ensured its flawless and articulate tailoring. Two special sections, the 'toshakhanand' and the 'kapaddwadra', took care of the



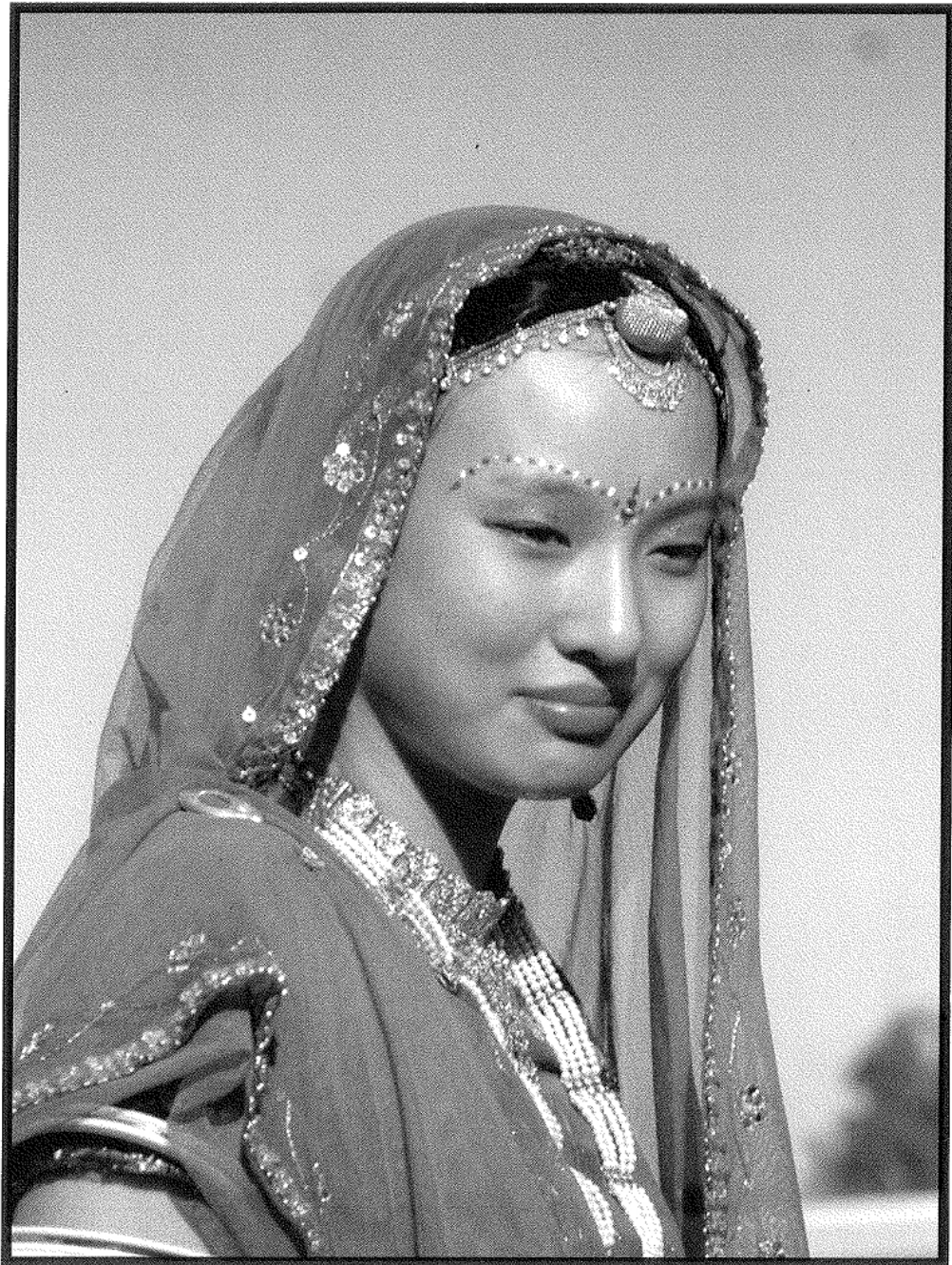




daily wear and formal costumes of the king.

Rajasthani daily wear such as saris, 'odhnis' and turbans are often made from textiles using either blockprinted or tie-and-dye techniques.

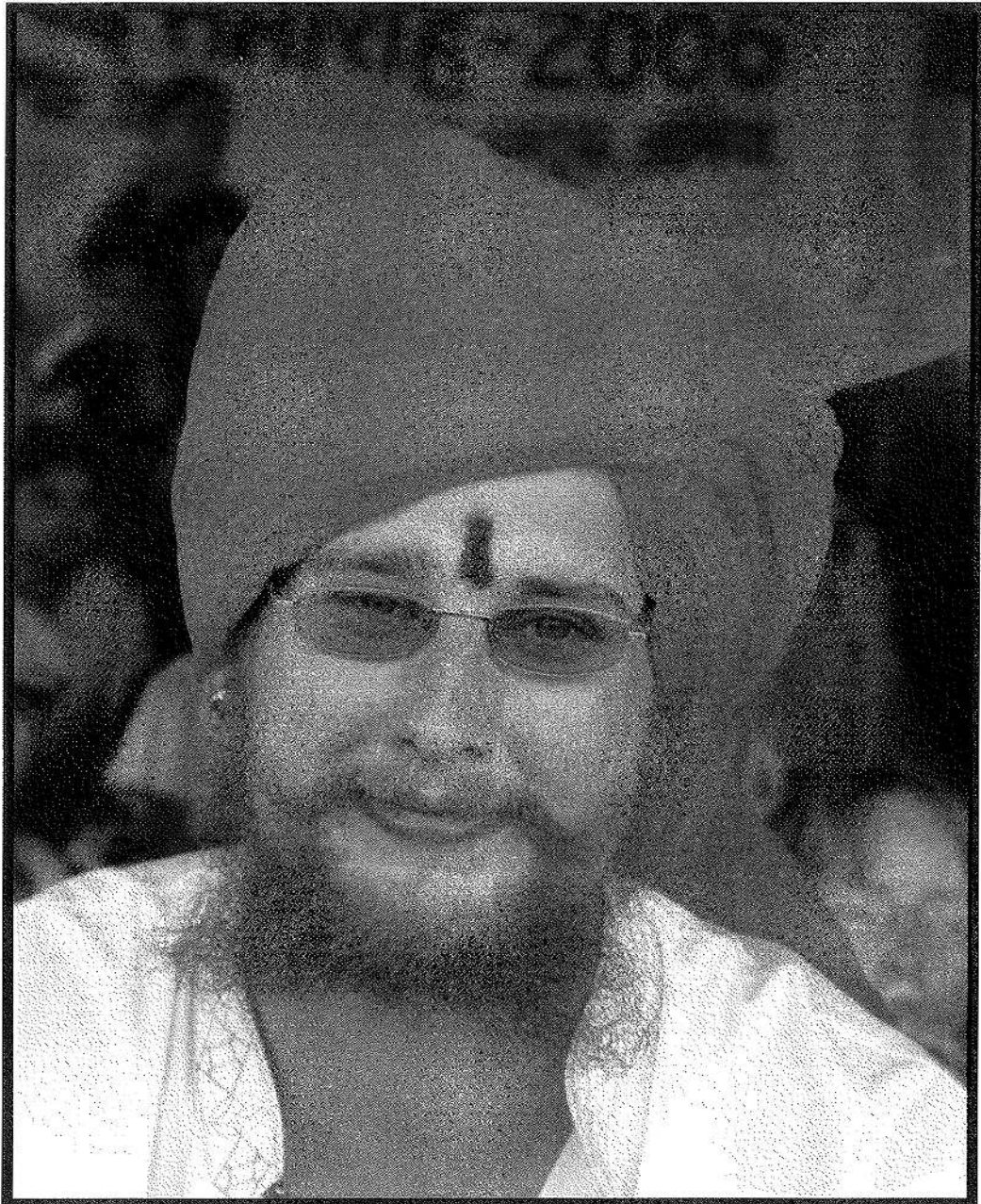
The Rajput kings, owing their close proximity to the Mughal court dressed up in their colourful and formal best. Richly brocaded material from Banaras and Gujarat, embroidered and woven Kashmiri shawls and delicate cottons from Chanderi and Dhaka were procured at great cost.





The turban, variously called 'pagari', 'pencha', 'sela' or 'safa' depending on style, an 'angrakha' or 'achakan' as the upper garment and 'dhoti' or 'pyjama' as the lower garment make up the male outfit

Varying styles of turban denote region and caste. These variations are known by different names such as 'pagari' and 'safa'. Infact, there are about 1,000 different styles and types of turbans in Rajasthan, each denoting the class, caste and region of the wearer. Turbans come in all shapes, sizes and colours; and there are specific turbans for specific occasions as well.

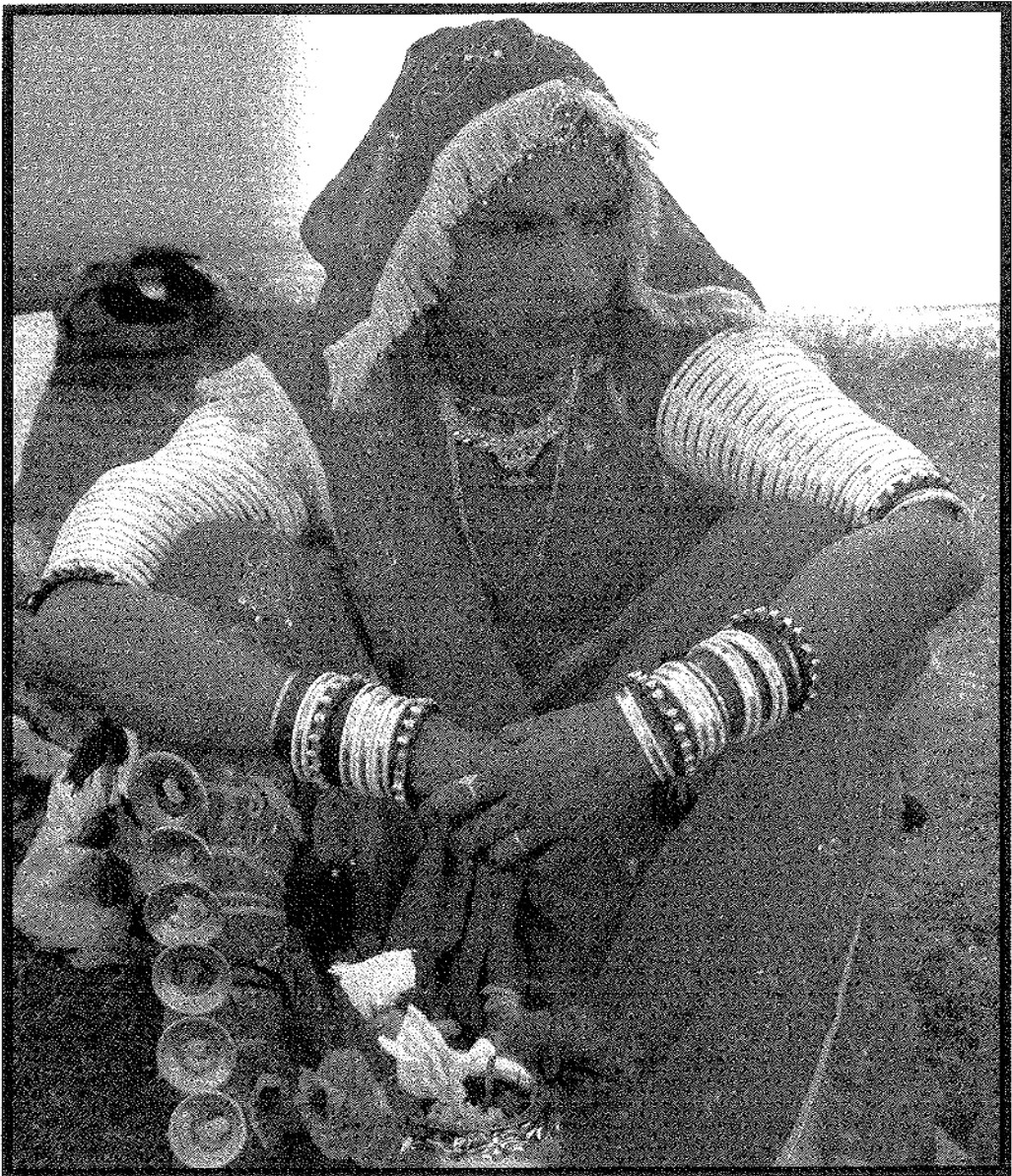




A 'pagari' is usually 82 feet long and 8 inches wide. A 'safa' is shorter and broader. The common man wears turban of one color, while the elite wear designs and colors according to the occasion.

The standard design is a four-piece dress which includes the 'ghagra' (skirt), the 'odhni' (head cloth), the 'kurti' (a short blouse) and the 'kanchi' (a long, loose blouse).

**The Odhni** is 10 feet long and 5 feet wide, One corner is tucked in the skirt while the other end is taken over the head and right shoulder. Colours and motifs are particular to caste, type of costume and occasion. Both Hindu and Muslims women wear 'odhnis'.

















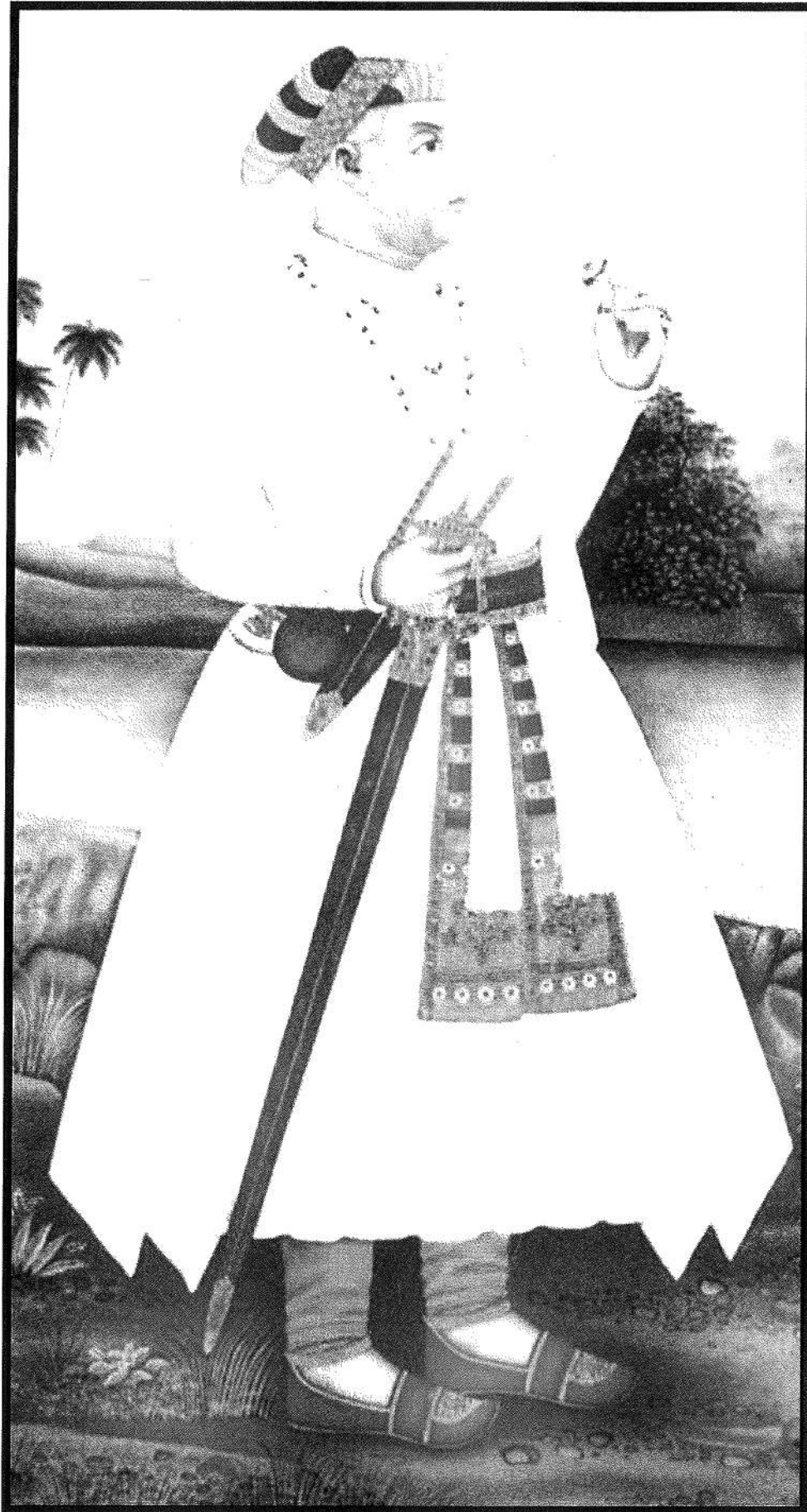
An 'odhni' with a yellow background and a central lotus motif in red called a 'pila', is a traditional gift of parent to their daughter on the birth of a son. The vibrant and colourful land of Rajasthan, with hospitable and well-attired men and women add a splash of colour to the otherwise parched landscape.



















1. Visit the museum and collect whatever material and references you get on Indian costumes.

#### 8.4 Summary

The Rajputs wore rich and colourful dresses which added a dash of colour and life to the barren, colourless landscape and the monotonous, cloudless sky.

Royal costumes were looked after by the Rangkhana and the Chhapakhana departments that took care of dyeing and printing the fabrics respectively. The siwankhana ensured its immaculate tailoring. Two special sections, the toshakhana and the kapaddwadra, took care of the daily wear and formal costumes of the king.

The traditional dresses being 'potia', 'dhoti', 'banda', 'angrakha', 'bugatari', 'pachewara', 'khol', 'dhabla', amongst Hindus; and 'tilak', 'burga', 'achkan' amongst Muslims, which are fast changing now with 'bushirt', 'salwar' and 'skirts', saris and pants accordingly.

#### 8.5 Self-assessment Questions/Exercises

1. Why were the Rajput dresses so colourful?
2. What were the basic dresses worn by the Rajputs?
3. What was the pila?
4. Write a note on the Rajput pagari.
5. Who took care of the daily wear and formal wear of the Rajput Kings?

#### 8.6 Further Readings

1. A History of Fashion - Visual Survey of Costumes from ancient times  
Douglas Groesline B.T Batsford LTD
2. Indian Costume G.S. Ghurye Bombay Popular Prakashan





Uttar Pradesh  
Rajarshi Tandon Open University

UGFD-102

# Fashion Designing History of Fashion

## Block 3

### WESTERN FASHIONS

#### UNIT 9

Greek and Roman Period

#### UNIT 10

Italian and English Period

#### UNIT 11

Charles

#### UNIT 12

Louis XIV

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# **BLOCK 3**

## **Course Introduction**

Western fashion developed at a much faster pace than did costumes in the Indian subcontinent. **Therefore the study is interesting as well as important . The whole of Europe and England influenced each other in their dressing styles. Each tried to lead the other by creating their own fashion statements. The political events also influenced and initiated changes in the style of dressing.**

## **WESTERN FASHIONS**

### **UNIT 9**

#### **Greek and Roman Period**

This Unit gives the students knowledge about costumes worn by the Greeks and Romans during the ancient period.

### **UNIT 10**

#### **Itallian and English Period**

This Unit gives the students knowledge about costumes worn by the during the Itallian and English Period during the ancientand medieval periods.

### **UNIT 11**

#### **Charles**

This Unit gives the students knowledge about costumes worn by the during the Period of King Charles.

### **UNIT 12**

#### **Louis XIV**

This Unit gives the students knowledge about costumes worn by the during the Period of Louis XIV.





### **Structure**

- 9.1 Unit Introduction**
- 9.2 Objectives**
- 9.3 Greek and Roman Period**
- 9.4 Summary**
- 9.5 Self-assessment Questions/Exercises**
- 9.6 Further Readings**

#### **9.1 Unit Introduction**

This Unit gives the students knowledge about costumes worn by the Greeks and Romans during the ancient period.

#### **9.2 Objectives**

The sketches even in this unit will help students visualise the garments worn during the ancient periods and relate them to the other contemporary periods.

#### **9.3 Greek and Roman Period**

Around 1200 B.C. waves of Dorian invaders swept into Greece from Illyria on the east of the Adriatic and brought about the downfall of the Mycenaean civilization. The following four centuries are known as the "Dark Age" of Greece. The period started with a civilization of people dressed in bell-shaped skirts and tightly fitted bodices, and ended with a race dressed in draped clothes, the costumes we now associate with the Greeks and the Romans.

Greeks were among the finest exponents of figurative sculpture. Never before had costume been portrayed with such meticulous care and precision. Statues, together with untold numbers of painted pots, give the historian a unique pictorial history of the development of a nation and its fash-

ions. At the same time, we have the invaluable contribution of the written word. Such great Greek historians as Herodotus have given us very detailed descriptions of developments in fashion and the social significance of costume and their accessories.

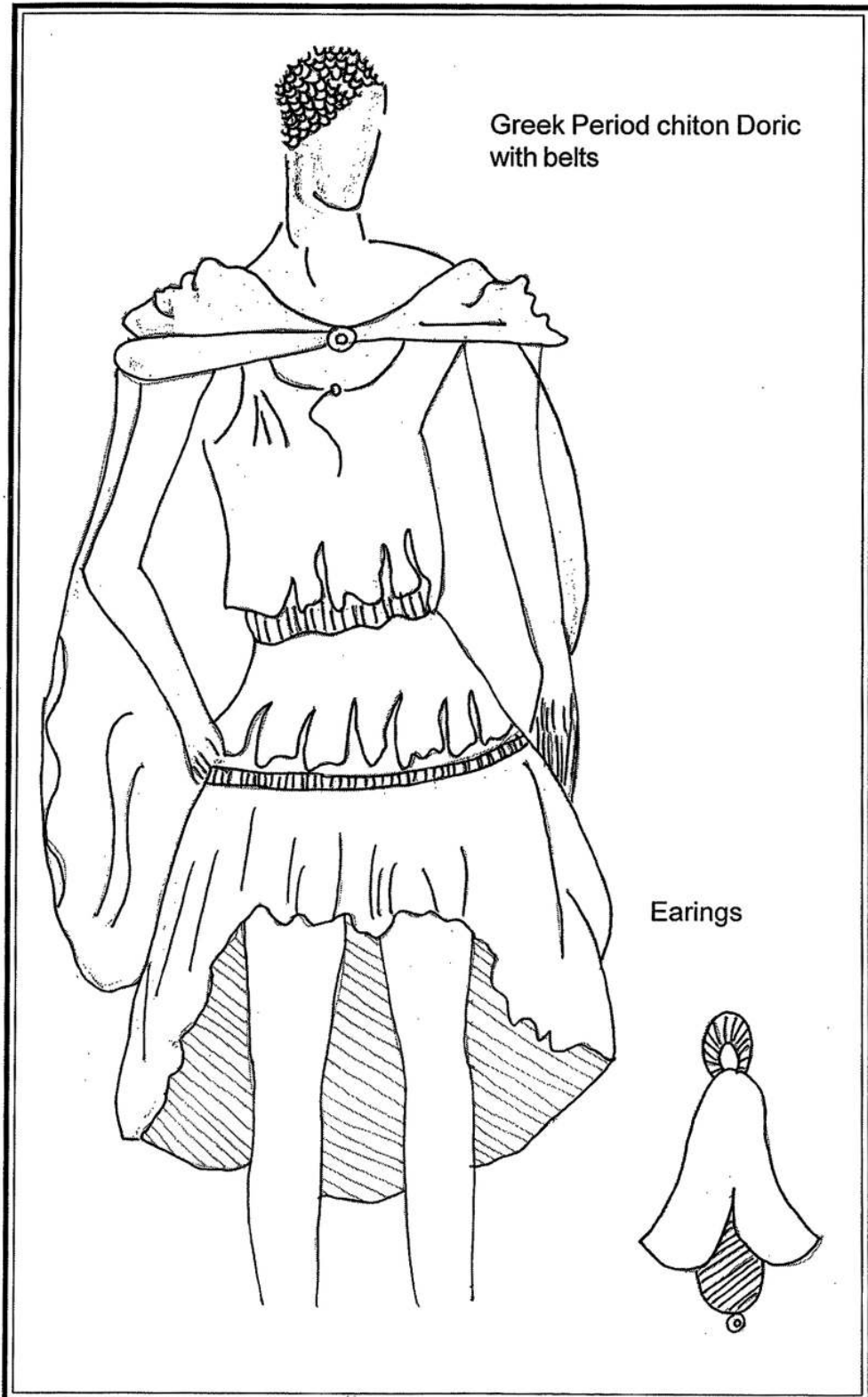


In ancient Greece there were two basic styles of costume for both men and women: Doric, in existence at the beginning of the Archaic period, and Ionic which was adopted later.

The basic male and female garment was the Chiton. Men wore it



either knee length or mid-thigh length and women ankle length. It was a rectangular piece of cloth partly sewed up the side leaving a gap for the armholes. It was fastened on each shoulder with a type of safety pin or clasps known as fibula.



The Chiton was made in two styles. The first was the 'doric' style. It was folded over the top allowed to hang down the front and back. It was held at the waist with a belt.

The most basic garment for women was the Doric peplos, worn universally up to the beginning of the sixth century B.C.



Made from a rectangle of woven wool, it measured about six feet in width and about eighteen inches more than the height of the wearer from shoulder to ankle in length. The fabric was wrapped round the wearer with the excess material folded over the top. It was then pinned on both shoulders and the excess material allowed to fall free, giving the impression of a short cape. The pins used for fastening the shoulders of the peplos were originally open pins with decorated heads, but they were later replaced by fibulae or brooches.



What differentiates it from the second style that is the 'Ionic' style was the fact that it had only one clasp folding the garment at the shoulders leaving the arms bare.

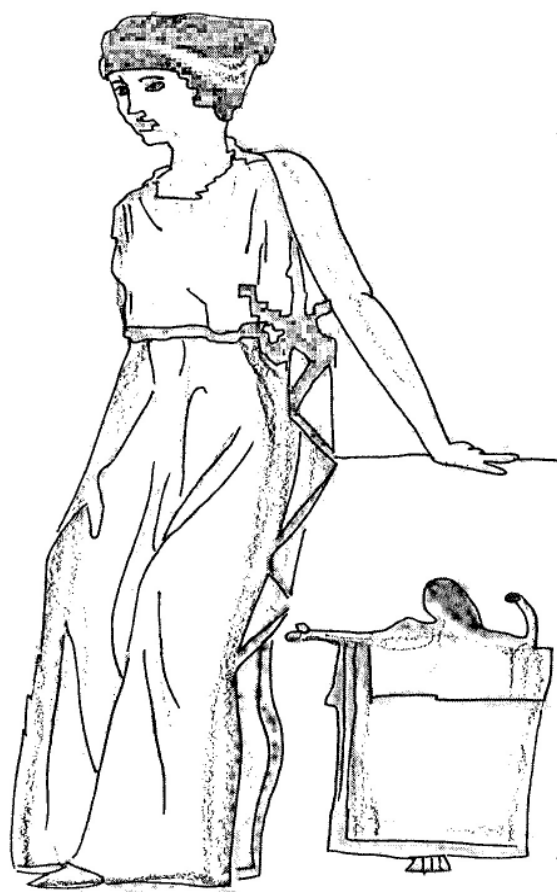


The Ionic chiton which followed was similar to the Doric peplos in overall construction. The woolen fabric was replaced by thin linen or occasionally silk, reflecting the increased influence of Asia Minor on the country. Again the costume was made from a single rectangle of material but much wider than that used for the peplos, measuring up to ten feet wide. It had no surplus material and was measured exactly from shoulder to ankle. The enormous width required that eight to ten fibulae were needed to fasten the top edge, leaving an openwork seam either side of the neck which ran across the shoulders and down the arms to form elbow-

length sleeves. The Ionic style Chiton had the material clasped at intervals over the arm forming loose sleeves. The men sometimes wore the Chiton only on the left shoulder leaving the right arm free. Sometimes a second belt was worn around the hips. The section between the two belts forming a bloused effect.

#### Peplose or Peplum:-

It was a rectangular piece of woollen flap, fastened to the shoulder like a Chiton. The only difficulty being it's hip length. It was belted and arranged in artistic folds and weighted down by lead pellets.



#### Cholamys:-

Cholamys and a light summer mantle or cloak was used by young men. It was worn over the Chiton. It measured one yarn by two yarns and was made of light wool. A clasp fastened it to the shoulder. It served as a protection against the cold or rain.

#### Himation:-

Sometimes a himation was worn over and Chiton underneath. Pleats were favourite decoration and were made by starching the garment, turning it carefully and then laying it out in the sun to dry.

Forms of male dress throughout the Archaic and Classical periods were very similar to women's. The two basic garments, the chiton and the himation, were adopted by both sexes. The full-length chiton was worn by all Greek men until the fifth century B.C. when, except for the elderly, it was abandoned in favor of a shorter version, which was knee-length. It was some-

times pinned on the left shoulder only, leaving the right shoulder and arm free. Soldiers wore a chiton on which both shoulders and arms of the garment were sewn, leaving a wide slit for the head. It was generally tied at the waist and a certain amount of material was gathered above the belt to draw the hem-line to mid-thigh level.

It is a popular misconception that Greek costumes were white. This idea most probably arose because most Greek statues are of marble, bronze, or some other monochromatic material, and even the ones which were originally polychromatic had lost their colors by the time they were discovered.

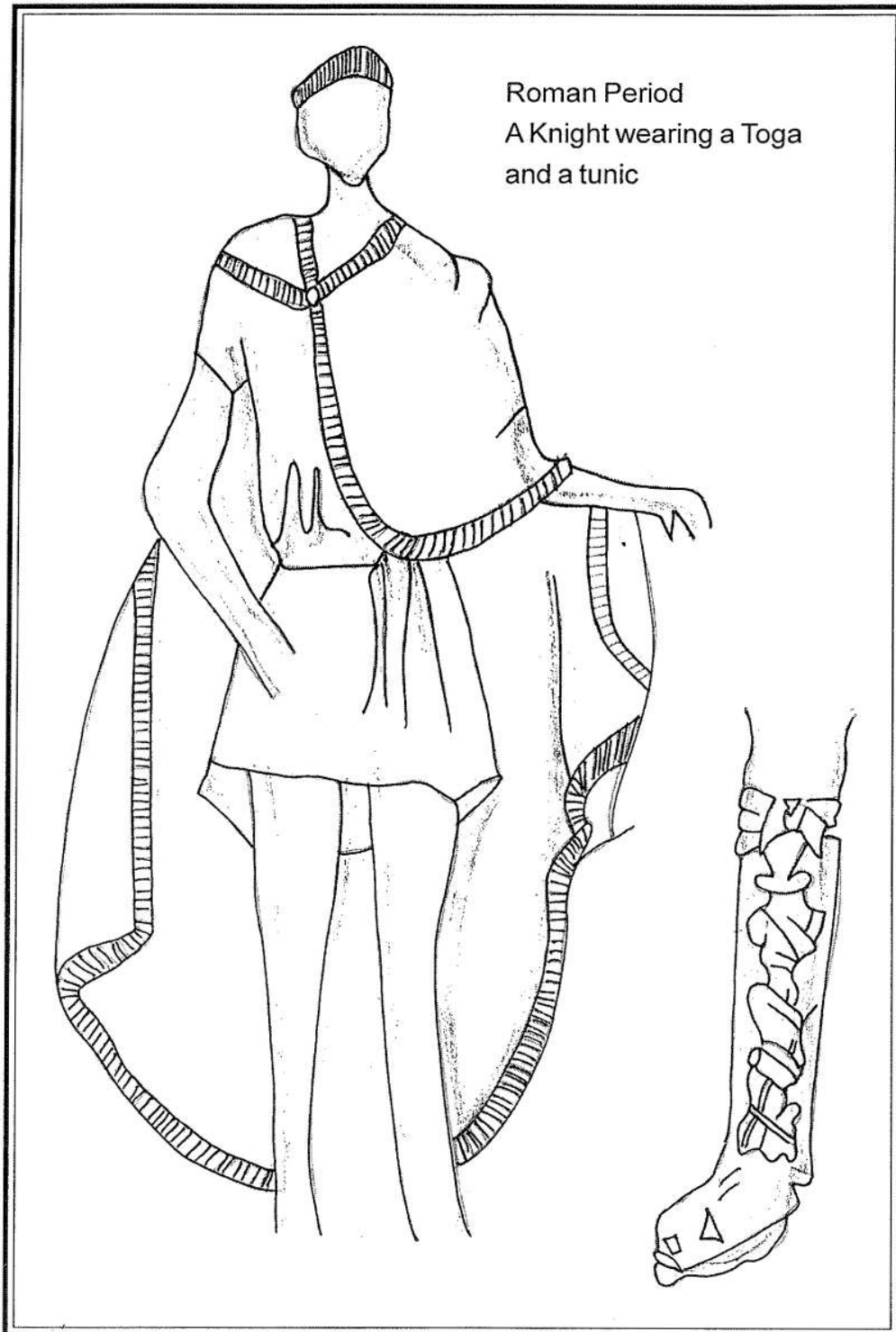


During the Archaic period, clothes were generally white or off-white, commoners were forbidden to wear red chitons and himations in theaters or public places, but by the fifth century costumes were decorated with a wide range of colors.

Pottery, statues and the written word have given us some knowledge of their decorative themes. One of the most common designs for borders was the Greek key pattern which has been used as a decorative motif ever since. More complex borders depicted themes ranging from animals, birds, and fish to complex battle scenes. The colored threads for these embroideries appear to have been limitless.



Ancient Rome was very much a “face-to-face” society, and public display and recognition of status were an essential part of having status. Much of Roman clothing was designed to reveal the social status of its wearer. In typical Roman fashion, the more distinguished the wearer, the more his dress was distinctively marked, while the dress of the lowest classes



Roman Period  
A Knight wearing a Toga  
and a tunic

was often not marked at all.

Roman garments were made of wool. In the early Republic, women spun the fleece into thread and wove the cloth in the home.

The basic item of male dress was the tunic, made of two pieces of undyed wool sewn together at the sides and shoulders and belted in such a way

Roman Period

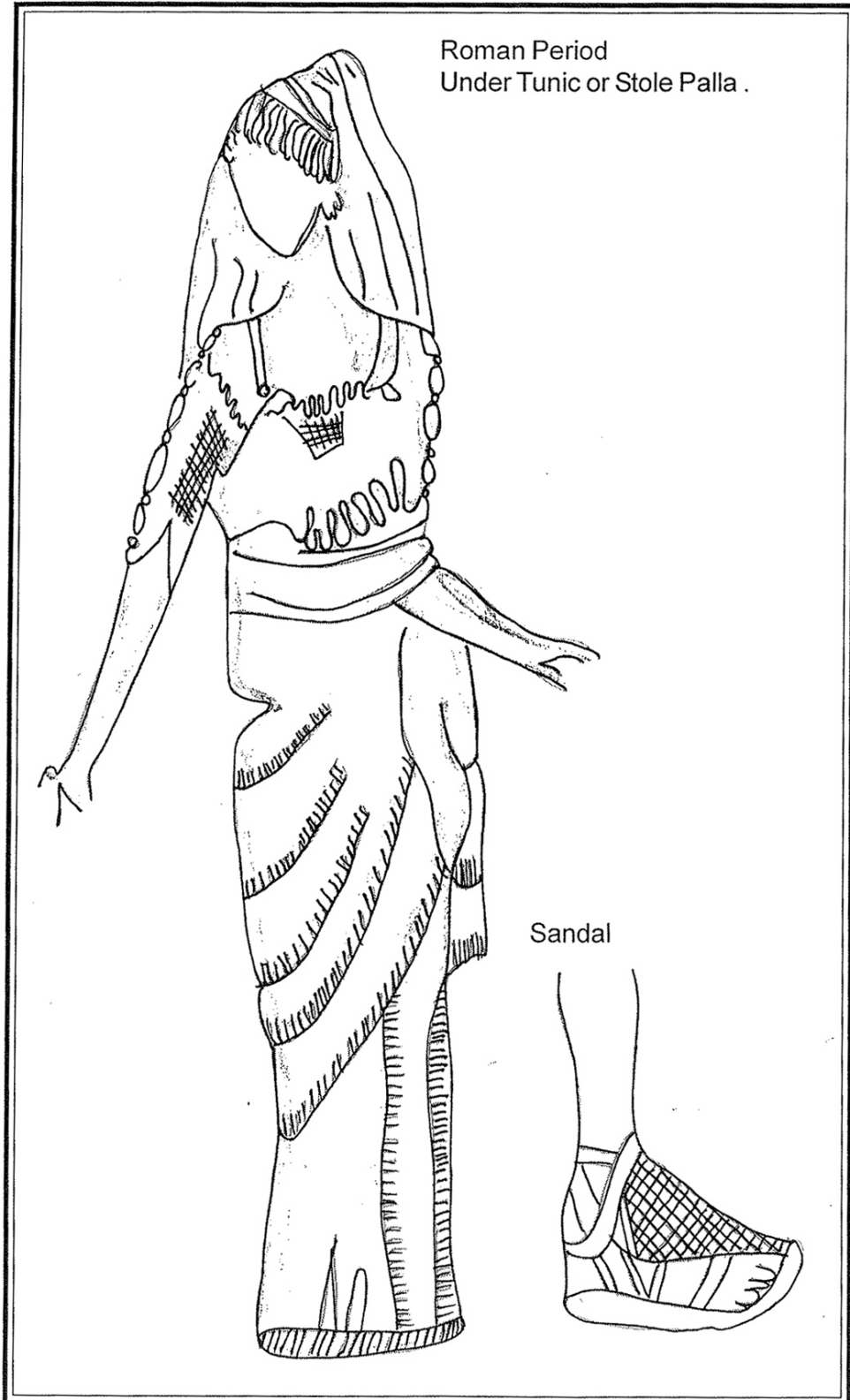
A high rank person

wearing a tunic and a

Toga



that the garment just covered the knees. Openings for the arms were left at the top of the garment, creating an effect of short sleeves when the tunic was belted; since tunics were usually not cut in a T-shape, this left extra material to drape under the arm,



Men of the equestrian class were entitled to wear a tunic with narrow stripes, in the color the Romans called purple, extending from shoulder to hem, while broad stripes distinguished the tunics of men of the senatorial class.

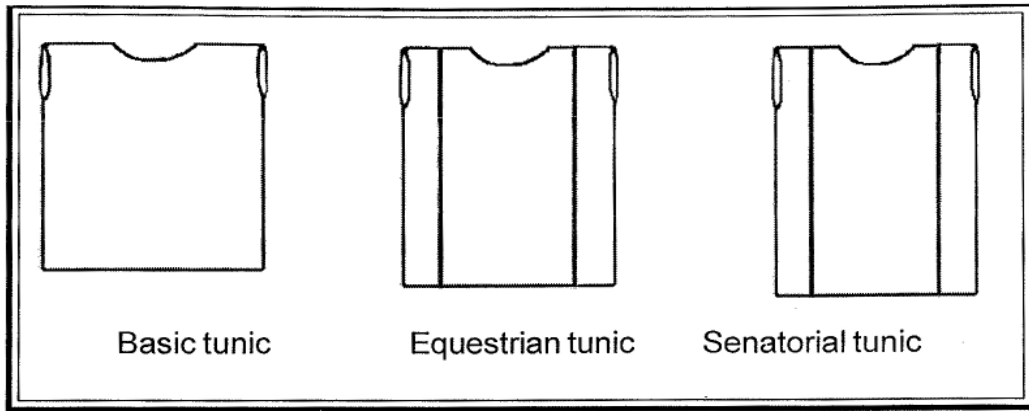
Roman Period



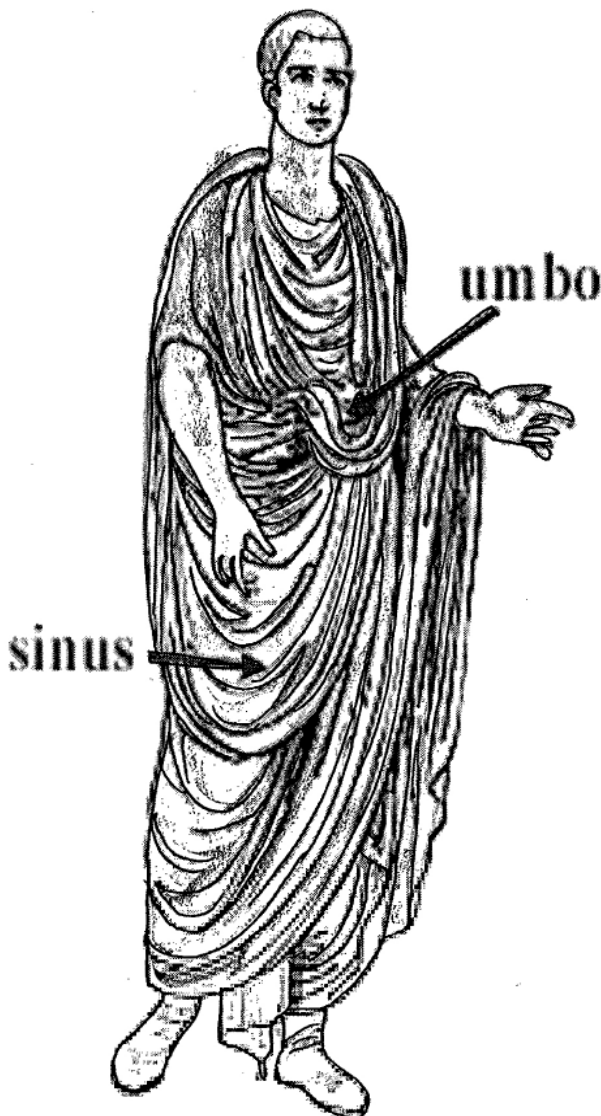
The toga was the national garment of Rome. Only male citizens were allowed to wear the toga. It was made of a large woolen cloth cut with both straight and rounded edges; it was not sewn or pinned but rather draped carefully over the body on top of the tunic. Over time, the size and manner of draping the toga became more elaborate. The cloth was folded lengthwise and partly pleated at the fold, which was then draped over the left side of the body, over the left shoulder, under the right arm, and back up over the left

Roman Period





arm and shoulder. It was held in place partly by the weight of the material and partly by keeping the left arm pressed against the body. The large overfold in the front of the body was called a sinus, and part of the material



under this was pulled up and draped over the sinus to form the umbo. The back of the toga was pulled over the head for religious ceremonies. Togas were costly, heavy, and cumbersome to wear; the wearer looked dignified and stately but would have found it difficult to do anything very active. Citizens were supposed to wear togas for all public occasions. The color of the toga was significant, marking differences in age and status:

It was the principle Roman garment worn by both men and women. When women wore it, it was known as Patta. It was similar to the Greek Himation. The difference being that the cloak and

mantle were square and Roman toga was semicircular. The toga was longer than the Greek Himation being 2.5/6 yards. The draping was as follows. One end hung down the front and over the left shoulder. It was then taken diagonally across. The back under the right arm and then over the left shoulder and tied in the front leaving the right arm free. The draping became an art with straight hanging folds, each kept in place by a belt and each type of draping had a special name.



Although women had apparently worn togas in the early years of Rome, by the middle of the Republican era the only women who wore togas were common prostitutes. Unlike men, therefore, women had an item of clothing that symbolized lack of (or loss of) respectability—the toga. While the toga was a mark of honor for a man, it was a mark of disgrace for a woman.

Tunic or Under garment:-

Both sexes wore a tunic like Chiton under the Toga. Beneath that was a skirt like garment reaching to the knees. This was made of wool for men and was known as sholes- a long straight robe reaching the ankle. It was worn either with or without a belt and had short sleeves or it was sleeveless. Men normally wore short tunics but longer ones were worn for the functions. The embroidery on the Toga was highly elaborate, covering it com-

pletely was either in wool or silk thread and gold was in fashion.

#### Foot-wear:-

Sandals which were of short ankle length were worn by men. There were also calf length buskin boots. Women wore soft ankle length boots made of fine leather and dyed carefully. It was decorated with precious stones. Men often increased their heights by adding heels to the inner sides of the shoes.

Sandals with open toes were the proper footwear for wearing indoors. There were many different designs, from the practical to elegant. Shoes which encased the foot and covered the toes, were considered appropriate for outdoors and were always worn with the toga; when visiting, upper-class Romans removed their shoes at the door and slipped on the sandals that had been carried by their slaves. There were many different styles of shoes. There were no dramatic gender differences in Roman footwear though upper-class males wore distinctive shoes that marked their status; the patrician shoes, for example, were red.

Propriety demanded that adult male citizens wear only one item of jewelry, a personalized signet ring that was used to make an impression in sealing wax in order to authorize documents.

#### Hair Style:-

Men wore short cut hair done in curls over the forehead. Fillet was used and beads were also in vogue. Gold dust was used to decorate the hair on festivals. Women had varied styles. First, was either short or highly curled or long hair parted in the centre and made into a bun at the nape shoulder length hair in ringlets was worn with the fillets. Wigs were in fashion and hair was dyed brown or black. Nests were in fashion also.

During the middle and late Republic and into the early Empire, Roman men wore their hair short and were clean shaven, even though the process of shaving was uncomfortable and frequently resulted in cuts and scratches.

#### Jewellery:-

Rings, ear-rings, necklaces, bracelets were worn by women. Jewellery was longer and less delicate than greeks.



High-class Roman women did not have the same distinctions of clothing that immediately marked out the status of their male counterparts; in fact the only certain distinction of dress allowed to women was the stola, which indicated a woman's marital status, not her social class or wealth. In addition, except for minor variations of color or fabric, women's clothing styles were relatively simple and unchanging, so they had to emphasize elaborate hairstyles and jewelry in order to stand out from other women.

Similar to Roman men, the basic item of clothing was the tunic (tunica), though women's tunics were fuller and longer, usually extending to the feet. There were two basic styles of tunic, both similar to tunics worn by Greek women.

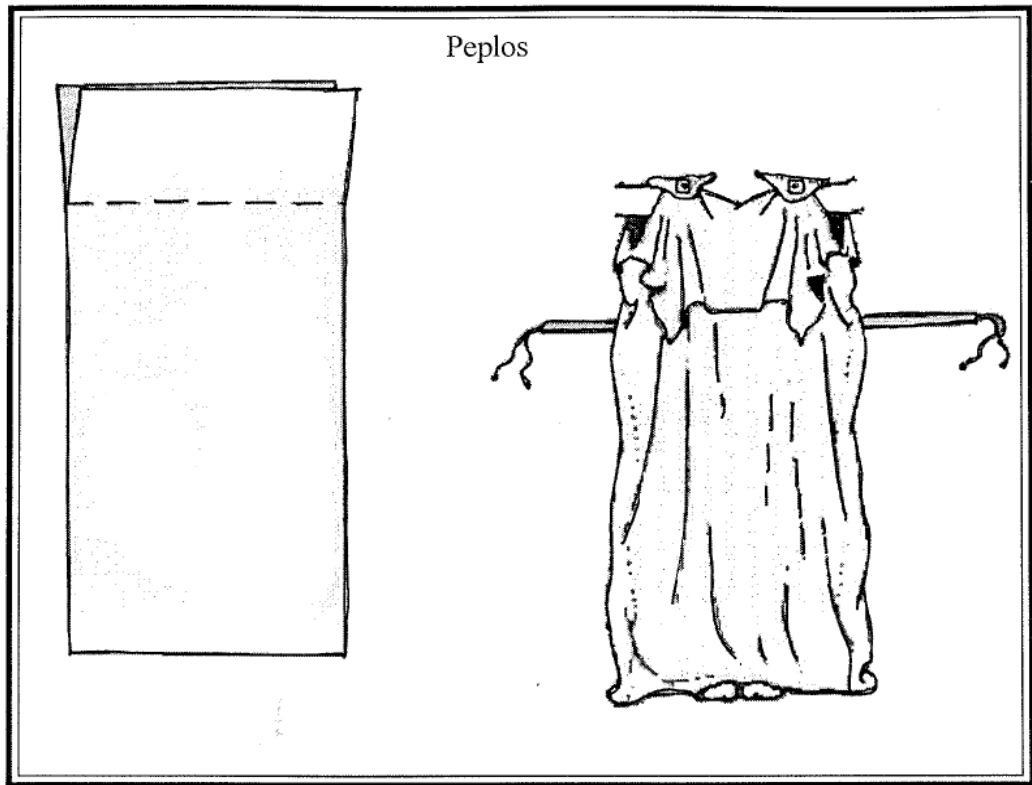
Stola

The peplos was made from two rectangular pieces of cloth partially sewn together on both sides; the open sections at the top were then folded down in the front and back. The woman pulled this garment over her head and fastened it at her shoulders with two large pins, forming a sleeveless dress; she then tied a belt over or under the folds.

The more common sleeved tunic worn by women was similar to the Greek chiton. Two wide pieces of cloth were sewn together almost to the top, leaving just enough room for armholes. The woman pulled this garment over



her head and used several pins or buttons to fasten it at intervals over her shoulders and arms, forming a dress with sleeves which could be belted under the breasts, at the waist, or at the hips. The length of the sleeves was determined by the width of the cloth. Tunics could be brightly colored or made of lightweight fabrics such as linen or silk.



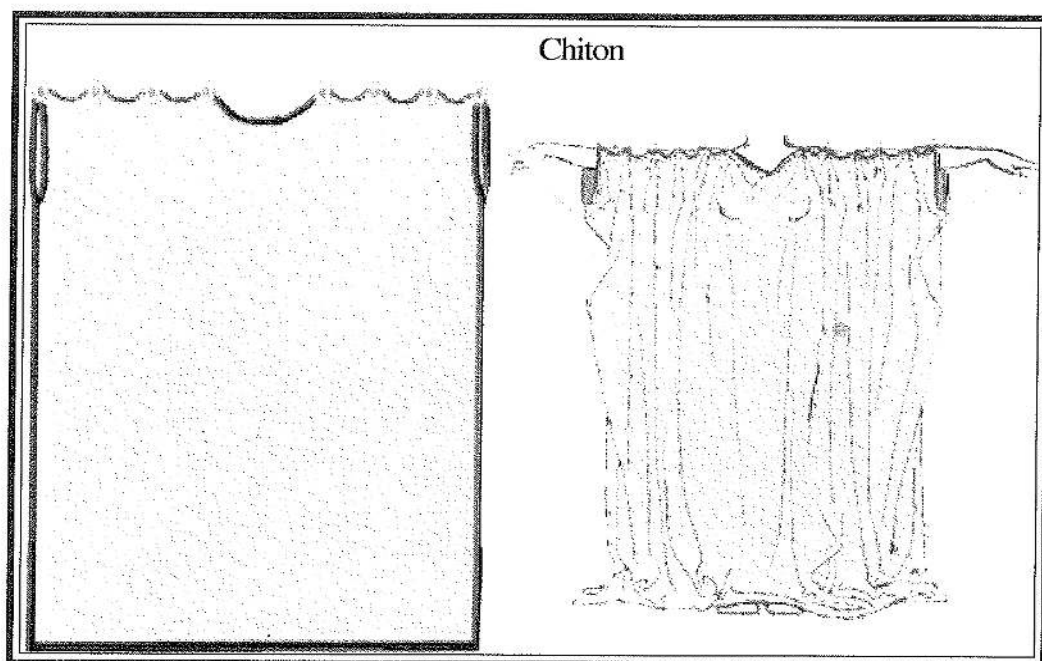
At the time of her marriage, the Roman woman donned the stola, a long, sleeveless tunic, frequently if not always suspended at the shoulders from short straps, which was worn on top of another tunic. It is probable that the stola was typically made of undyed wool. The stola was a symbol of marriage, and by the late Republic all women married according to Roman law were entitled to wear it.

Respectable women wore a long cloak, called a palla, over their tunic and stola when they went outside. This was rectangular in shape and was typically draped over the left shoulder, under the right arm and back across the body, carried by the left arm or thrown back again over the left shoulder. The palla could also be pulled up to cover the head, as shown in the above statue of Livia or in this depiction of a matron whose elegantly draped palla has a fringe.

Hairstyles and jewelry:

Women relied mostly on elaborate hairstyles and jewelry rather than clothing to vary their appearance. In fact, an elaborate hairstyle is the only thing worn by this woman, who had herself sculpted as the goddess Venus

Fashionable upper-class women wore considerable amounts of jewelry. One design that persisted from a very early period to late antiquity was the fibula, a pin whose basic design resembled our safety pin. It was a useful clothing fastener and was often beautifully decorated. Silver was used less frequently,



### Activity

1. Go to the museum and collect information on ancient costumes.

### 9.4 Summary

The "Dark Age" of Greece is the period which started with a civilization of people dressed in bell-shaped skirts and tightly fitted bodices, and ended with a race dressed in draped clothes.

In ancient Greece both men and women wore the chiton. Men wore it





fibula.

The Chiton was made in two styles. The first was the 'doric' style. It was folded over the top allowed to hang down the front and back. It was held at the waist with a belt.

The Doric Peplose or Peplum was a rectangular woven wool, measuring about six feet in width and about eighteen inches more than the height. The fabric was wrapped round the wearer with the excess material folded over the top.

The Ionic chiton was similar to the Doric peplos. The woolen fabric was replaced by thin linen or silk. The material was much wider. The enormous width required that eight to ten fibulae were needed to fasten the top edge, leaving an openwork seam either side of the neck which ran across the shoulders and down the arms to form elbow-length sleeves.

Cholamys was a light summer mantle or cloak was used by young men. It was worn over the Chiton.

Sometimes a himation was worn over and Chiton underneath. Pleats were favourite decoration and were made by starching the garment. Commoners were forbidden to wear red chitons and himations in theaters or public places, but by the fifth century costumes were decorated.

Roman garments were made of wool. The basic item of male dress was the tunic, made of two pieces of undyed wool sewn together at the sides and shoulders and belted in such a way that the garment just covered the knees. Openings for the arms were left at the top of the garment, creating an effect of short sleeves when the tunic was belted; since tunics were usually not cut in a T-shape.

The toga was the national garment of Rome. Only male citizens were allowed to wear the toga. It was made of a large woolen cloth cut with both straight and rounded edges; it was not sewn or pinned but rather draped carefully over the body on top of the tunic. The cloth was folded lengthwise and partly pleated at the fold, which was then draped over the left side of the body, over the left shoulder, under the right arm, and back up over the left arm and shoulder. It was held in place partly by the weight of the material and partly by keeping the left arm pressed against the body.

It was the principle Roman garment worn by both men and women.

When women wore it, it was known as Patta. It was similar to the Greek Himation. The difference being that the cloak and mantle were square and Roman toga was semicircular.

Both sexes wore a tunic like Chiton under the Toga. Beneath that was a skirt like garment reaching to the knees.

Sandals which were of short ankle length were worn by men. There were also calf length buskin boots. Women wore soft ankle length boots made of fine leather and dyed carefully.

Men wore short cut hair done in curls over the forehead. Fillet was used and beads were also in vogue.

Rings, ear-rings, necklaces, bracelets were worn by women. Jewellery was longer and less delicate than greeks.

High-class Roman women did not have the same distinctions of clothing that immediately marked out the status of their male counterparts

Similar to Roman men, the basic item of clothing was the tunic (tunica), though women's tunics were fuller and longer, usually extending to the feet. There were two basic styles of tunic, both similar to tunics worn by Greek women.

Fashionable upper-class women wore considerable amounts of jewelry.

## **9.5 Self-assessment Questions/Exercises**

1. What was the difference between the Ionic and Doric style of Chiton?
  2. What was the Mantle?
- What was the peplos?
4. What was the Himation?
  5. What was the Chiton?

## **9.6 Further Readings**

1. A History of Fashion - A visual Survey of Costume from ancient times  
Douglas Gorsline Publication B. T. Batsford Ltd. London.

**STRUCTURE****10.1 Unit Introduction****10.2 Objectives****10.3 Italian and English Period****10.4 Summary****10.5 Self-assessment Questions/Exercises****10.6 Further Readings****10.1 Unit Introduction**

This Unit gives the students knowledge about costumes worn by the during the Italian and English Period during the ancient and medieval periods.

**10.2 Objectives**

The sketches given in this unit will help students visualise the garments worn during the ancient periods and relate them to the other contemporary periods.

**10.3 Italian and English Period**

The Byzantine period overlaps with the Greek and Roman period and was mainly in Italy, Germany, France and England. Byzantine costumes reveal the Greek, Roman and oriental influence combining Roman drapery with gorgeous silk and the woven brocades of the East.

Silk was imported from China and so were the weavers. Due to the influence of orthodox Christianity the body was entirely concealed unlike Greek and Roman costumes.

Tunic and Mantle (Dalmatique). Both men and women wore a long tunic which was straight with long loose or tight sleeves. The tunic was ei-



ther made of silk or linen. It was gathered at the waist by a girdle which was made of leather or small plaques made of fold pieces linked together and encrusted with colourful stones. Men draped themselves in rich mantle or dalmatique which was semi-circular or 3/4 circular and was basically influenced by the Roman toga. On the embless of high dignatories there was a large decoration, rectangular in shape with jewel and gold embroidery. Women also wore a mantle which was known as palla. Sometimes, it was also used as a head covering. Both men and women it wore it and it was

secured with a gorgeous fibula or clasp.

Undergarments:-

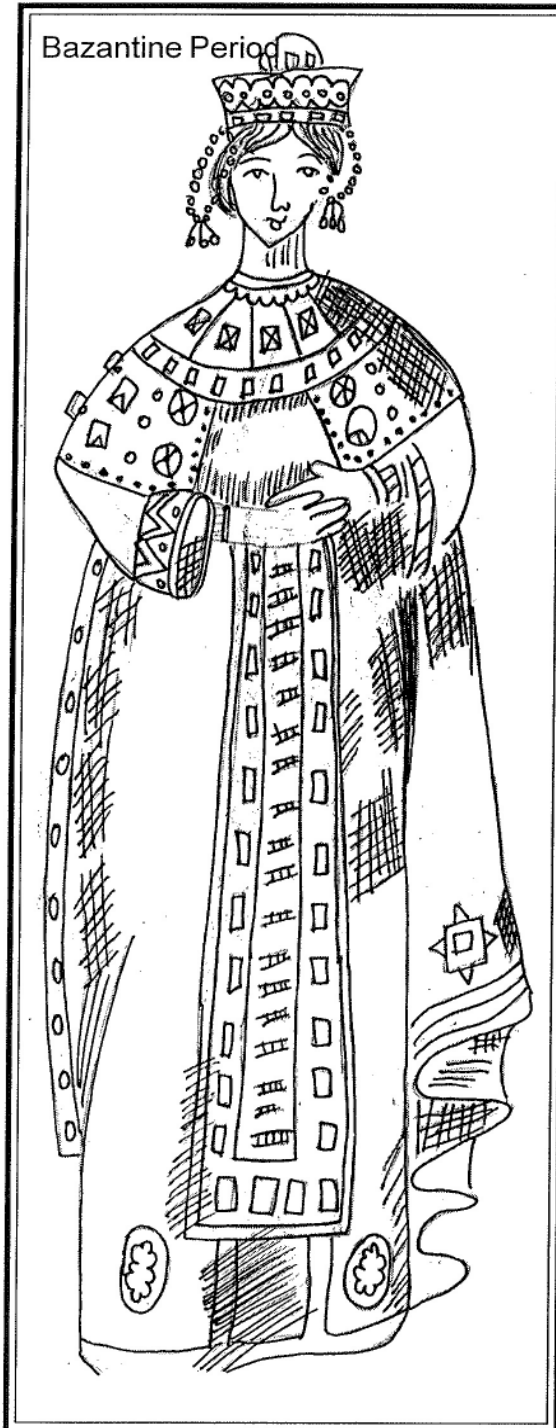
Beneath the tunic a short skirt of either linen or silk was worn. A hip length jacket called 'tuppe' was sometimes worn over the tunic by women. It had a long sleeve cut in dolman style.

Materials used:-

heavy silk, damask, brocade and golden material. Men wore bold colours with embroidery of contrasting colours. Women used patterned material. The distinguishing features were the material and it was made heavy by encrusting heavy jewels and heavy embroidery. The style was formal. The selhouette was of straight line and this was due to rigidity of the religion.

Jewellery and Hairstyle:-

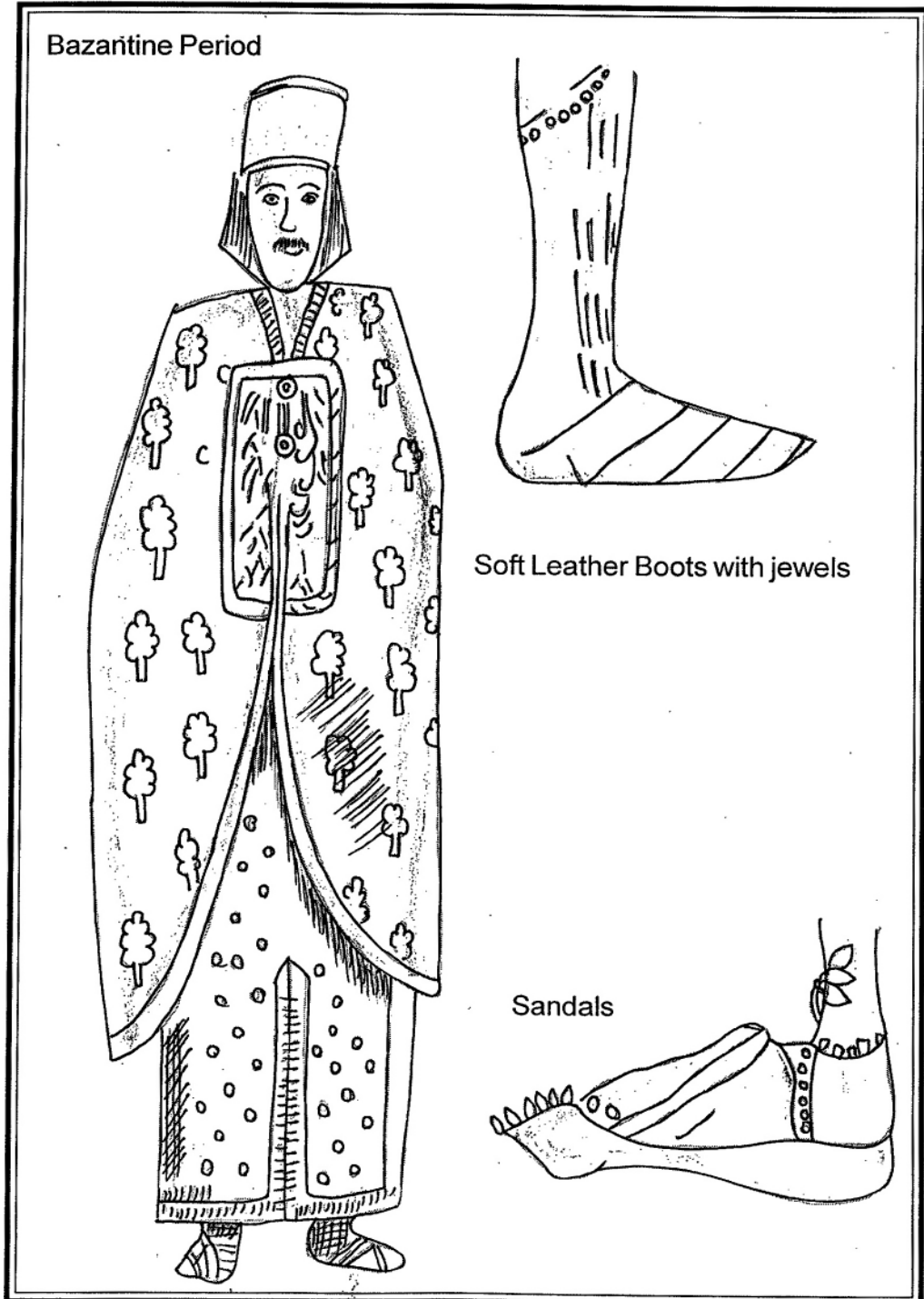
Women had their hair line held back in a network of pearls



and silk. Diamonds, pearls, rubies later on coloured stones, glass mirrors were used in embroidery. Rings, ear-rings, bracelets, broachesbuckles of elaborate designs. Perfumes were lovelshly used.

Foot wear:-

Sandals, soft ankle length boots made up of dyed leather were worn both by men and women painted toes were in vogue.



Venice was centre of fashion. led by the nobility was to influence the entire Europe.

#### Tunic and Cloak:-

The Bliand was a tunic with long sleeves, knee length for men and ankle length for women. A cloak known as pallium was fastened by a large broach or buckle and was worn over the bliand. It was worn hanging straight down or belted with a girdle. The female tunic had a train. Later the feminine tunic was to become like a light fitting frock, with a tight fitting bodice from which flowed a long full skirt having a train. The flat chested look called for the corsetting and lacing the slim was in vogue. Stockings for men which were long felting and stitched were in vogue. They were made out of bias material and held at the waist by a belt. Sometimes they were cross gathered from the knee down. Partly coloured stockings and boots were worn.

#### Undergarment:-

The chemiro or under tunic made of linen, wool hemp or light silk was worn under the tunic and fastened at the neck by buttons and tassels. Embroidery was done at the neck and sleeves.

#### Head Gear:-

Men wore a hood with shoulder cape. Bonnets with rolled brims with long feathers were worn. It was the first time that feathers appeared in fashion. Felt bonnets were also worn over the hood. Men wore their hair shoulder length or till the lobe of the ear; with a deep fringe over the forehead.

Young men wore an entirely short tunic. It was belted with a skirt 6" to 8" below the waist. Tights or stockings were worn underneath made on bias material soft leather shoes ankle length were worn.

#### Female Headgear:-

While wearing cap over which the mantle was draped a piece of cotton or linen fabric, square oblong or circular in shape hanging to the shoulder it was the combination of Roman palla and here it was known as wimple. The crowns were sometimes placed over it.

#### Chin Band:-

A fold of white linen which passed under the chin and fastened by pinning a band to the forehead. Hair was worn close to the head and parted in the centre it is called madorina style, Small caps, nets and cauls of exquisite work used. Veils of silk and linen hung till the shoulder. A long pointed conical head dress worn with a veil known as Hennin was also worn.

#### Foot Wear:-

Shoes for both sexes were soft and pliable having pointed toes which were stuffed and covered the foot till the ankle, scarlet and violet, velvet were favourable colours. Sometimes shoes made of golden material beautifully embroidered were also worn. The toes of the shoes became so long that they had to be fastened by chains and attached either to the knees or top of the boot.

#### Accessories:-

Hankerchiefs, long brightly coloured and heavily embroidered was a costly accessory. They were made of silk. From the east pouches, bags, shawls, girdle, gloves were imported. Ostrich, peacock feather fans made of with wory handles. Glass mirrors small in size and silk cases in purses. Only the rich could afford these glass purses.

#### Fabric:-

Rich, heavy, handsomely embroidered fur trimmed and fur lined fabrics were used for winter. Velvet brocade, silk linen, hemp and wool were also used. Silks were made in pattern and cotton came from Egypt. Embroidered silk from Persia and flower design motifs were in vogue. Dyed scarlet green, blue and purple were in vogue. Stockings too were partly coloured.

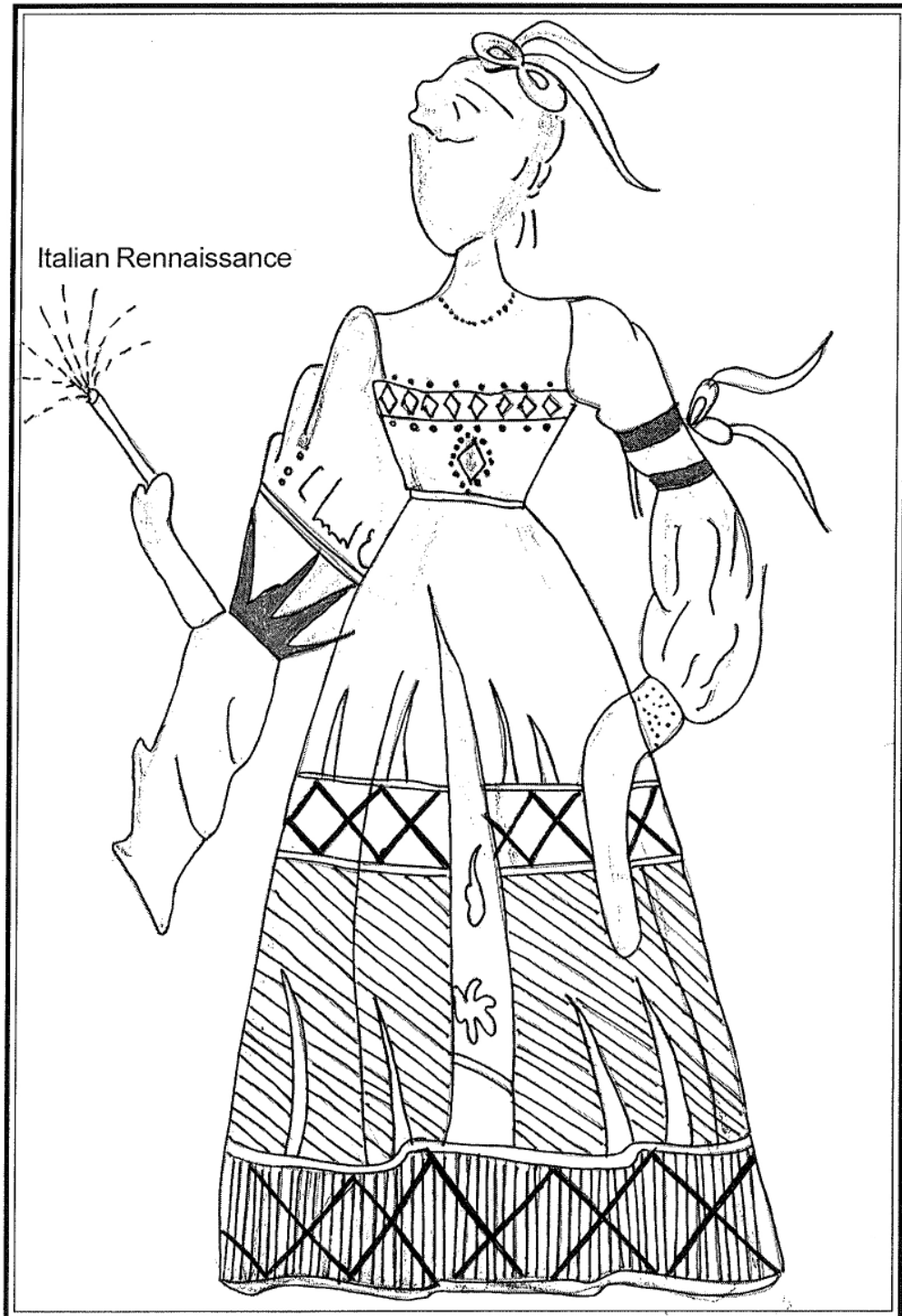
#### Women's Wear:-

The gowns of Renaissance Italy was artistic in design and rich in fabric. Handsome brocade embroidery, velvets, satin, damasks, gold cloth with pearls were issued. The pearl embroidery was very much in vogue.

#### Gown or Mantile:-

The bodice of the gown was snug and short waisted which brought about the wearing of a heavy fitted linen cosset (to give slim fit). The petticoats were of costly, usually green or crimson satin or velvet. In the beginning the sleeves weve tight and later on became puffed. The neck was round, V and more often square.

Cloak:-



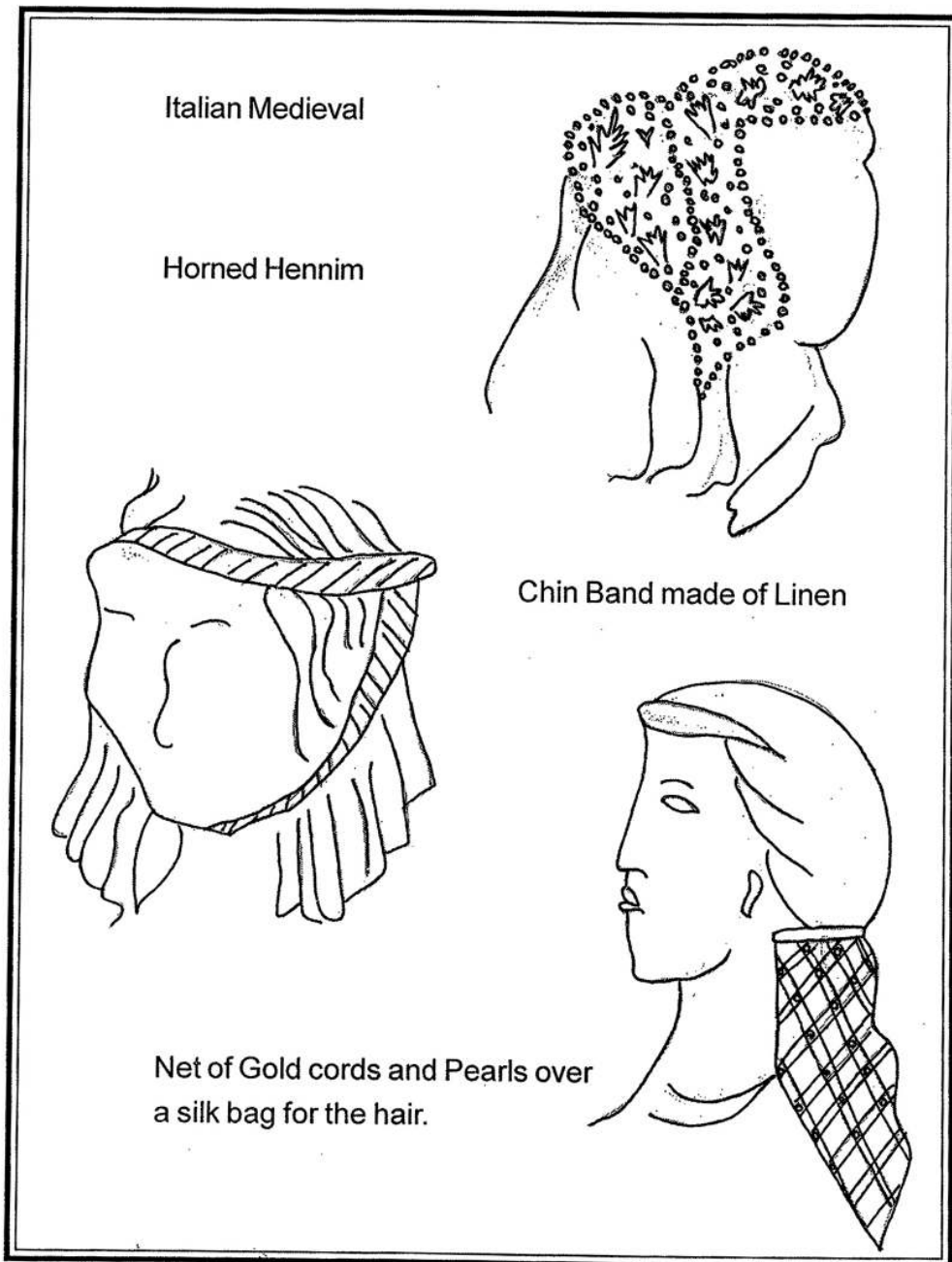
Cloaks wer fastened with broaches cords and tassels. A jewelled belt or girdle was worn at the end of which was a money pouch.

Stocking:-

Sewn stockings were held up by the garters above the knees.

Foot Wear:-

Shoes were of same style as men. The begining of the heel can be seen in the thick edge sole attached to the soft shoe.



### Hair Styles:-

The hair was worn off the forehead. Parted in the middle and drawn into a bun at the nape of the neck. In another style, the parted front hair was cut short to below the cheek. Curled and left to hang just to tie about. The then gauze or royal veil floating. From the back of the head was a favourite fashion ribbons, cauls and caps were also worn. False hair and wigs were used. Another favourite style was to suspend a single jewel in the middle of the forehead. This was attached to a chain which was fixed to the hair.

### Jewellery:-

EAr-rings became a popular ornament. Jewellery was ornate in design. Heavy gold chains, string of pearls and bells of gold and silver were used. Buttons and clasps of gold, silver, enamel, crystal and pearls were being made jewel feathers were worn on men's hats. Both the sexes wore diamonds and rubies and gold pearl embroidery.

### Accessaaries:-

Sun shades, fans, handkerchiefs pouches, Fans are made of feather and small flat shaped fans were fashionable. Sometimes they were made of linen parchment or silk and embroidered in colours and attached to an ivory handle. The use of handkerchief became very common and was used by men and women equally. It was made of silk or cambric and was embroidered. Gloves made of felt or cloth were also worn.

### Italian Renaissance (13<sup>th</sup> to 16<sup>th</sup> Cent. A.D.)

The Renaissance in Europe originated in Italy at it's height. It has had no parallel in terms of clothes. The artistic activity in the sphere of painting specially reached a height unsurpassed beyond. Painters such as leonardo-di-Vinci, Micheal Angelo and Cayaggieo, Adorned the famous churches of Rome and Venice. The kings patronised all the Arts.

Printing has been invented in the middle of the 15th century. The Renaissance is sometimes known as the 'pearl age'. From the east came gems and rare stones, clothes of gold shine and silver tissue. From the north side (Russia) furs, such as sable, fox and lamb. From the Ancient rich brocade, while Venice itself made georgette, silk and velvets. The Renaissance effect were on men's clothes than women. In the begining the feminine clothes were of conventional style. But later it became elaborate too.

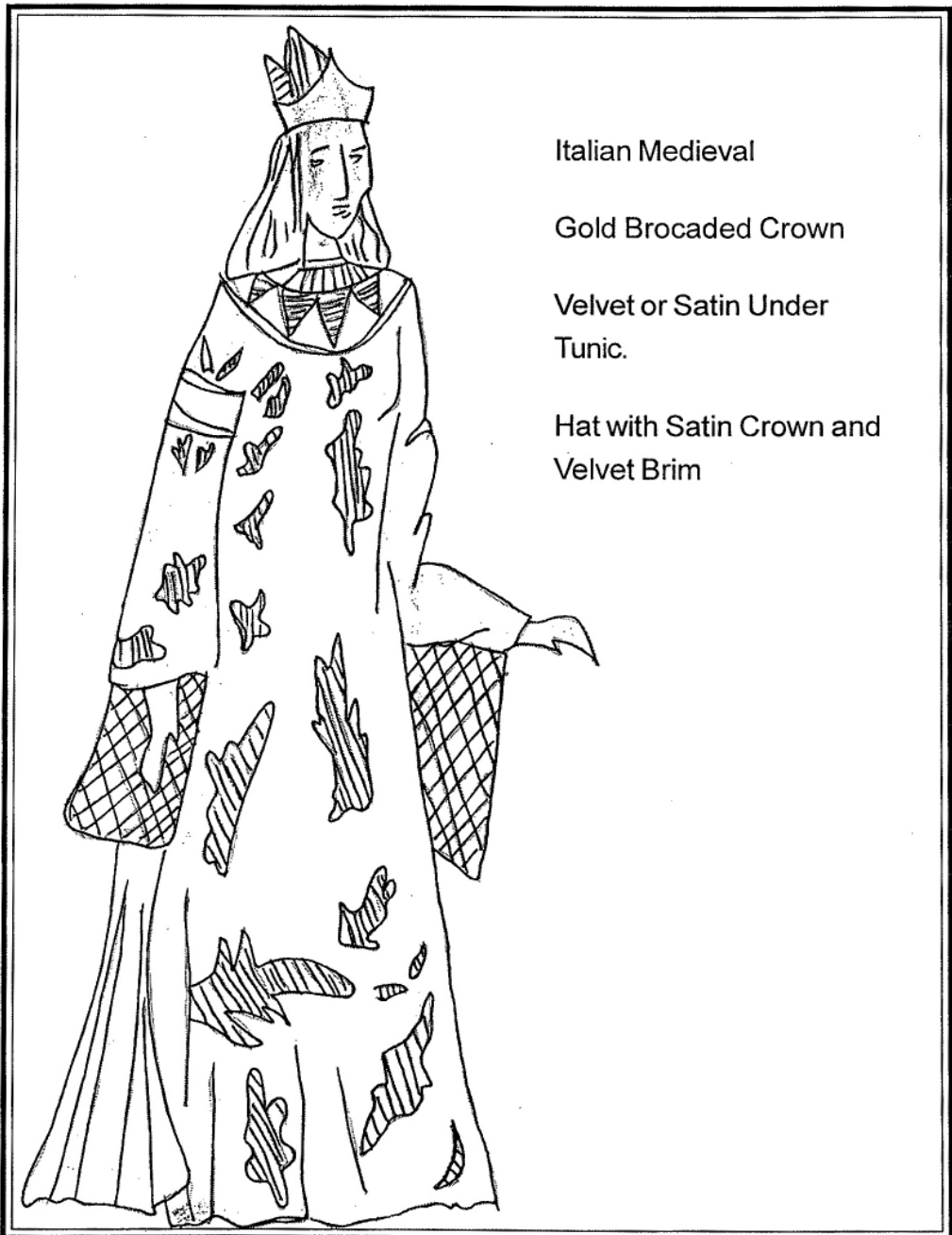
The steel needle from the orient was introduced to Europe by the Moors and with its embroidery. The lace was also introduced which adorned all articles of dress both for men and women.

#### Men's Wear:-

It consisted of shirt tunic or doublet and hose. Over the doublet was worn a jacket called pore point and sometimes a robe called gown or cloak.

#### Shirts:-

This was made quite full and gathered at the neck and wrist. The





gatherings and frills edged with fine embroidery in gold and silver. The neck if not gathered was round or V-shaped and later square. During the later half of the period a small turned down collar was worn. This was followed by the Suchi which was of Spanish origin and later came to be known as suffi. This was a heavily starched material either of cotton or silk which was gathered.

Tunic or Doublet:-

This was a short jacket initially the sleeves were tight but later the

#### Italian Medieval

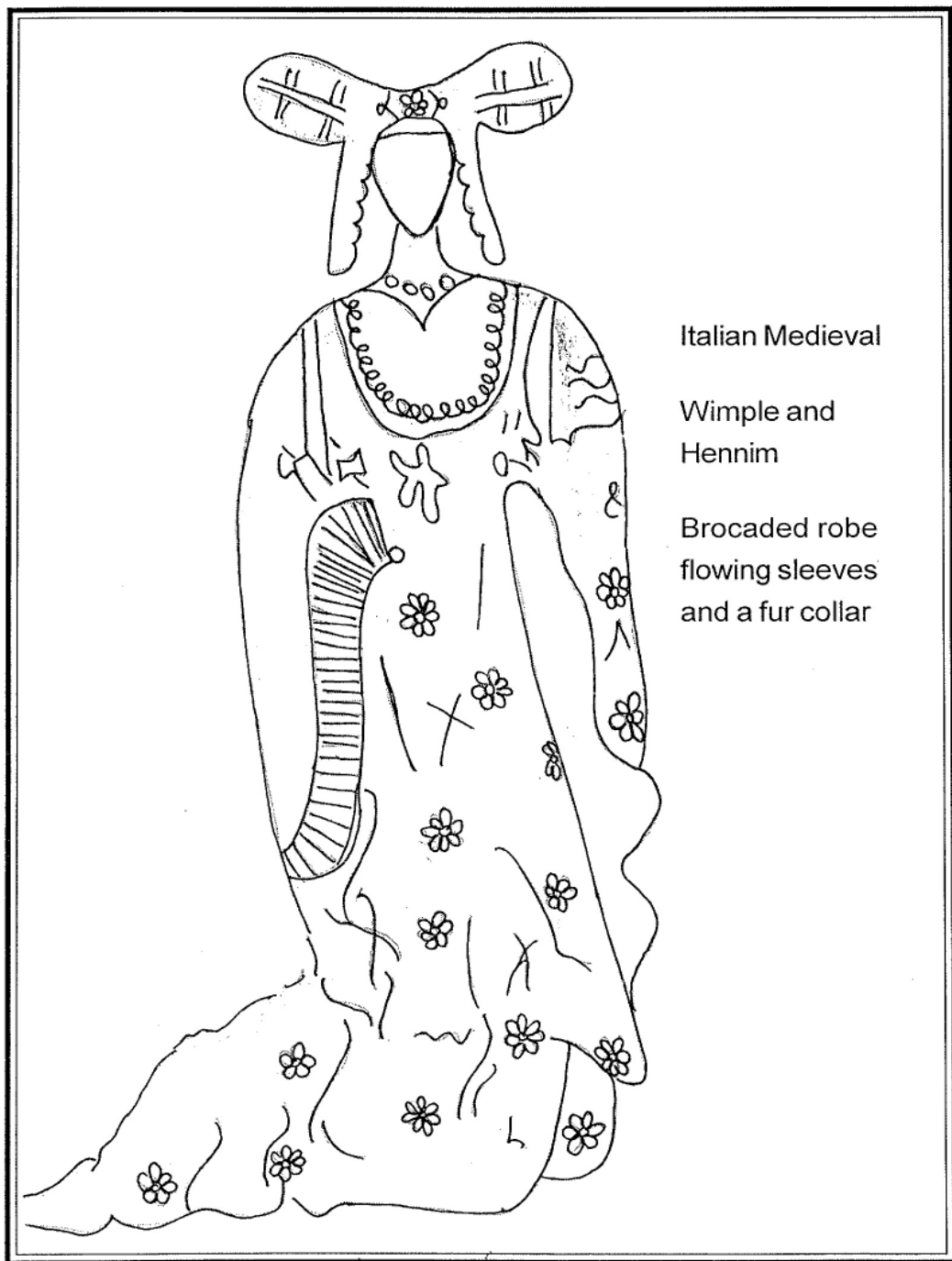
Red Velvet Cap Lined with green brocaded velvet. Blue and white brocaded tunic and stockings.



tightness remained only over the fore arms and puff above.

Slashings:-

They appeared in the last 1/4th of the 15th century. The sleeves of the doublet in this period were often slashed and parallel revealing the inner shirt of the rich material. They were strips of fabric used over puffing and these strips were in town ornamented with slashed edged with buttonhole stitch. Since the sleeves were so elaborate they were detachable.



Italian Medieval

Wimple and  
Hennim

Brocaded robe  
flowing sleeves  
and a fur collar

Gown:-

This was open down the front and varied in length. It usually had long sleeves and was made with or without collar. It was lined with rich fabric or fur.

Cloak:-

It was worn till the end of the 15th century. Short puffed trunks attached to the stockings were called. Trunk hose and were in vogue till 1595.

Knee Breeches:-

It followed in the 1570's and was secured below the knee with tringed or tassalled. gaetos.

Men's Foot Wear:-

The soft heelless shoes with broad toes during the period of slashing. The toes of the shoes were also slashed. Boots were worn occasionally.

Men's Hair Style:-

The hair length ranged from moderately short to shoulder length with a short fringe on the fore head. Later the mousfache appeared.

Men's Headdress:-

Principally the barret around with a plume. The barret originated in Italy and became a popular head dress as it is today. It was made of felt, velvet or silk and was ornamented at times with a necklace or jewel band.

### England Renaissance (1550-1650)

Learning in the middle ages was limited and most of it controlled by the church. Now in the Renaissance period students were urged to study and think for themselves.

Male Garments:-

It consisted of a doublet a jacket on the top with a back opening. It was the upper garment worn by the men. It was sleeveless and collarless. It

was usually tapering down to a V-shaped and was held at the back by points and lacings. Shirts or chemise was full sleeved, made from cotton. This had a draw string neck and the sleeves were gathered at the wrist forming ruffles.

#### False Sleeves:-

These could be attached to the doublet with points and lacings.

#### Cuffs:-

These were made from starched calico.

#### Wings:-

In order to cover the joint between armhole and the edge of the false sleeve a padded wing was used.

#### Lower Garments:-

Puffed breeches extending from the waist to the thigh often decorated with slashes and panes or was made of heavily brocaded material. The breeches and the doublets could be made from the same or contrasting coloured material. Tights or hose were usually plain.

#### Cloaks:-

They were either knee length or full length or worn with doublets and breeches. The cloak was made from heavy material and lined with either silk or velvet. Cloaks were cut on the cross and held together on the neck by a cord.

#### Shoes:-

Shoes were made from leather or silk and had a broad toe, ribbon was used.

#### Head Gear:-

A high crown ballet with plain and jewel caps and hoods were also worn on several occasions. Watches and gloves were worn too. Pockets were a new idea in the garments. Sunshades.

#### Female Garments (Under Garment):-

A bukram cosset which covered the chest was laced together in the front to create a flat chested look. A steel sheet encased the body and helped to provide a narrowness. This was a part of the silhouette of this period. A chemise or shirt was worn under the doublet which had a round or V-neck, front opening. The stomach was V-shaped at the waist. Sometimes the V-shape continued five inches below. The waist line covering the stomach completely. The neckline in vogue during this period was narrow, deep, square line.

#### Cuffs:-

Sleeves were detachable and usually ended in a cuff at the wrist. At times they were edged with lace. Cuff unlike those worn by the men was a type of laced collars which stood up at the back and then came down the front following the line the V-shaped bodice. This cuff was anything from six to ten inches in width at the back.

#### Skirts Undergarments:-

A wire meshed petticoat. This produced out from the waist till the hip line and was called wheel farthingale. Over this bukram and cotton petticoats were worn. The skirt was in two pieces inner highly brocaded skirt worn under another skirt opened down the front and made from plain material.

#### Cloak:-

Full length cloak edged with lace was worn. Styles and the materials used were similar to those of men. Most notable accessory during Elizabeth 1st period was the addition of wings to the upper garment. These were usually semi circular in shape and made from wire covered with thin material. The edge was decorated with pearls. Pauts, mufflers, handkerchiefs, gloves, cosmetics were in vogue. Wigs of red and blonde colours were very popular. Stockings of either crimson or scarlet colour.

Shoes:- Were similar to those of men. Later heels were introduced.

#### Head Gear:-

High crown and berret cawl, caps, hoods, sunshades and umbrellas were used. Hair was parted in the middle and brown back in a chignon at the nape. Later they had small light curls on the forehead. Hair was worn

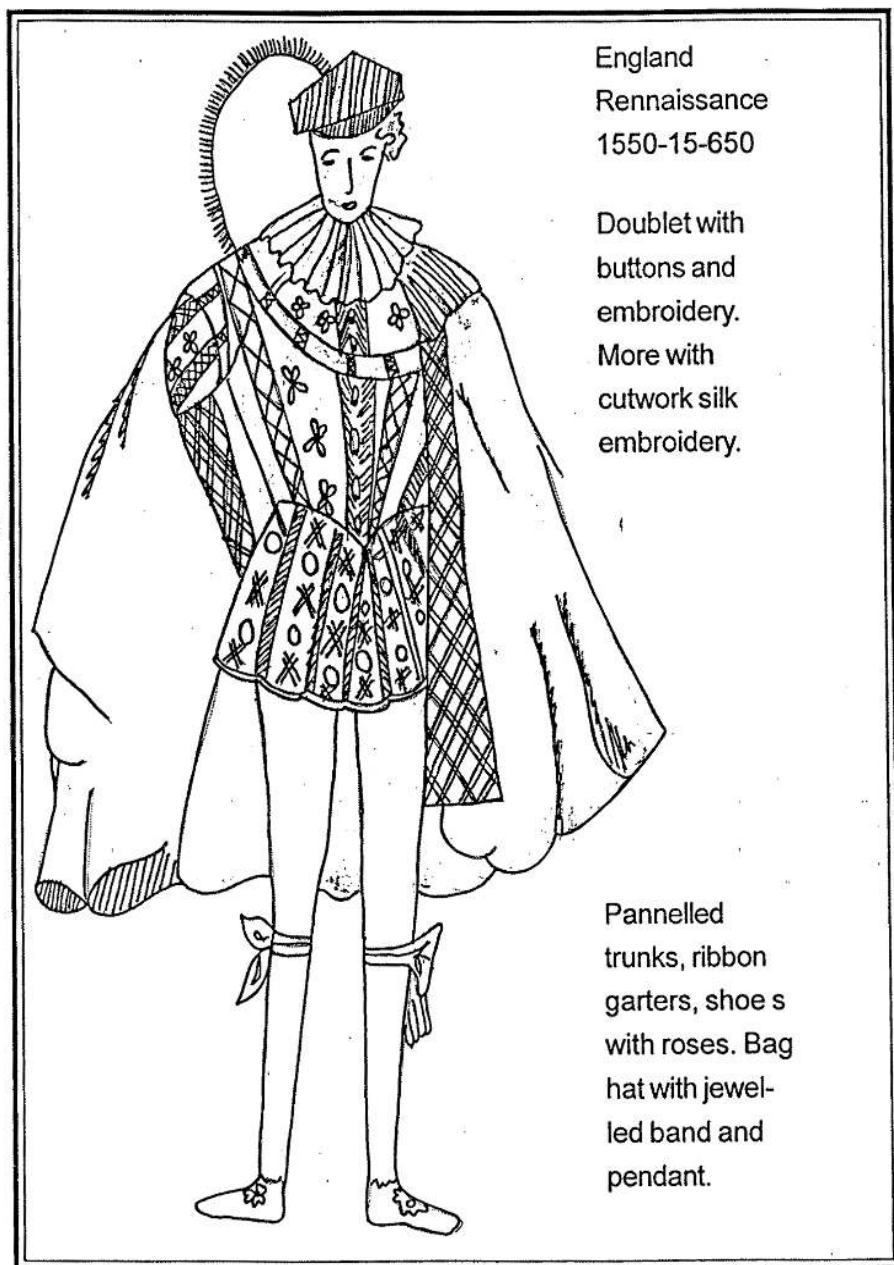
over pads or puffs inside.

#### Jewellery:-

Necklaces of pearls, ear-rings, gold and silver belts, butter clasps, broaches, embroidery of pearls and jewellery inset with motives and diamonds.

#### Textile dyes and Trades:-

Wool, felt, silk, velvet brocade, embroidered velvets, satins pearls, sown cloth of gold and silver tissue, furs, cotton and calico. Dye skyblue,



white, black gold and silver and red and black were also very common. Trade was carried with a middle coast India, China and South Africa.

## Activity

1. Go to the museum and collect information on ancient costumes.

## 10.4 Summary

The Byzantine period overlaps with the Greek and Roman period and was mainly in Italy, Germany, France and England. Byzantine costumes reveal the Greek, Roman and oriental influence combining Roman drapery with gorgeous silk and the woven brocades of the East.

Tunic and Mantle (Dalmatique) was worn by both men and women. It was a long tunic which was straight with long loose or tight sleeves. The tunic was either made of silk or linen. It was gathered at the waist by a girdle which was made of leather or small plaques made of fold pieces linked together and encrusted with colourful stones.

Women also wore a mantle which was known as palla. Sometimes, it was also used as a head covering.

The materials used were heavy silk, damask, brocade and golden material in bright colours. The silhouette was of straight line and this was due to rigidity of the religion.

Women had their hair line held back in a network of pearls and silk. Sandals, soft ankle length boots made up of dyed leather were worn both by men and women. Painted toes were in vogue.

For the Italian fashion Venice was centre of fashion. The Bliand was a tunic with long sleeves, knee length for men and ankle length for women. A cloak known as pallium was fastened by a large brooch or buckle and was worn over the bliand. The female tunic had a train. Later the feminine tunic was to become like a light fitting frock, with a tight fitting bodice. The flat chested look called for the corsetting and lacing the slim was in vogue. The chemise or under tunic made of linen, wool hemp or light silk was worn under the tunic and fastened at the neck by buttons and tassels.

Men wore a hood with shoulder cape. Bonnets with rolled primings with long feathers were worn. Young men wore an entirely short tunic with

stockings.

A fold of white linen which passed under the chin and fastened by pinning a band to the forehead. Hair was worn close to the head and parted in the centre it is called madorina style, Shoes for both sexes were soft and pliable having pointed toes which were stuffed and covered the foot till the ankle, scarlet and violet, velvet were favourable colours.

Hankerchiefs, long brightly coloured and heavily embroidered was a costly accessory. Rich, heavy, handsomely embroidered fur trimmed and fur lined fabrics were used for winter.

The gowns of Renaissance Italy was artistic in design and rich in fabric. The bodice of the gown was snug and short waisted which brought about the wearing of a heavy fitted linen cosset (to give slim fit). The petticoats were of costly, usually green or crimson satin or velvet. Cloaks were fastened with broaches cords and tassels. A jewelled belt or girdle was worn at the end of which was a money pouch. Sewn stockings were held up by the garters above the knees. Shoes were of same style as men. The hair was worn off the forehead. Parted in the middle and drawn into a bun at the nape of the neck. Ear-rings became a popular ornament. Jewellery was ornate in design. The use of hankerchief became very common and was used by men and women equally.

The Renaissance in Europe originated in Italy. It has had no parallel in terms of clothes. Men's wear consisted of shirt tunic or doublet and hose. Over the doublet was worn a jacket called pore point and sometimes a robe called gown or cloak. Shirts were made quite full and gathered at the neck and wrist. A Tunic or Doublet, which was a short jacket was worn. Slashings appeared during this period.

Gowns were open down the front and varied in length. Cloaks were worn till the end of the 15th century. Knee Breeches followed in the 1570's. Soft heelless shoes with broad toes were worn. The hair length ranged from moderately short to shoulder length with a short fringe on the fore head. Later the mousfache appeared.

The Male Garments during the English Renaissance period consisted of a doublet a jacket on the top with a back opening. It was sleeveless and collarless. False sleeves were attached to the doublet. Cuffs were made from starched calico. Wings were added to cover the joint between



armhole and the edge of the false sleeve .

Puffed breaches extending from the waist to the thigh often decorated with slashes and panes or was made of heavily brocaded material. The cloak was made from heavy material and lined with either silk or velvet. Shoes were made from leather or silk.

Female Garments included a bukram cosset. A steel sheet encased the body and helped to provide a narrowness. A chemise or shirt was worn under the doublet which had a round or V-neck, front opening. The stomach was V-shaped at the waist. The neckline in vogue during this period was narrow, deep, square line. Sleeves were detachable. A wire meshed petticoat was worn under the skirt

Full length cloak edged with lace was worn. High crown and berret cawl, caps, hoods, sunshades and umbrellas were used. Necklaces of pearls, ear-rings, gold and silver belts, button clasps, broaches, embroidery of pearls and jewellery inset with motives and diamonds.

### **10.5 Self-assessment Questions/Exercises**

1. Explain what the farthingale was.
2. Write a note on the dress of the Byzantine period
3. What was the Chin Band
4. What were slashings
5. What were false sleeves.

### **10.6 Further Readings**

1. A History of Fashion - A visual Survey of Costume from ancient times  
Douglas Gorsline Publication B. T. Batsford Ltd. London.

## **UNIT 11**

### **STRUCTURE**

#### **11.1 Unit Introduction**

#### **11.2 Objectives**

#### **11.3 Charles**

#### **11.4 Summary**

#### **11.5 Self-assessment Questions/Exercises**

#### **11.6 Further Readings**

#### **11.1 Unit Introduction**

This Unit gives the students knowledge about costumes worn by the during the Period of King Charles.

#### **11.2 Objectives**

The sketches even in this unit will help students visualise the garments worn during the ancient periods and relate them to the other contemporary periods.

#### **11.3 Charles**

From this period onwards men's clothes clearly evolved into those that are worn today.

The tunic or doublet became a vest or waist coat or even the outer coat. Men wore full slacks or knee length brocades and a coat with long sleeves which was opened down the front and edged with braid in geometrical design, gave way to the where of falling bands.

There was the new type of cape collar made of linen usually white in colour, edged with single or multiple layer of scalped lace. The collar

extended from the neck till over the shoulder and was fastened in front with ribbons. The collar was detachable and worn over the coat.

A belt or baldric was worn (over the right shoulder and under the left arm) it was fastened over the chest the Baldric was used other to support or as in later period became an insignia of rank.

Baldric was either made of leather or when it signified rank it was made of expensive brocade semi-circular knee length capes with lining continued to be a vogue. Slits in the back of the coat was introduced to facilitate riding.

#### Shoes:-

Long and narrow with square toes and red heels soft leather boots in bright colours were worn. Boots with spurs were common. Later black and brown shoes with red heels were worn.

#### Head Gear:-

Beaver hats with a broad trim and a lower crown were worn. Hair was curled, shoulder length and usually fell in a fringe on the forehead. Men were usually clean shaved; at times spotted moustach wigs completely disappeared.

#### Accessories:-

Fans, velvet masks and trimmings of buttons, braids and ribbons became popular. Ribbons were tied on the knee. The trunk hose of Renaissance period gave way to boot loose. A type of socks which is worn today is extended till the calf.

Trimmings at the knee consisted of lace frill similar in design to the following band. Looped ribbons attached to the edge of the breeches. Canes made of ivory and topped with silver and gold knot.

#### Textile and Dyes:-

In textile simply brocaded satin scarlet dyes were favourite. Colours were white, lilac, pale, blue and pale yellow. New invention of this

period were metal hooks and eyes and liquid perfume.

#### Female Attire:-

Basically two dresses were worn one over the other. At times the underdress was only a skirt. One dress had full puffed sleeves with slashing lace cuffs. At the waist it was usually stitched up at the sides to reveal the geometrical border of the under skirt.

As with hem, falling band were worn but were not elaborate in the use of lace. The waist length on the dress was no longer so high fitted. The use of corsets disappeared.

#### Shoes:-

Satin or leather shoes with high heels were in vogue.

#### Head Gear:-

Veils and hoods of lace or dark coloured fabric was used. Beaver hats were used while hunting. Hair were arranged in a fringe and back hair at short and curled into wringles. The back hair was worn in a bun.

#### Jewellery:-

It was worn very large fust pearls ear-rings were worn by both sexes.

#### Accessories:-

Rose coloured stocking, long gloves, nitts, velvets mark and furs were worn. Buttons and ribbons were used as trimmings.

#### Activity

1. Go to the museum and collect information on ancient costumes.

Charles 1st.

Velvet jacket  
slashed sleeves  
falling. Embroid-  
ered band  
cloth. Breeches  
tied in front

Embroidered  
boots and spun  
leather - 1630's

Cuffs



Band and stock-  
ings with pointed  
loops at the  
knees

Loose boots  
with platform  
shoes.



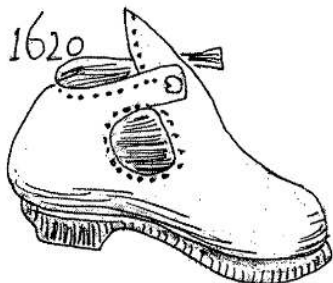
Charles Ist.

Cloth gown under skirt with  
double falling band with  
lace and tie.





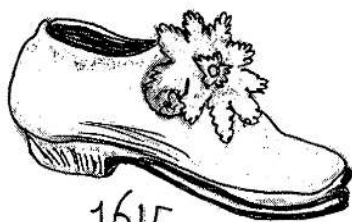
Spanish sleeve



1600



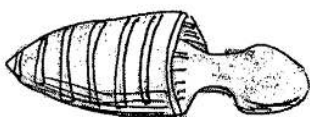
1590



1615



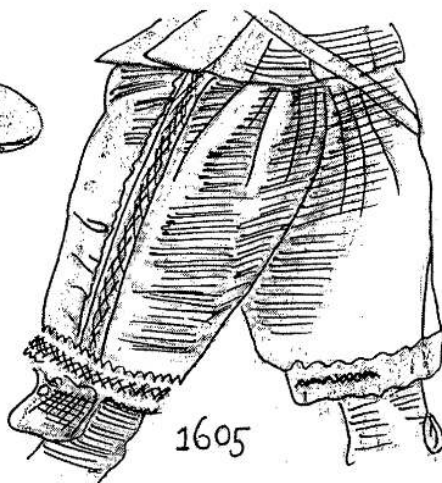
1610



1615



1600



1605

Breeches





1609



English lady



English gentleman



Louis XIII



English lady













## 11.4 Summary

From this period onwards men's clothes evolved into what is worn today. The tunic or doublet became a vest. Men wore full slacks or knee length brocades and a front open coat with long sleeves. The cape collar came into existence. The collar was detachable and worn over the coat. A belt or baldric was worn fastened over the chest. Long and narrow with square toes and red heels soft leather boots in bright colours were worn.

Beaver hats with a broad trim and a lower crown were worn. Hair was curled, shoulder length and usually fell in a fringe on the forehead. Men were usually clean shaved. Fans, velvet masks and trimmings of buttons, braids and ribbons became popular. Ribbons were tied on the knee. In textile simply brocaded satin scarlet dyes were favourite.

Females wore two dresses one over the other. One dress had full puffed sleeves with slashing lace cuffs. At the waist it was usually stitched up at the sides to reveal the geometrical border of the under skirt. As with hem, falling band were worn but were not elaborate in the use of lace. Satin or leather shoes with high heels were in vogue. Veils and hoods of lace or dark coloured fabric was used.

## 11.5 Self-assessment Questions/Exercises

1. What was the Baldric.
2. Write a short note on the type of textiles used during this period.
3. Write a note on the footwear.
4. Describe the headgear for both male and females of this period.
5. Give a brief description of the female attire.

## 11.6 Further Readings

1. A History of Fashion - A visual Survey of Costume from ancient times  
Douglas Gorsline Publication B. T. Batsford Ltd. London.

## **UNIT 12**

### **STRUCTURE**

#### **12.1 Unit Introduction**

#### **12.2 Objectives**

#### **12.3 Louis XIV**

#### **12.4 Summary**

#### **12.5 Self-assessment Questions/Exercises**

#### **12.6 Further Readings**

#### **12.1 Unit Introduction**

This Unit gives the students knowledge about costumes worn by the during the Period of Louis XIV.

#### **12.2 Objectives**

The sketches even in this unit will help students visualise the garments worn during the ancient periods and relate them to the other contemporary periods.

#### **12.3 Louis XIV**

Louis XIV period extends from 1660 to 1700. The period of Louis XIV reign was much simple in style of clothes worn than the previous periods Louis XIV ordered that expensive silk and damask should no longer be used by the nobility, rather cotton should be used as the standard material for dress. However when looked at from today's point of view, the clothes worn during this period looked extremely lavish and extravagant.

Men's Wear:-

The chemise or the fully gathered white undershirt with its draw strings neck and frills at the wrist continued to be the undergarment worn by both sexes. Over this a vest either sleeved or sleeveless reaching anywhere from the waist to the knees was worn. The vest was fully buttoned down the centre front and over this a coat or 'justaucorps' was worn. Justaucorps was a coat which was fitted till the waist and flared out till the knees. It was colourless and had a front opening.

The innovation in this coat lay in the fact that it had either side pleats or slits extending for about 10-12" from the bottom of the coat. The pleats were held at the top with the button. This idea had continued till today in using two buttons at the top of the back slits in men's tailored coats. The cuffs and front openings were decorated with braids, buttons and button holes. This style of decoration was known as Brandenburghs. Since as undershirts, vest and coat were all colourless.

A collar known as cravat was worn. A cravat was also known as tabat. It was done in a bow twisted and looped through the button holes of the coat. This was entirely a new addition to the french attire of this period. The cravat was made from white linen, edged with lace. The reason for this new accessory which replaces the falling band of the previous period was the new hairstyle for both sexes. The style of tying the cravat with its two ends drawn through the button holes was known as sternkirts.

Hair Style:-

The new hair-style was shoulder length and highly curled usually the wigs were made from horse-hair.

Breeches:-

The floppy or baggy knee length breeches of the previous period underwent a little change. The only difference was being that the breeches were wider and stiffer and helped to accentuate the A-line cut of the coat. Knee length stockings were held by ribbons, garters and they continued to be in vogue.

Head gear and Accessories:-

Canes were taken in hands, the top of which was decorated with ribbons; leather gloves, gauntlets with fringed or tasseled edges were used by men. The shoes were either black or brown strapped together with a buckle. Tongue often lined with red.

The broad rimmed hat was decorated with ostrich feathers. Later three cornered felt hats were used. Tobacco pouches, snuff boxes, handkerchiefs, gloves, canes, parol a rage. The wigs were powdered with pink or blue powder and sprinkled with star dust. The make up included colouring of lips and use of patches of beauty spots.

#### Female Garments:-

During this period a distinct change in the silhouette as compared to Charles-I took place. Here the female form is shown in its slimness but without the flat chested and corsetted look of England Renaissance. The length of Torso is accentuated through the hip length is further accentuated by the fact that the neckline is high. The jacket has a front opening and here we see an early use of buttons and pockets.

Beneath the jacket a loose shirt with fully gathered sleeves ending in a frill around the wrist was worn. The skirt flared gently out at the ankles and had a train. Under the skirt a few petticoats were worn but they were not as elaborate as the hooked ones of England Renaissance. All times the hem of the skirts was decorated with ribbons or brocades. The cloth skirt became popular for day dresses and hunting habits because we see in this period a single gown has given way to a three piece outfit.

#### Hair style and head Gear:-

Small beaver hats with plumes was commonly used by women specially while hunting. For evening, hoods, veils and laces of dark colours were worn. The front hair was sometimes cut short and arranged in fringe around the face. The back was either coiled into a loose bun or left open to hang on the shoulder.

#### Foot Wear:-

High heeled satin shoes were worn for evenings white, leather

heeled shoes were worn during the day.

#### Accessories:-

Rose coloured stockings, long gloves were mainly worn. Velvet masks were used for either walking on the street or for masquered balls. An excessive use of buttons and ribbons was made as trimmings. Liquid perfumes was a new invention as were metal hooks and eyes.

#### Female Baroque Clothing

During the reign of Louis XIV, the Sun King, French fashion took over the leading role in Europe. This was caused by France having developed into the main political and cultural power, thus turning French fashion into an equally "absolutistic" regime. During the period from 1660 onwards, fashion in France, according to the absolutistic ideal, became rigid, ordered and strict in its do's and don'ts of etiquette.

About 10 years after Louis XIV's accession to the throne and maturity in the year 1661, the entirety of Europe was under the dictatorship of the French royal fashion in about 1670. From that date on European rulers strove to imitate the powerful Sun King, they even lost national differences and diversities in fashion, thus French fashion became world fashion.

After the Thirty Years War, when the English King Charles I had been executed and the Puritans under Cromwell reigned; when Louis XIV was still merely a child at the signing of the Peace of Westphalia; when the numerous municipalities of Germany were in ashes and ruins after the horror of the 30s Years War and possessed neither a political nor a cultural centre; when the Spanish and Austrian rulers were still clinging to the old fashioned Spanish court costumes of the 16th century; there was no court in Europe left who could possibly take over the leading role in fashion.

Thus a different type of model was looked upon in the 1650s and 60s. The Netherlands, and particularly the rich, powerful and independent Burghers. There are numerous paintings of the 1640s-1660s by

Dutch artists of every day life scenes amongst the Dutch upper middle class, which you will find in the Period Images chapter under Dutch Paintings. The clothing of the Dutch was now made of colourful velvets and silks, decorated with many ribbons.

1630-1660

Female fashion changed tremendously from the 1630s towards the 1660s. The entire silhouette changed completely, from the high waisted gowns of the 1630s to the slender and long waisted ones of the 1660s.

During this period gowns were generally made with bodices and skirts seamed together at the waist which was slightly elevated. Gowns opened at centre front. The outer layer was worn over an underbodice, a boned, stiffened garment like a corset that had a long, V-shaped section called a stomacher at the front. This stomacher filled in the upper part of the gown.

The sleeves were often very full on gowns and fashionable jackets. They were puffed out, frequently panned. Contemporary writers refer to stylish sleeves, panned out and tied with ribbons into a series of puffs as virago sleeves. The neckline was usually low, some V-shaped and some square, some horizontal in shaping. Stiff ruffs had been now replaced by falling ruffs, gathered collars tied under the chin with strings. Large neckerchiefs were seen as well. Horizontal necklines were often edged with a wide, flat collar.

1660-1680

The gowns changed considerably in shaping and silhouette. The bodice was lengthened and narrowed, so that it became long-waisted and more slender with an extended V-shaped point at the front. The necklines tended to be low, wide and horizontal or oval in shape and were frequently edged by a wide lace collar or band of linen called a whisk. The sleeves were set low on the shoulder, opening into a full ruff that ended below the elbow.

While petticoat breeches were fashionable during the 1650s and



1660s, the ladies at the French court were looking towards Holland for fashionable advice, while in England King Charles II was still in exile and the protectorate under Cromwell and the Puritans kept fashion rather dull and plain anyway.

Strangely enough, it seems as if female fashion was more restricted in its lavishness and perhaps even ridicule regarding decorations, ribbons and such, than male fashion, being less extravagant, and actually very elegant and rather simple in the 1660s.

The the upper skirts extended in the back to a train, and just like back in the middle ages the length of the train denoted a lady's rank at the French court. The waist became extremely small again, and often, so some chroniclers stated, a young woman was only then satisfied when she could span her slender waist with her own two hands.

The corset became again, similar to what it looked like during the late 16th century, at the time of the Spanish high fashion, very long in the front, ending in the middle in an extended piece, which was extra rigid, usually achieved by whalebone.

And yet, there was a big difference between the French female fashion of the second half of the 17th century and the Spanish fashion of the century earlier, because now the silhouette and the garments were no longer concealing the female figure and body, but instead accentuating its beauty.

#### 1680-1700

The fashionable gown evolved gradually from those prevalent between 1660 and 1680, and it showed the following features: The neckline revealed less bosom now and became more square, which might have been a result of Madame de Maintenon's influence on Louis XIV and the French court, who was very conservative and religious.

The corsets were now visible at the front of the bodice, heavily decorated, and ending in a pronounced V at the waist. Separate stomachers could be tied or pinned to the front of the corset to vary the appearance of a dress.

This is also the time, when a new dress for women emerged: the Mantua or Manteau. Instead of cutting the bodice and skirt as separate pieces that were sewn together, bodice and skirt were cut in one length from shoulder to hem.

Cut to fall in back and front, the garment was worn over a corset and an undershirt, a chemise. For casual wear it was loose, but for more formal wear it was pleated to fit the body at front and back and also belted. Front skirt edges were often pulled back and fastened to form a draped effect.

The corset, which had been designed to hide all female curves during the reign of the Spanish fashion, was now meant to accentuate them, and gained more and more importance. The bodice, which fitted the corset exactly in cut and form, was usually only held together at the waist, and the gap in between was filled with a beautifully decorated stomacher.

The corset could also be worn without the bodice, in this case there would be sleeves directly laced onto and fastened to the corset, which was made of exquisite fabrics and was decorated usually with ribbon bows. Many corsets had on their stomachs several rows of ribbon bows, the so-called Echelles, which became bigger from the waist up to the décolleté, like the steps of a ladder.

The décolleté was a very important factor as well. It wasn't any longer hidden underneath the rigid tight lacing of the 16th century, nor underneath neckerchiefs or lace collars, but instead were rather wide and low.

At first cut in an oval, and later on almost straight. The lace collar, which had covered the décolleté before, started to get lost already around the middle of the century and shrunk, when large lace collars went out of fashion, to a decorative edging, the so-called bertha, which followed the neckline. The collar was not to come back into female fashion for a long time afterwards.

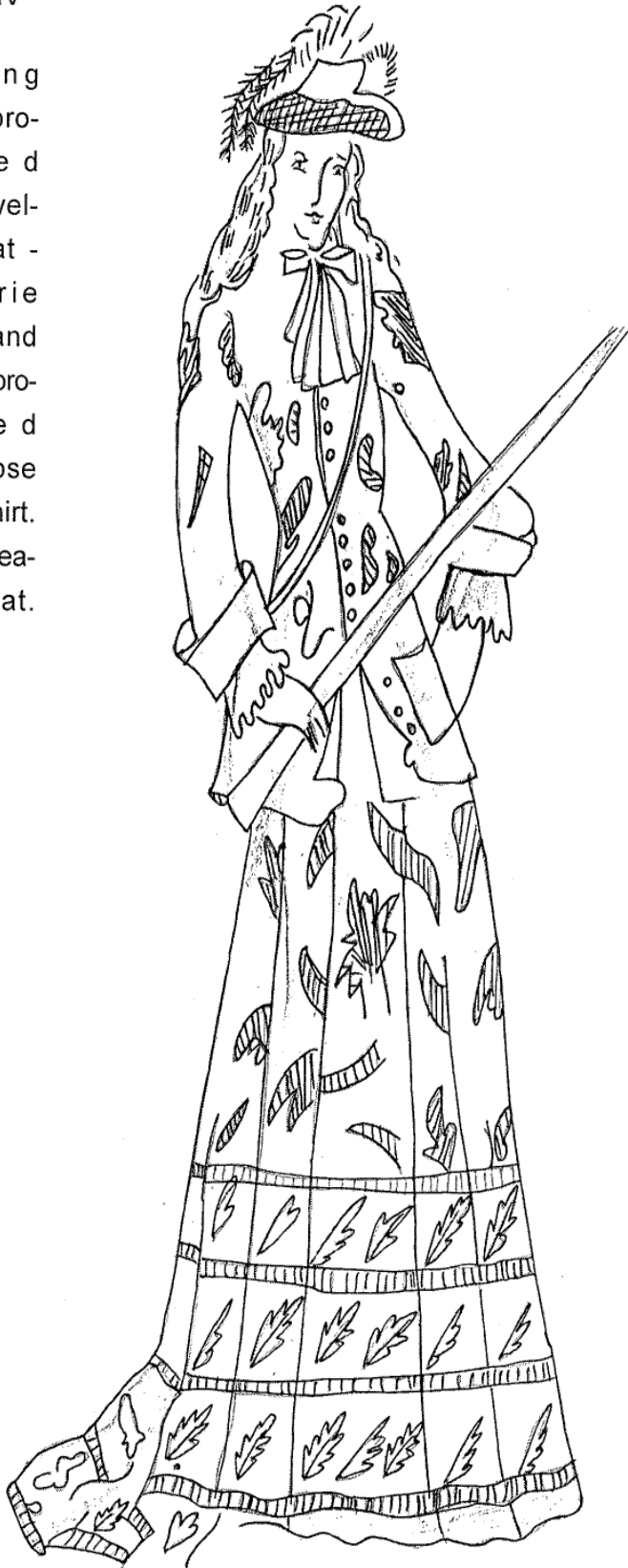
The sleeves became shorter as well, now reaching often only down to the elbows. Now, that the décolleté was cut lower and the sleeves

became shorter, the chemises gained tremendously in importance. The neckline of the chemise was now decorated with lace, and so were the sleeves, laces elegantly flowing around the lower arms in lavish abundance. Though in France, when Louis XIV grew old and went more and more under the influence of his Maitresse or perhaps even morganatic



Louis XIV

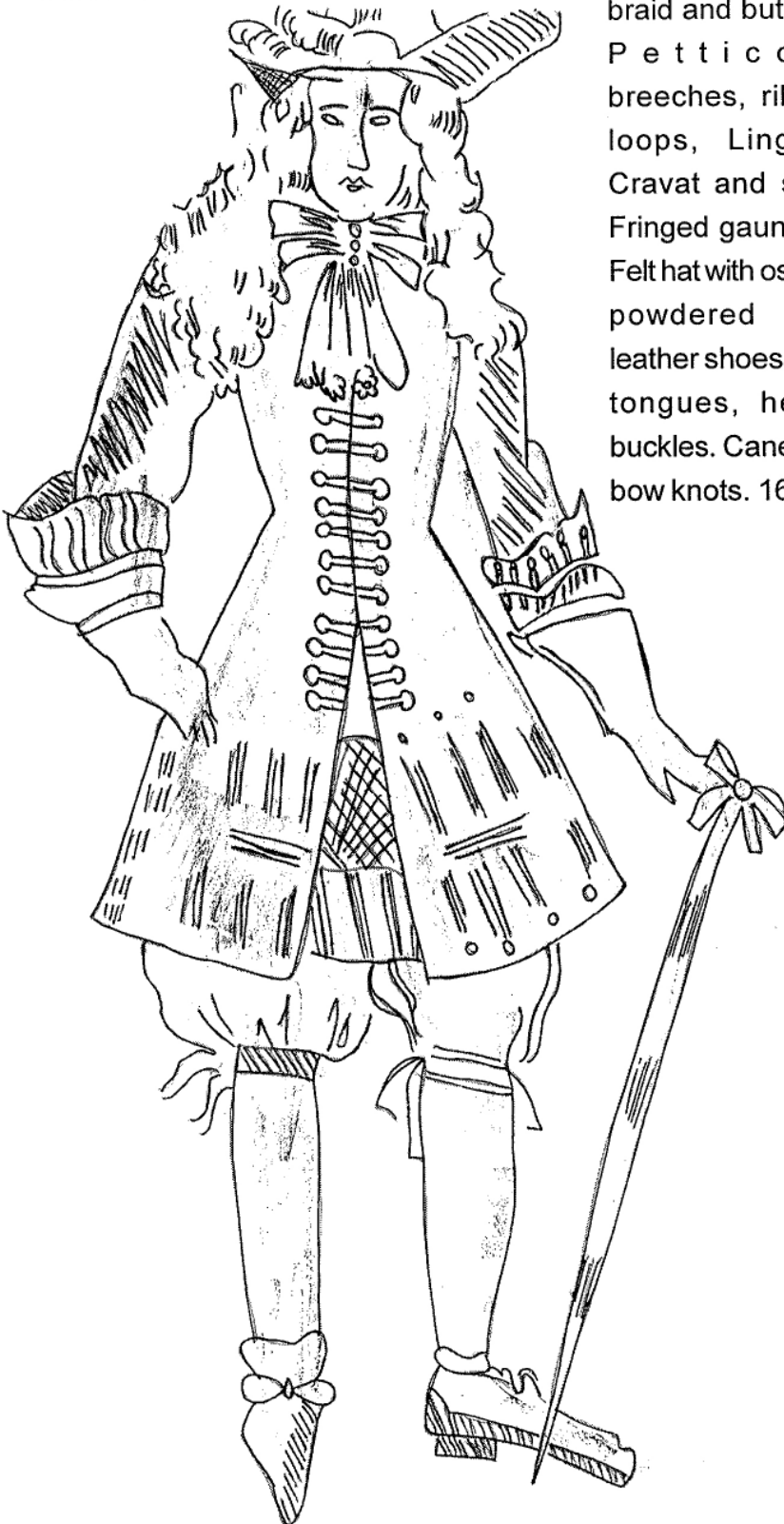
Hunting  
habit, bro-  
c a d e d  
green vel-  
vet coat -  
Lingerie  
sheet and  
cravatt-bro-  
c a d e d  
deep rose  
cloth shirt.  
Brown bea-  
ver hat.  
1690's



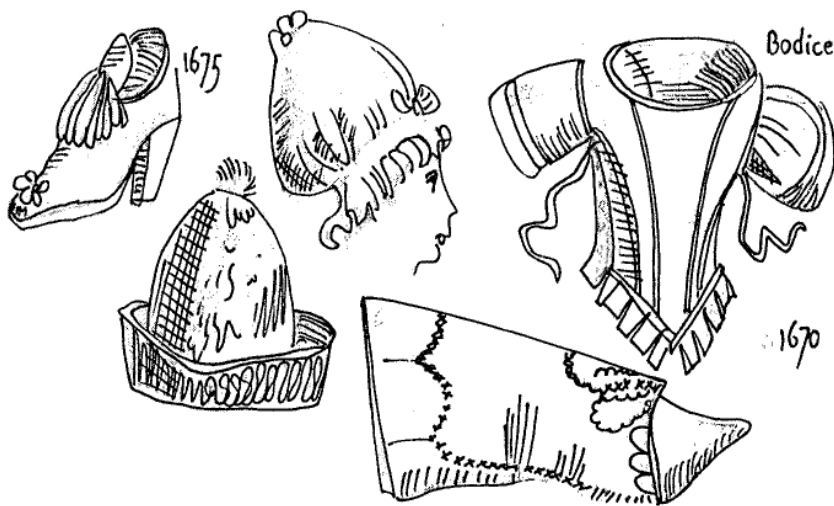
Louis XIV



Louis XIV

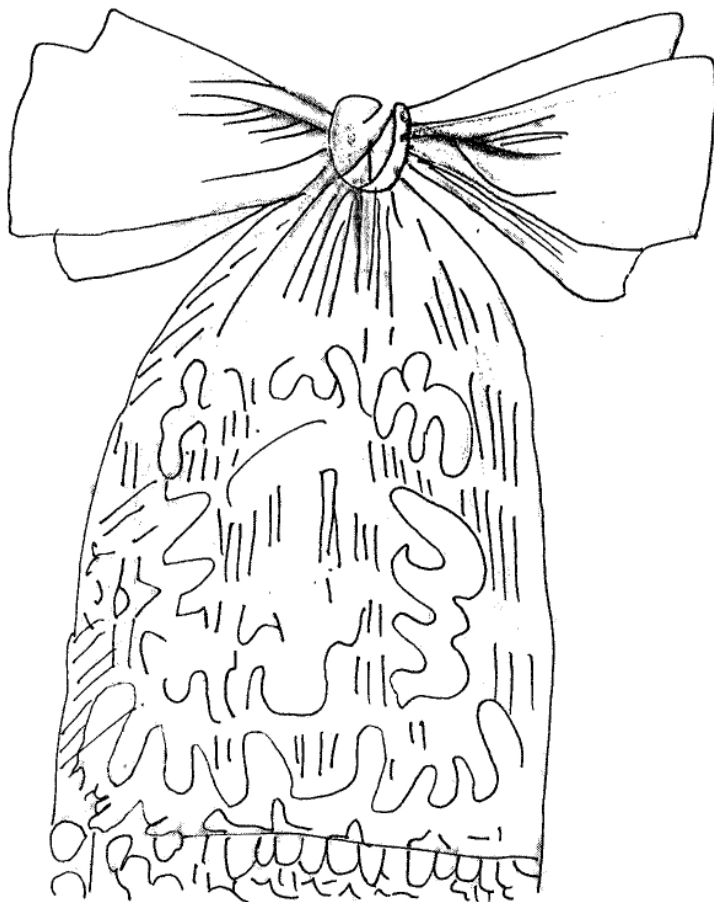


Cloth coat and braid and buttons. Petticoat breeches, ribbon loops, Lingerie Cravat and shirt. Fringed gauntlets. Felt hat with ostrich powdered big leather shoes. Red tongues, heels, buckles. Cane with bow knots. 1670's



Hats and Caps

Mittens



Lace Scarf

The French Nobility







wife, Madame de Maintenon, the court returned back to more covering clothing, with the king taking over the bigotry and piety of Madame de Maintenon. The décolleté was higher once again, became smaller, the sleeves lengthened often down below the elbows, with the lavish and broad lace ruffles covering most of the rest of the lower arm and wrist anyway.

The ladies' skirts at Louis XIV's court seemed to be designed for representation. The upper skirt, which was called robe or manteau or earlier, modeste, ended in a train, and its length was determined by the status of the wearer.

The ladies' dresses were, just like the men's suits, made from heavy fabrics like silks, brocades and velvets. The fabrics had bright colours, and in the beginning they were plain, later on patterned, especially with stripes or with flower patterns. But although those court dresses were designed for representation, they still accentuated the female figure. The upper skirt, the robe or manteau, was slit in the front and draped back, in the 1670s this drapery was still held gracefully with one arm or by a young page, soon to be fastened with jewelled dress fasteners. The manteau, which was draped on the hips, was supported by artificial round shapes at the back of the wearer, the so-called bouffantes, while the waist was extremely small, and all the fabric of the under skirt, the jupe or petticoat and the overskirt being gathered. Thus the female figure seemed, despite the masses of fabric being used, to be more bared than actually covered.

The manteau was most of the time made from the same fabric as the bodice, therefore creating an harmonious unit. The jupe, which was usually made from a different colour and pattern, was also done in valuable, heavy fabrics, and decorated with broad braids or laces, volants and frills, clearly visible in the front underneath the draped back manteau. During the 1660s there was also black lace coming into fashion in France, to be used for such decorations as well, but it was usually used for winter garments, and was also called 'winter lace'.

The coat was almost completely absent from female fashion, especially since the manteau was always lined and thus provided a good

protection against cold in winter. Therefore even during the cold season usually only a large shawl was worn, or a short cloak, or a large fur round shaped collar. To protect the lower arms long gloves which reached up to the elbows were worn or a muff was worn.

### **Activity**

1. Go to the museum and collect information on ancient costumes.

### **12.4 Summary**

This period was much simple in style of clothes worn than the previous periods. Men Wore a a chemise or a fully gathered white undershirt with its draw strings at the neck and frills at the wrist. Over this a fully buttoned down vest was worn. Over this a coat called the Justaucorps was worn

A collar known as cravat was worn. The style of tying the cravat with its two ends drawn through the button holes was known as sternkirts. The new hair-style was shoulder length and highly curled.

Breeches were wider and stiffer and helped to accentuate the A-line cut of the coat. Knee length stockings were held by ribbons, garters and they continued to be in vogue. Canes , leather gloves, gauntlets with fringed or tasseled edges were used by men. The broad rimmed hat was decorated with ostrich feathers.

During this period the female form is shown in its slimness but without the flat chested and corsetted look of England Renaissance. The length of Torso is accentuated through the hip length is further accentuated by the fact that the neckline is high. The jacket has a front opening and here we see an early use of buttons and pockets.

Beneath the jacket a loose shirt with fully gathered sleeves ending in a frill around the wrist was worn. The skirt flared gently out at the ankles and had a train. Under the skirt a few petticoats were worn but they were not as elaborate as the hooked ones of England Renaissance. All times the hem of the skirts was decorated with ribbons or brocades. Small beaver hats with plumes was commonly used by women specially

while hunting. For evening, hoods, veils and laces of dark colours were worn.

High heeled satin shoes were worn for evenings. Rose coloured stockings, long gloves were mainly worn. Velvet masks were used. Female fashion changed tremendously after the 1630s. The silhouette changed. From high waisted gowns to the slender and long waisted ones. During this period gowns were generally made with bodices and skirts seamed together at the waist which was slightly elevated.

By the 1680's the gown changed considerably in shaping and silhouette. The bodice was lengthened and narrowed, so that it became long-waisted and more slender with an extended V-shaped point at the front. The upper skirts extended in the back to a train, and just like back in the middle ages the length of the train denoted a lady's rank at the French court.

The fashionable gown evolved gradually and it showed the following features: The neckline revealed less bosom now and became more square, The corsets were now visible at the front of the bodice, heavily decorated, and ending in a pronounced V at the waist. Separate stomachers could be tied or pinned to the front of the corset to vary the appearance of a dress.

The Mantua or Manteau had the bodice and skirt cut in one length from shoulder to hem. For casual wear it was loose, but for more formal wear it was pleated to fit the body at front and back and also belted. Front skirt edges were often pulled back and fastened to form a draped effect.

The corset gained more importance. Many corsets had on their stomache several rows of ribbon bows, the so-called Echelles, which became bigger from the waist up to the décolleté, like the steps of a ladder. The lace collar, which had covered the décolleté before, started to get lost already around the middle of the century and shrunk, when large lace collars went out of fashion, to a decorative edging, the so-called bertha, which followed the neckline. The sleeves became shorter. The neckline of the chemise was now decorated with lace. The ladies' dresses were, just like the men's suits, made from heavy fabrics like

silks, brocades and velvets.

### **12.5 Self-assessment Questions/Exercises**

1. What was the Cravat collar and the Mantua.
2. Describe breeches.
3. Describe the headgear of this period.
4. Give a description of the female attire of this period.
5. Write briefly about the Baroque female dressing style.

### **12.6 Further Readings**

1. A History of Fashion - A visual Survey of Costume from ancient times  
Douglas Gorsline Publication B. T. Batsford Ltd. London.

# NOTES



Uttar Pradesh  
Rajarshi Tandon Open University

# UGFD-102

## Fashion Designing History of Fashion

### Block 4

## POST 16TH CENTURY

### UNIT 13

First Empire

### UNIT 14

French Revolution

### UNIT 15

Victorian Period

### UNIT 16

Costumes during the 20th Century.

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# **BLOCK 4**

## **Course Introduction**

### **POST 16TH CENTURY**

#### **UNIT 13**

##### **First Empire**

This Unit gives the students knowledge about costumes worn during the First Empire period.

#### **UNIT 14**

##### **French Revolution**

This Unit gives the students knowledge about costumes worn by the people after the **French Revolution**.

#### **UNIT 15**

##### **Victorian Period**

This Unit gives the students knowledge about costumes worn by the people during the Victorian Period.

#### **UNIT 16**

##### **Costumes during the 20th Century.**

This Unit gives the students knowledge about costumes worn by the people during the 20th Century.



## **UNIT 13**

### **STRUCTURE**

#### **13.1 Unit Introduction**

#### **13.2 Objectives**

#### **13.3 First Empire**

#### **13.4 Summary**

#### **13.5 Self-assessment Questions/Exercises**

#### **13.6 Further Readings**

#### **13.1 Unit Introduction**

This Unit gives the students knowledge about costumes worn during the First Empire period.

#### **13.2 Objectives**

The sketches given in this unit will help students visualise the garments worn during the ancient periods and relate them to the other contemporary periods.

#### **13.3 First Empire 1799-1815**

##### **Men's Wear:-**

Trousers became close felting and were made of elastic fabric. They were popular among the gentlemen of the first empire.

##### **Cotton material (Nankeen):-**

Nankeen imported from Nanking in China. This was used for both trousers and coats. The trousers were narrow round the ankle and held down with a strap under the boot.

Patch pockets assumed their position on either sides near the hip bone. Position of the trouser pockets arrived at from their position from the coats of previous period.

#### Waist Coat:-

They were made of contrasting colours and were usually high necked, but became V in the front. The waistcoat was waist length and at times decorated with braides and buttons.

#### Shirts:-

Shirts were white and heavily starched. They were collarless and detachable wing collours were secured to the band on the shirt with buttons. Cravat was worn around the neck and ended in a tiny bow sometimes two and cravats were worn (like a black over a white satin).

Socks of contrasting colours, mufflers, over coats and double breasted coats known as Redingale or carrick were worn. Carrick had two large cape collars. One over the other.

Redingale was a tight fitted double breasted coat with buttons throughout the centre front. Besides the Redingale a tail coat known as claw-hammer tail coat was worn. It had a cut-away from and a tail at the back. A satin collar single or double was used. The sleeves were simple and had buttons at the wrist.

#### Accessories:-

Gloves, top hat, Beaver hat with a tall crown and narrow brim, small bamboo stick, become (hat with two pointed edges) was used for formal occasions. Powdered wigs were out of vogue.

#### Shoes:-

Usually flat heelless pumps were worn. For formal and military occasions a Hussar boot with spurs were seen. Sometimes a tassel decorated the upper rim of the boot.

The Hussar boot was different in design because the front por-

tion was loose to above the knee while the back was cut low. Boots were usually worn with breeches and trousers tucked in. Blue and white garters were newly introduced to be worn over the pumps. They were buttoned down the sides and held in position with straps. Women's Wear:-

The first empire saw a strong influence of Greek and Roman costumes. The tight fitted corsetted costumes the tight fitted corsetted look of the previous periods had entirely lost its hold and now we have a very loose and elongated line resembling a Greek Chiton.

The materials used were muslin and chiffon which further accentuated the female silhouette because of their transparent quality. The high waisted look of this period had been called the Empire line. Ever since it was first used during this period, the gathered skirt continued in a train.

The upper half or the bodice was influenced by the Renaissance period. A ruffle was worn around the neck and was known as Betsy or Cheriuse. This ruffle was made from pleated muslin in a similar fashion to that used previously.

The neckline of the gown was a wide deep V. The chest was covered by a thin material gathered up at the neck in a draw string fashion. The wide deep V was edged with broad scalloped effect over the arm. To compensate for the lack of long sleeves long gloves were worn.

The undergarments of this period became loose and were skin coloured.

Hair Style:-

A number of hair-styles were popular during this period. The short Titus or Brutus hair-styles were very popular among the women. This consisted of the hair being cut very short, practically the same style as the boys cut today.

The front was done in curls around the face. Another style was the use of artificial flowers to decorate the Chignon. However the front

hair was cut short. The turban began to take an important place in western clothes from this period onwards. This was due to the invasion of Egypt by Bonaparte. Long danghing ear-rings set off the turban.

#### Foot-Wear:-

Flat Satin shoes for evening while a type of ballerina sleepers became extremely popular.

#### Textiles:-

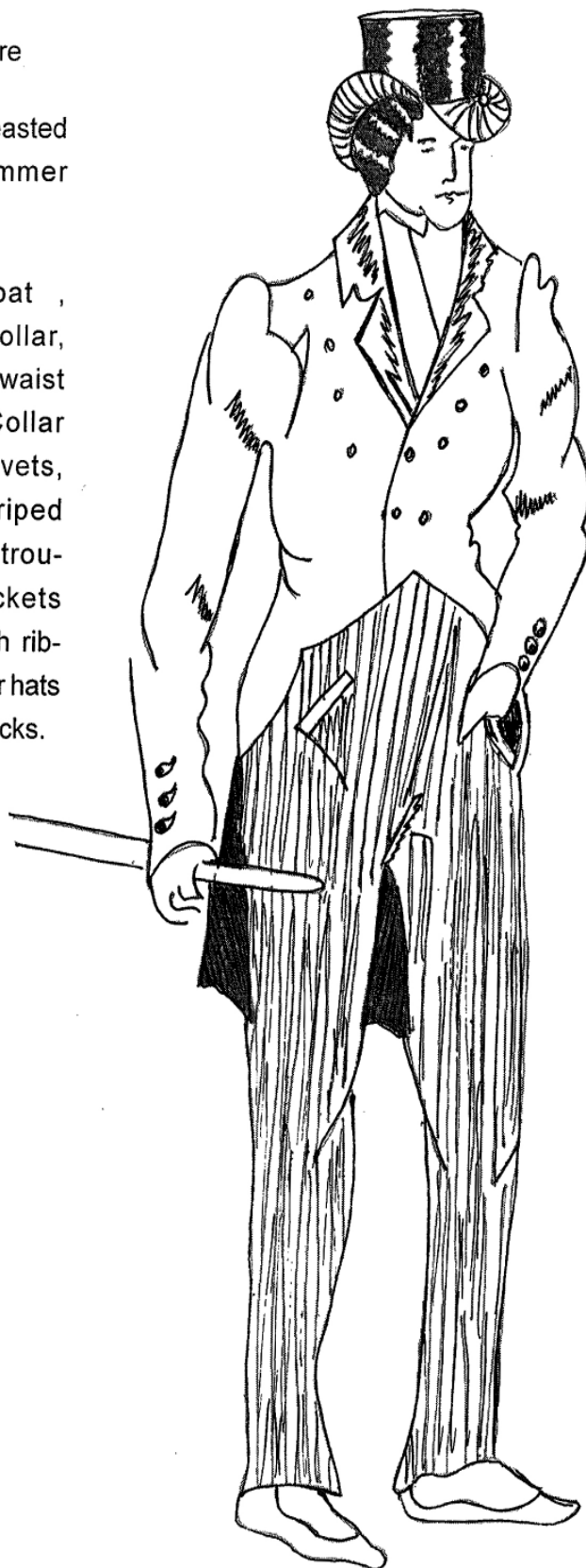
Since the women insisted on wearing thin fancy materials even during winters they caught influenza known as Muslin fever.. The muslin and chiffons were delicately embroidery with gold and silver threads in Orentle fashion. An important accessory was the introduction of shawls since it was imported from Kashmir in India it was known as Kashmire usually the Kashmere was woven in paisley design. Women learnt the art of drapping the Kashmere.



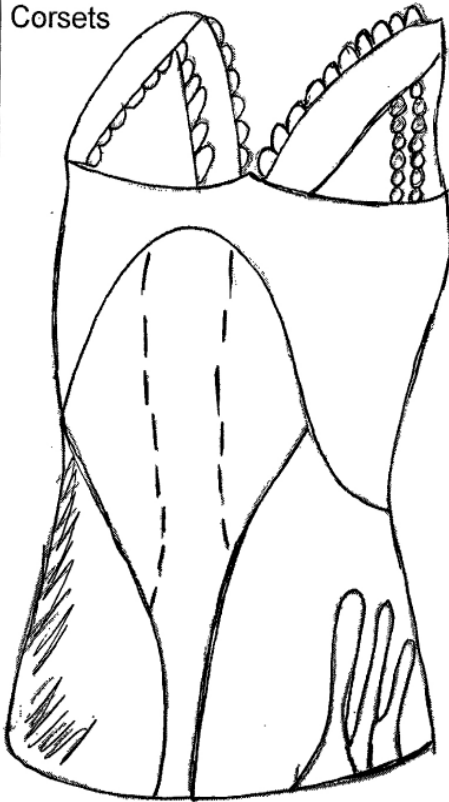
## First Empire

Single breasted  
claw hammer  
tails

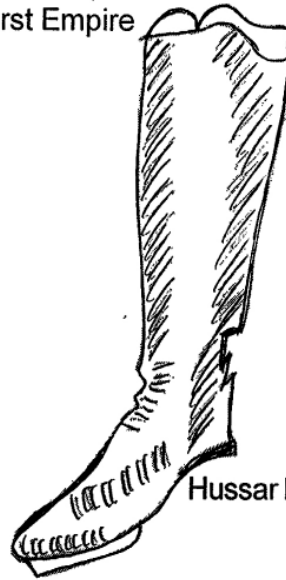
Cloth Coat ,  
Satin Collar,  
Checked waist  
coat, Collar  
tales, cravets,  
frills, Striped  
Nankeen trou-  
sers, Pockets  
pumps with rib-  
bons, bever hats  
bamboo sticks.



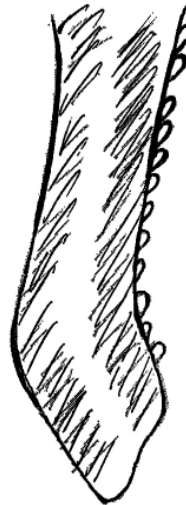
Corsets



First Empire



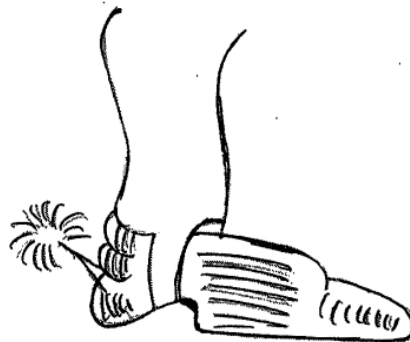
Hussar boots



Muslin

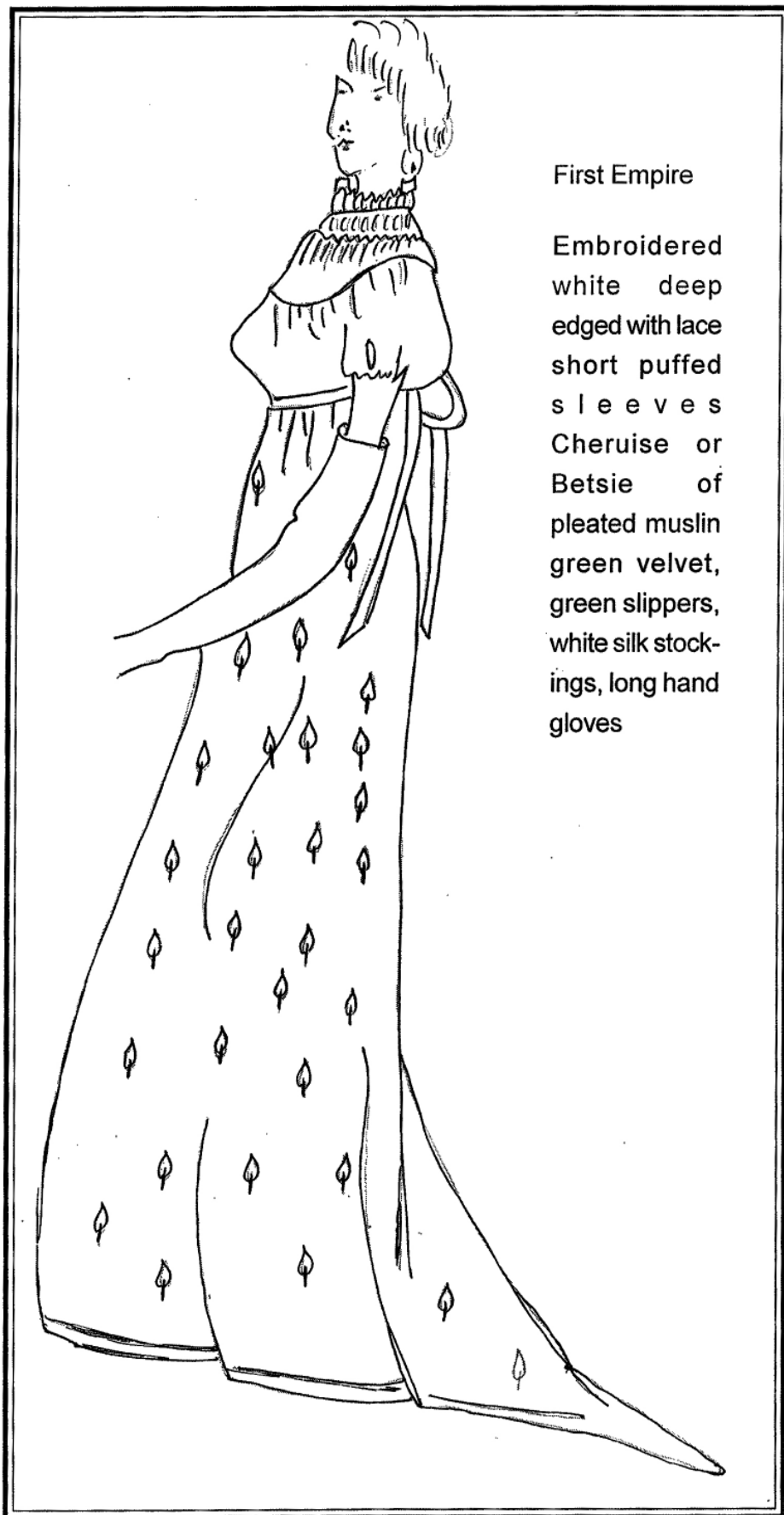


Mans blue Garter  
over trousers  
pumps



Trousers with strap over boots

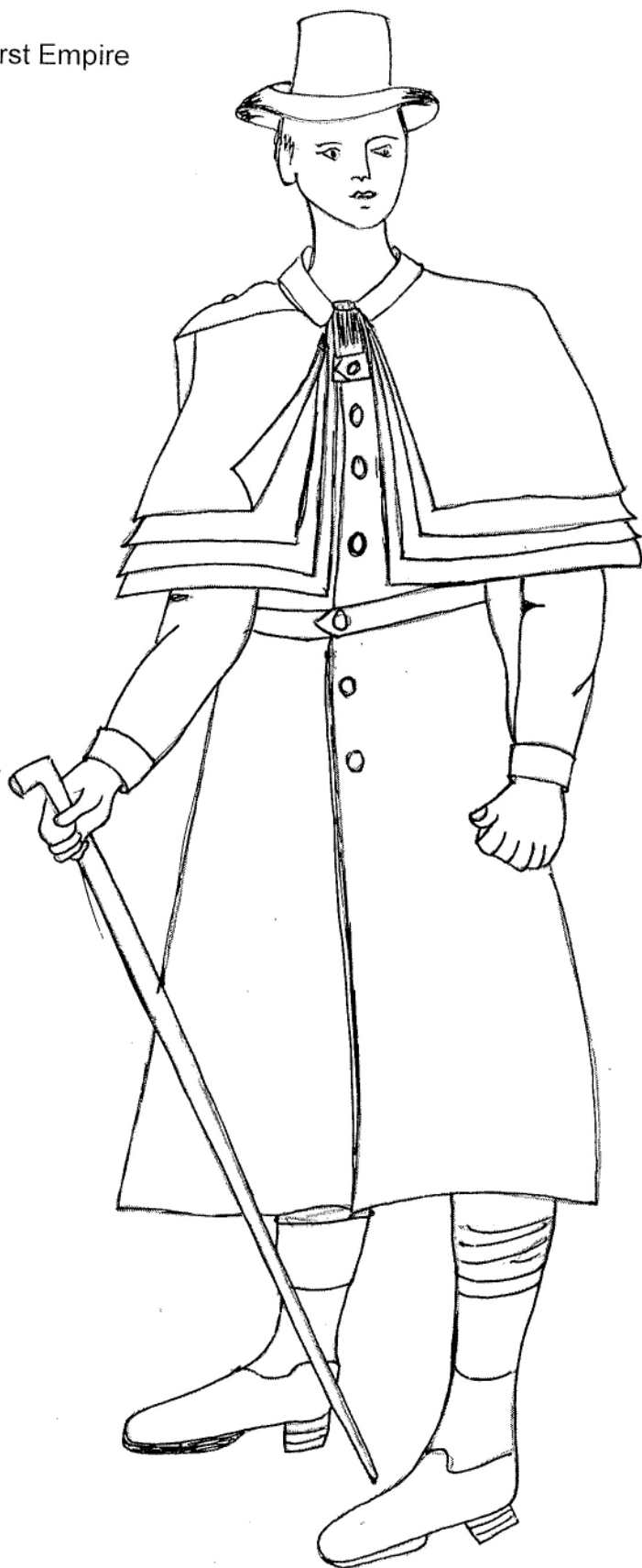




### First Empire

Embroidered  
white deep  
edged with lace  
short puffed  
sleeves  
Cherise or  
Betsie of  
pleated muslin  
green velvet,  
green slippers,  
white silk stock-  
ings, long hand  
gloves

First Empire



First Empire



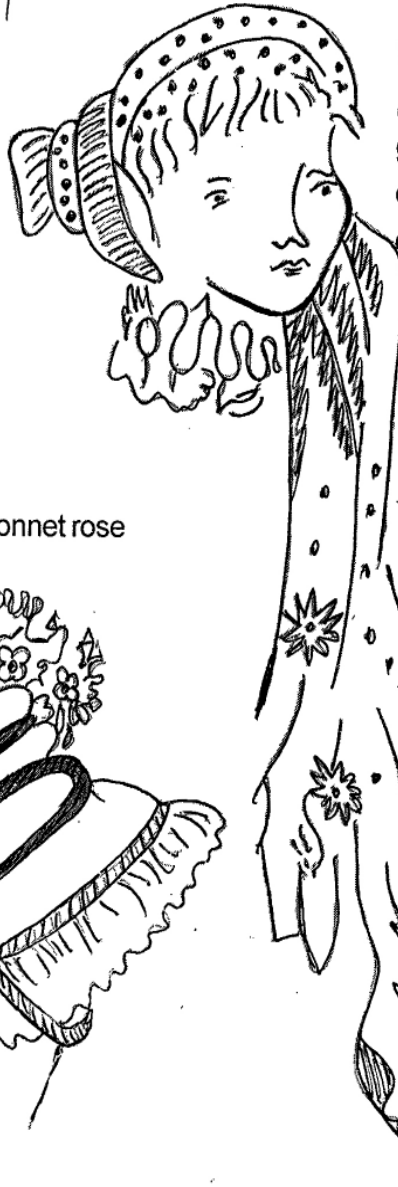
# First Empire



Coiled braids  
and front hair  
cut short to fall  
over brow in a  
curly fringe.



Hair tucked into  
pleated turban  
guaze braid, Drop  
earrings, Front hair  
curled around face.



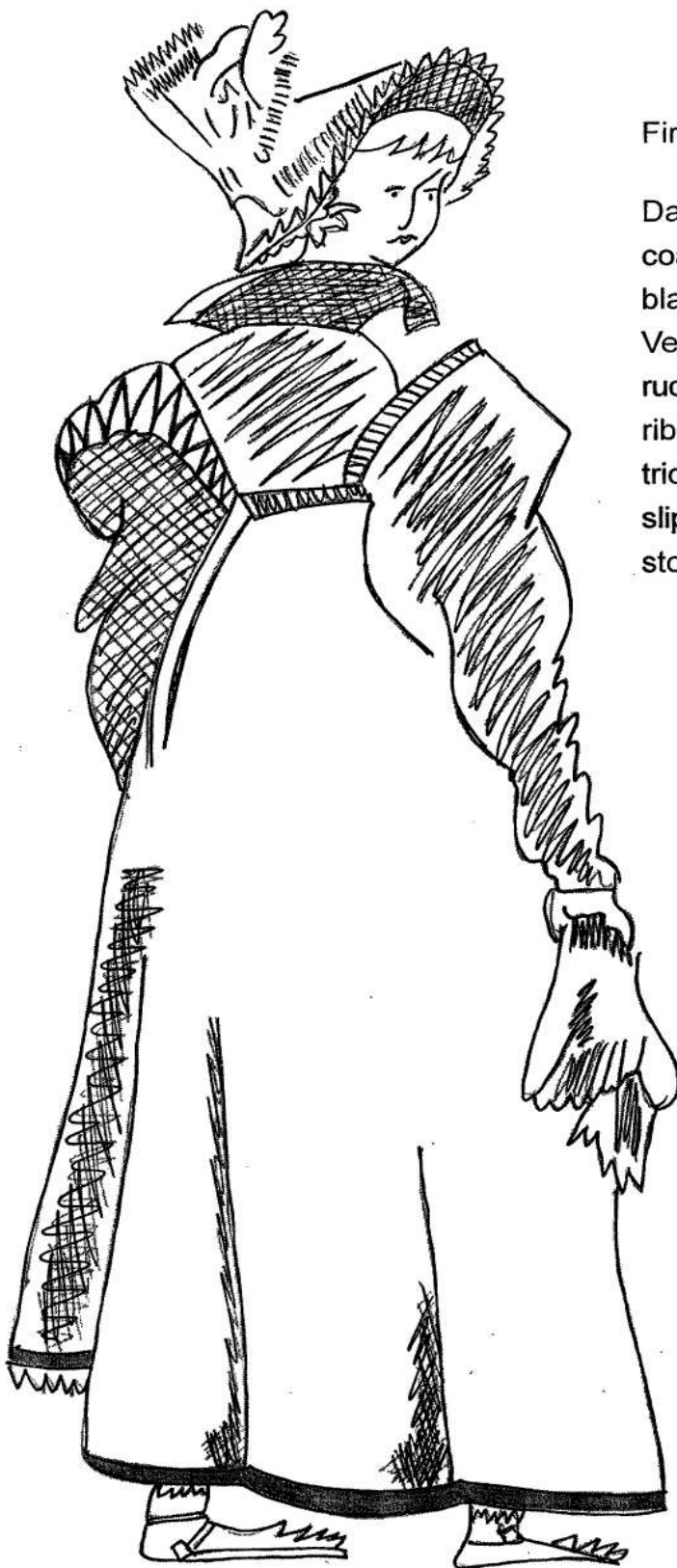
White guaze bonnet rose

Embroidered veil  
tied around  
hair and  
over frame  
muslin  
Greek influ-  
ence

Ruffles  
Renaissance  
influence.



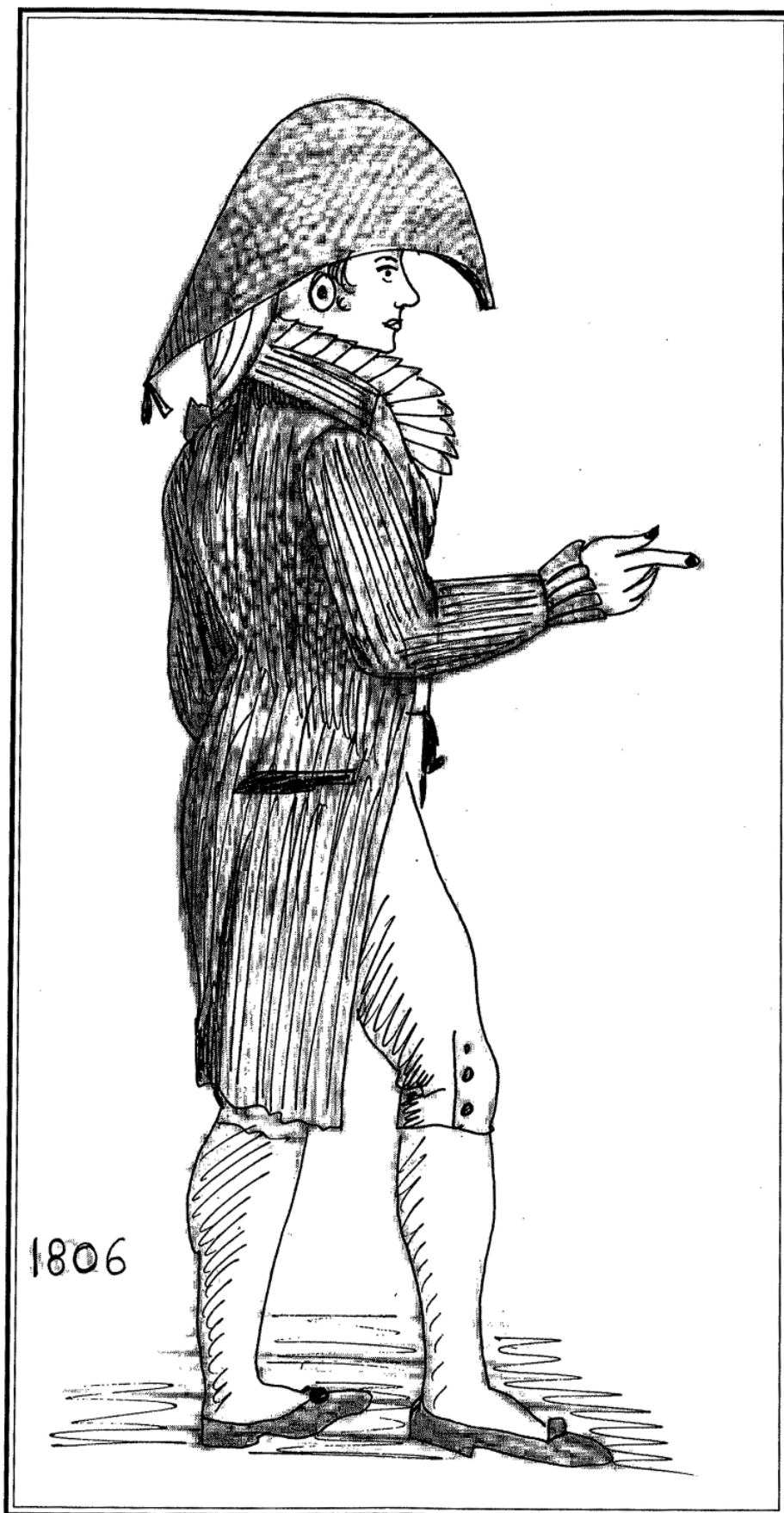




### First Empire

Dark green cloth,  
coat yellow, collar  
black, felt bonnet,  
Velvet and white  
ruches, black satin  
ribbon, black os-  
trich, hanky, black  
slippers and white  
stockings.

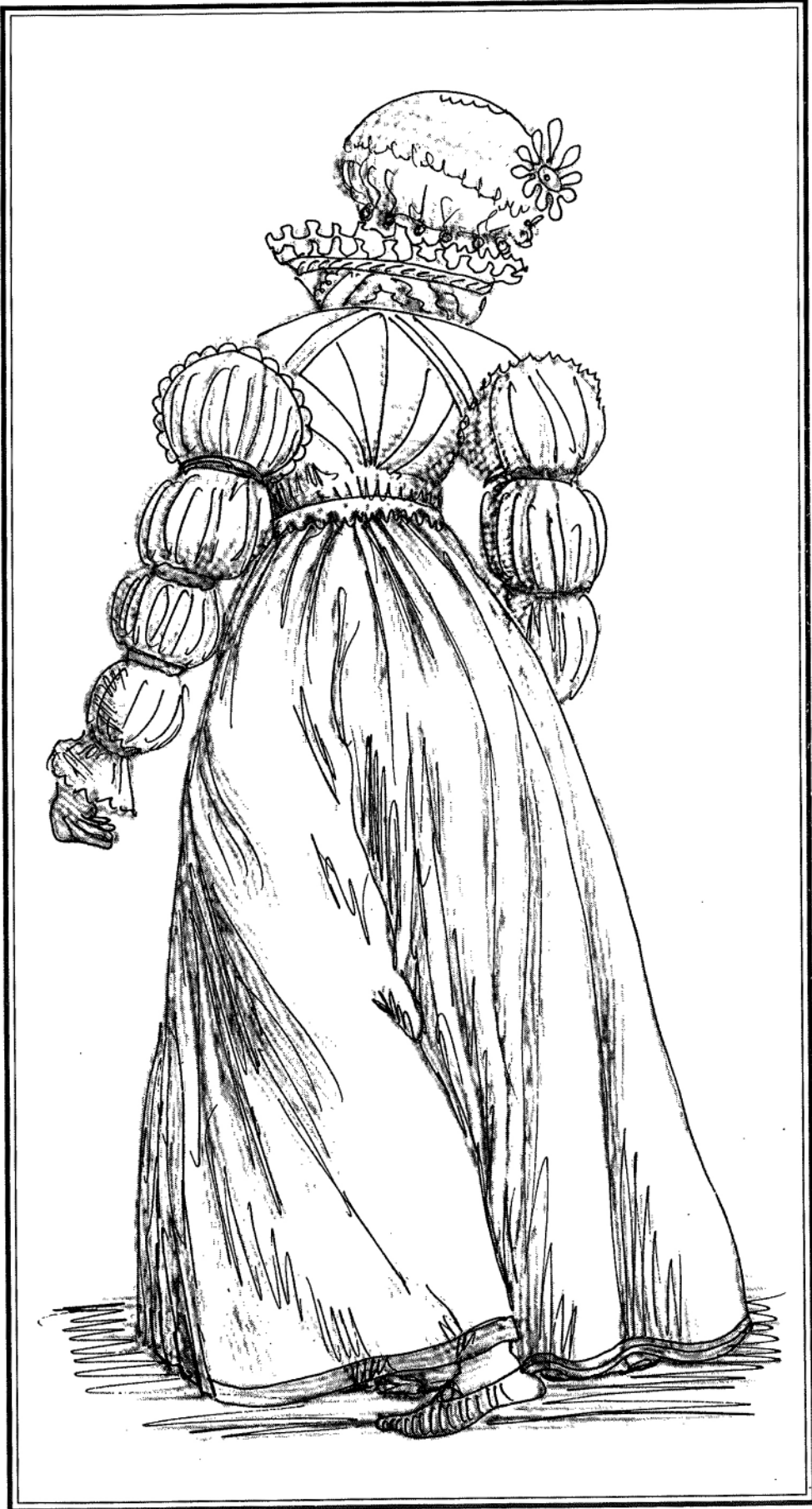












## Activity

1. Go to the museum and copy designs of ancient costumes.

### 13.4 Summary

Trousers became close fitting and were made of elastic fabric. Nankeen was used to make trousers and coats. Patch pockets assumed their position on either sides near the hip bone. The Waist Coat were made of contrasting colours. Shirts were white and heavily starched. They were collarless and detachable wing collars were secured to the band on the shirt with buttons. Cravat was worn around the neck. Socks of contrasting colours, mufflers, over coats and double breasted coats known as Redingote or carrick were worn. Gloves, top hat and Beaver hat, flat heelless pumps were worn. For formal occasions a Hussar boot with spurs were seen. The high waisted look of this period had been called the Empire line. A ruffle called Betsy or Cheriuse was worn around the neck. The neckline was a wide deep V. The short Brutus hair-styles were very popular among the women. Sometimes the front was done in curls around the face. Another style was the use of artificial flowers to decorate the Chignon. Satin shoes for evening while a type of ballerina slippers became extremely popular.

### 13.5 Self-assessment Questions/Exercises

1. What was the Nankeen?
2. What was the Cravat?
3. What was the redingote.?
4. What was the Betsy?
5. Write a short note on the female fashion of this period.

### 13.6 Further Readings

1. A History of Fashion - A visual Survey of Costume from ancient times  
Douglas Gorsline Publication B. T. Batsford Ltd. London.

### STRUCTURE

#### 14.1 Unit Introduction

#### 14.2 Objectives

#### 14.3 French Revolution

#### 14.4 Summary

#### 14.5 Self-assessment Questions/Exercises

#### 14.6 Further Readings

#### 14.1 Unit Introduction

This Unit gives the students knowledge about costumes worn by the people after the **French Revolution**.

#### 14.2 Objectives

The sketches given in this unit will help students visualise the garments worn during the ancient periods and relate them to the other contemporary periods. **It also shows them how modern costumes started developing.**

#### 14.3 French Revolution

It was during the French revolution that the aristocratic style in clothes became extremely unpopular. The noble men were no longer looked upto, but rather became an object of ridicule for the common man. Silks, velvets, satins and brocades went completely out of Fashion. Cotton and hand spun materials were worn.

Men's Wear:-

Modern days men wear can be said to have taken it's origin from

the dress of the french revolutionaries.

## Shirt

A simple white cotton shirt with a large off the shoulder yoke, voluminous sleeves, gathered at the wrist and forming frill was worn. A simple shirt collar but without a button front opening was worn. The shirt was tucked in the trousers and was usually hip length.

## Coat or Jacket

The french revolutionaries gave up wearing the aristocratic waist coat. Instead they only wore a red and blue carmagnate jacket. As our modern coats this jacket had lapels (collars on the coat) and four buttons to hold it together at the waist. The sleeves were simple and were not merely of decorative use as they are today. They served the function of being a clasp for the tight fitting sleeves. The jacket was usually hip-length.

## Trousers

The modern word pant is derived from the french word Pantaloon. A young man no longer wore the breeches of the nobility also called Sansculottes. The trouser extended to the ankle and had slits. Suspenders were new addition to the accessories. A red sash was worn around the waist and it contained the colours of the french flag. Trousers were usually cotton and striped material. The length of the stockings decreased to ankle length, as is today. Shoes were heelless and fastened by laces. They were made of either black or brown leather.

## Head gear and hair Style

The french revolutionaries wore flat hair, short in front, so that it fell in a fringe on the forehead. The back hair was gathered and was bowed by a ribbon in a pig-tail fashion. Large felt caps with a broad decoration on the left side with a tri-coloured rosette. A Bicorne came into vogue and was most well known by Napoleon Bonaparte.

A Phrygian bonnet of wool decorated again with a tri-coloured

rosette was a typical revolutionary dress. At times men wore ear-rings. All the accessories which included walking sticks, parasols, handkerchiefs, pouches, four were no longer used by the common man or the revolutionaries.

### Women-Wear

Since the French revolutionaries were against everything that was aristocratic, the costumes adopted by them became very simple and practical. They commonly wore a full length gown the bodice of which was tied and the skirt simply gathered at the waist. There was no train as in the previous period.

A simple jacket which reached just above the waist line was introduced. This is of an entirely new design and was to influence the idea of Ballerina which was worn during the first empire and continued to be in vogue till the present times.

Here we see that the jacket is held together only with a simple bow. The sleeves were not at all ornate. They had neither puffs nor cuffs or any type of lace or trimmings. The necklines of the dress either a narrow or a boat-neck. The cravat of the previous period gave way to 'gauge' (a loosely worn scarf usually white colour and forming a detachable collar which is tucked into the front of the dress.)

### Hair Style:-

The mop cap was worn commonly. The tri-coloured rosette and the band was attached to the left side. The shoulder length hair was cut, left to hang in ringlets with the front hair cut short to form a fringe. The slightly well-to-do wore bonnets trimmed with astrich plumes.

### Jewellery:-

It was negligible and it was considered anti-revolutionary to sport any kind of elaborate accessory.

### Foot-Wear:-

Flat leather shoes with stockings.

## French Revolution

Sans Culottes  
Blue Carmangle  
Jacket. Striped tri  
colour pants, Red  
Sash. Grey or  
black coloured felt  
hat with a tri colour  
band and  
cockage hair in  
the pigtail.

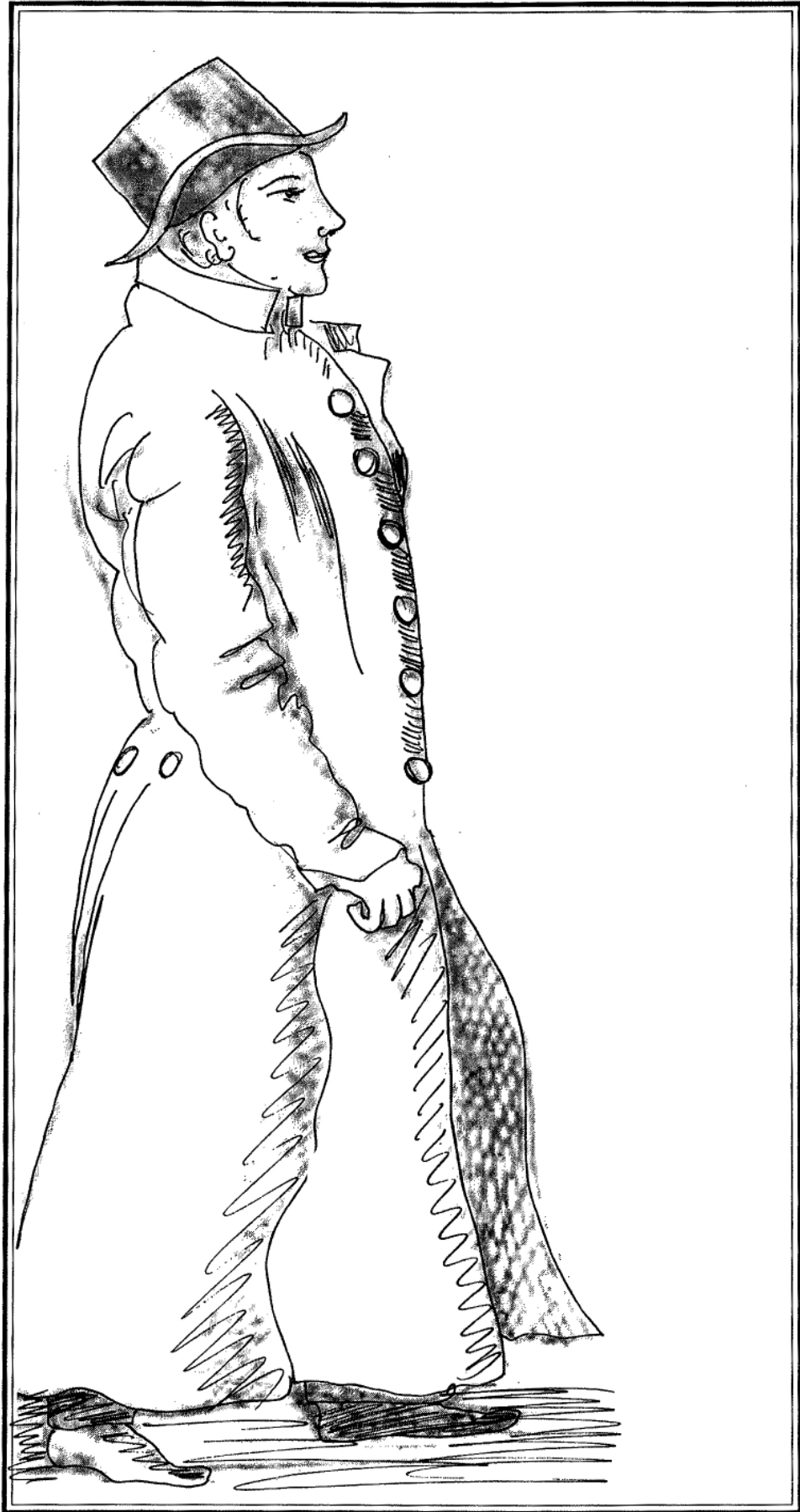


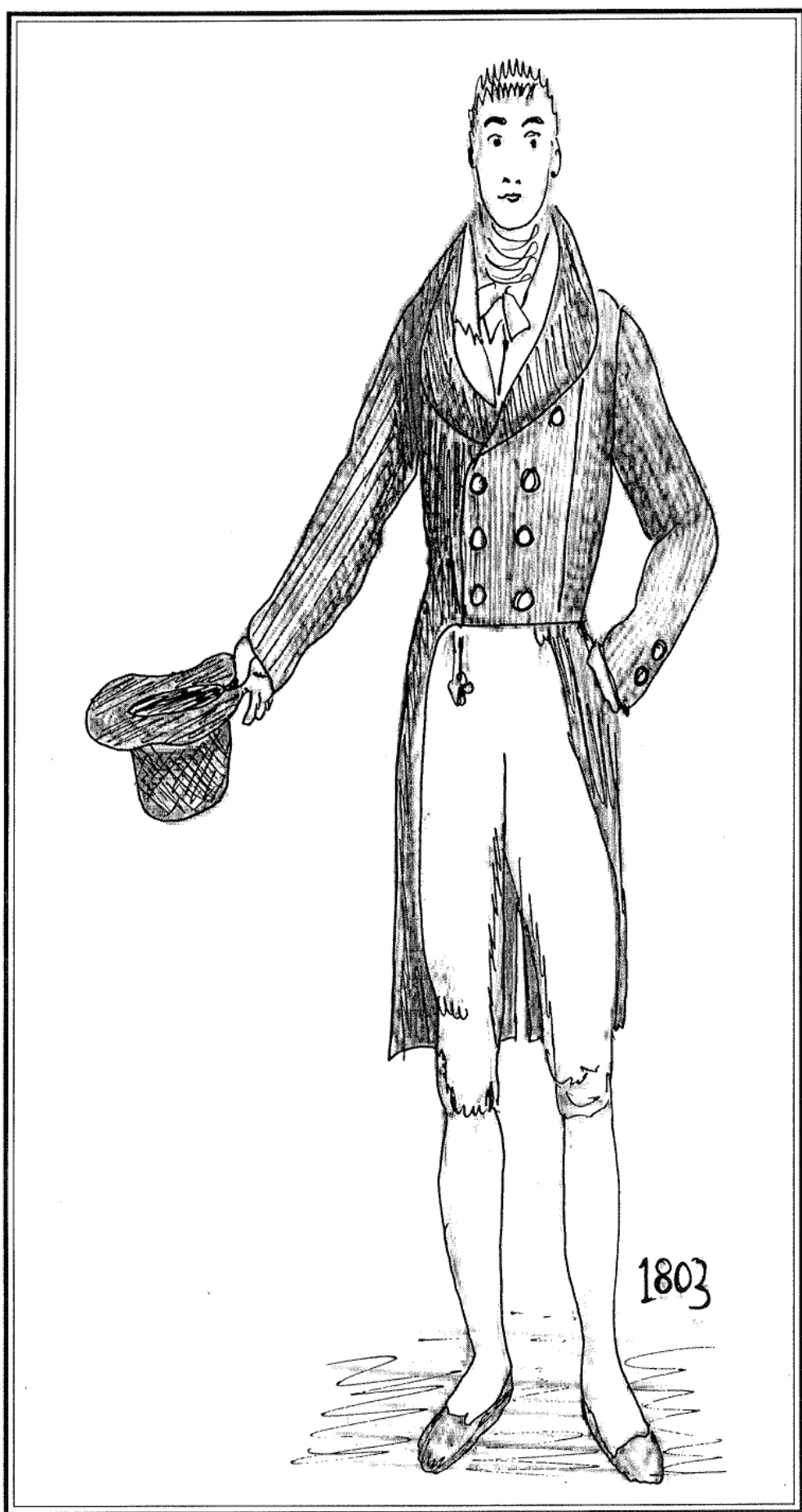


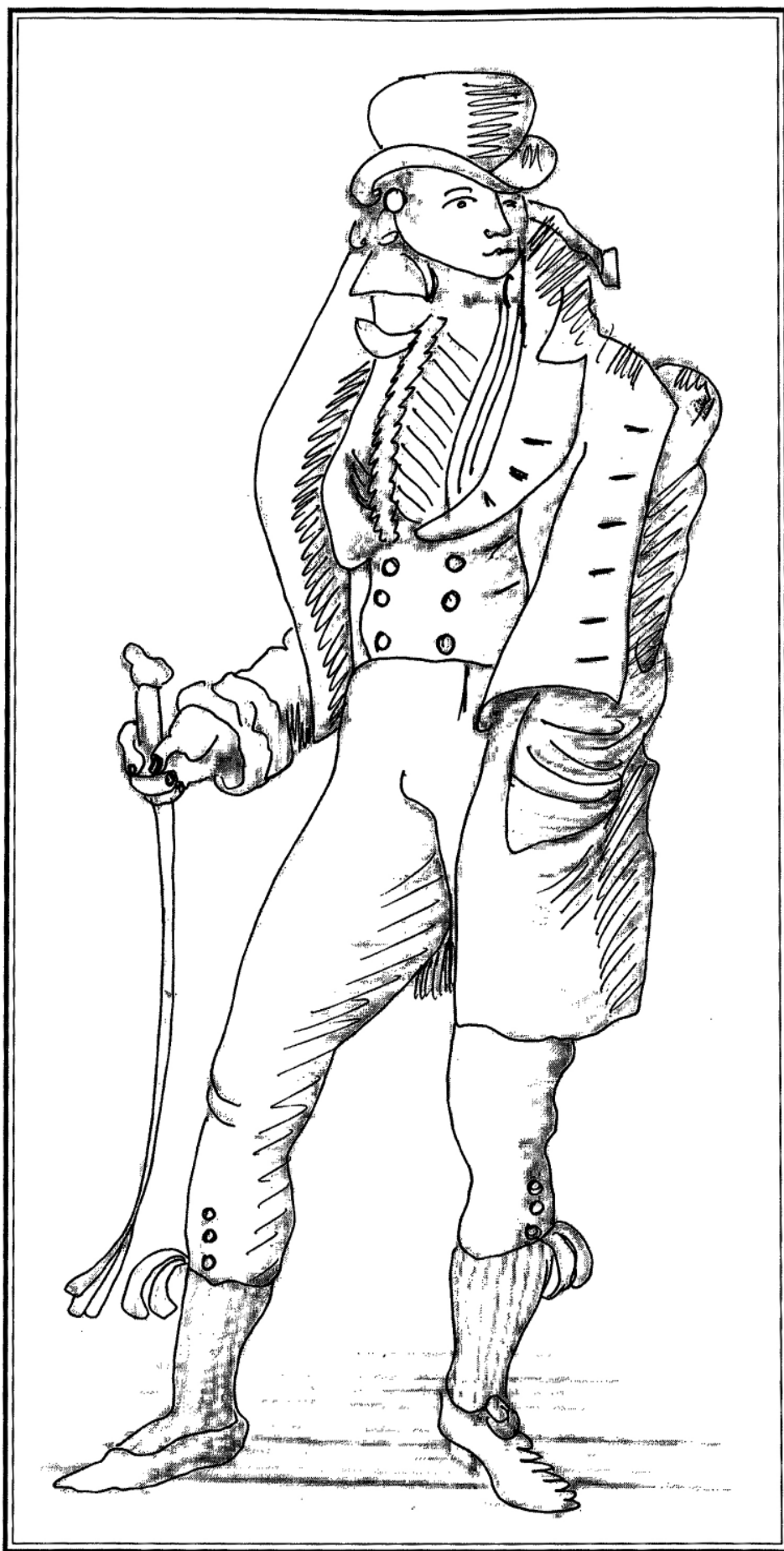


## French Revolution

Striped cotton gown. Short Jacket, Guage fichu bow knot at the back and bosom bonnet of ribbon and ostritch plumes





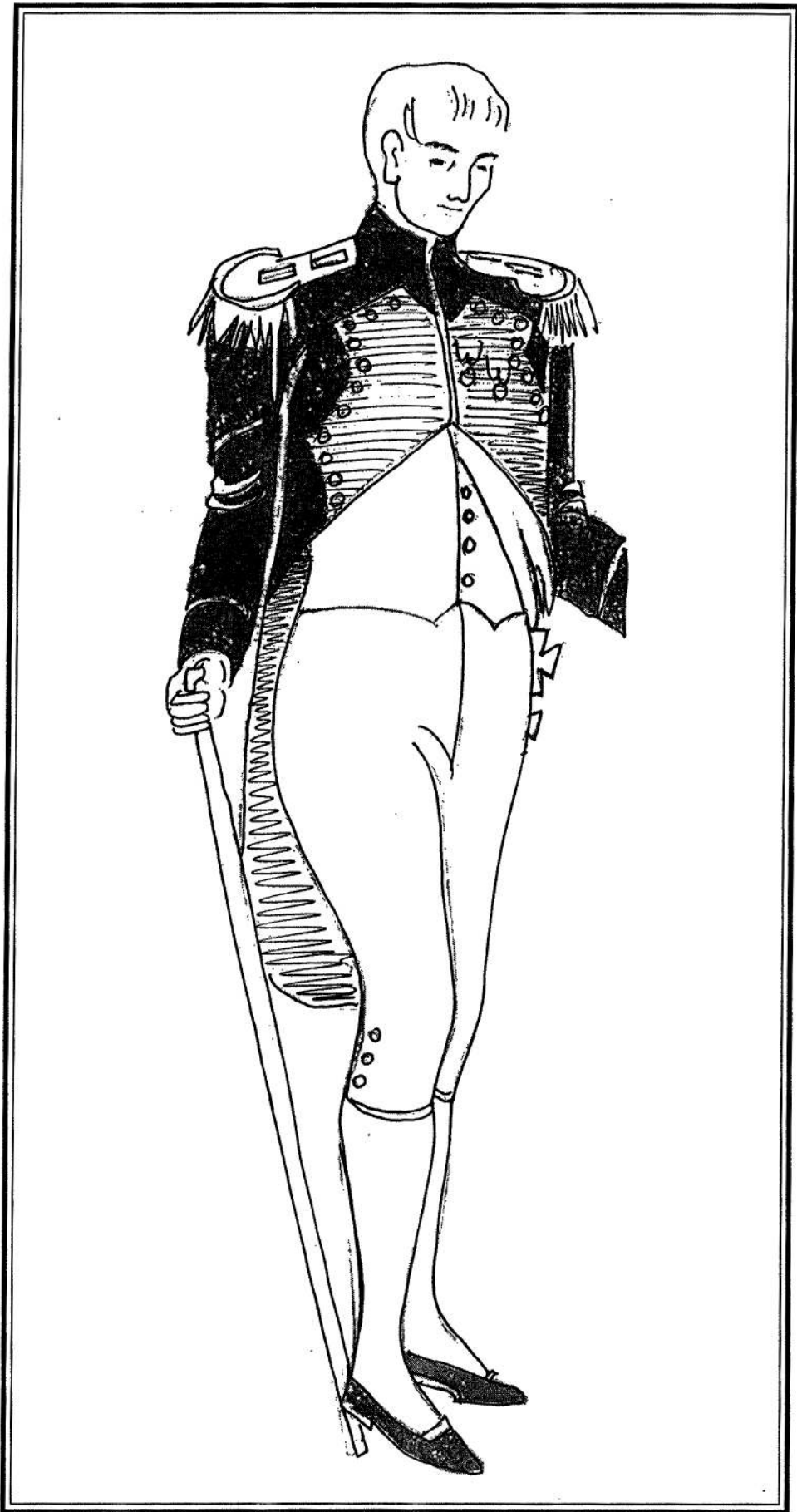


Popular hairstyles  
of the men before  
the revolution



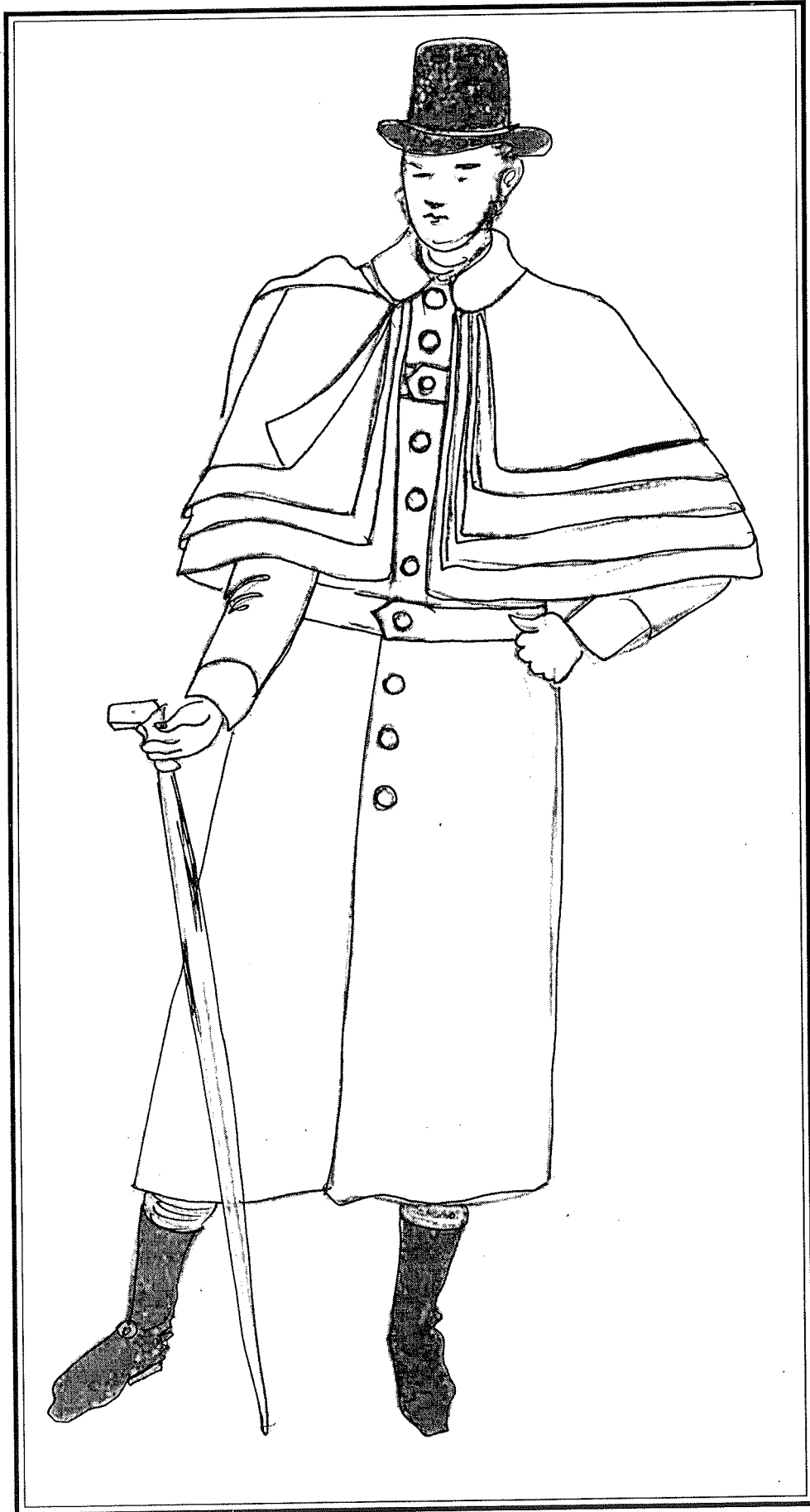
Popular hairstyles of  
the Women before  
the revolution





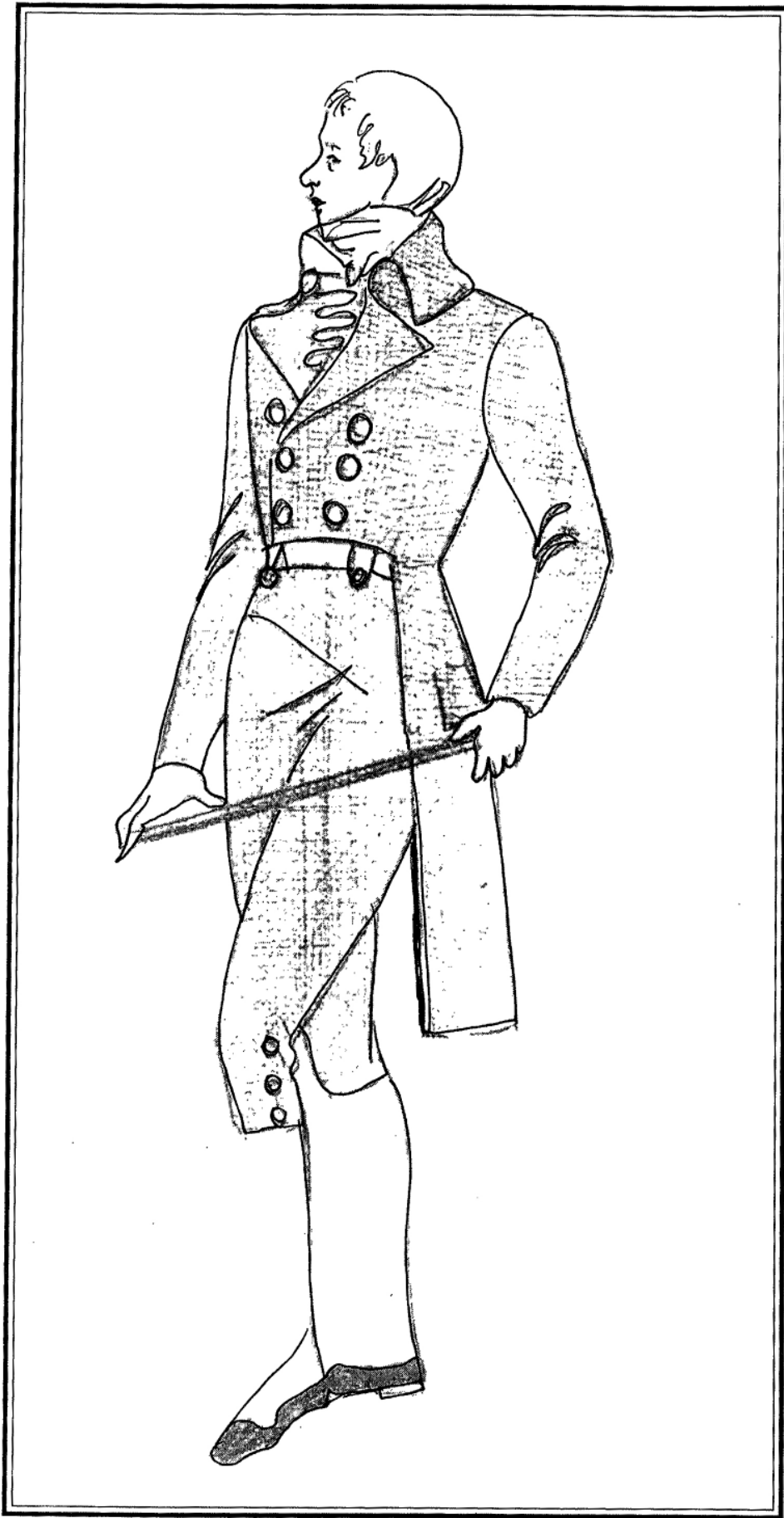












1. Go to the museum and copy designs of ancient costumes.

#### **14.4 Summary**

The French revolution was against everything that denoted aristocratic style, even clothes.

Silks, velvets, satins and brocades were discarded and Cotton and hand spun materials were worn. A simple white cotton shirt with a large off the shoulder yoke, a shirt collar without a button front opening, voluminous sleeves, gathered at the wrist and forming frills was worn.

A jacket with lapels and four buttons, simple sleeves and hip-length was worn. The trouser extended to the ankle and had slits. Suspenders were worn. A sash around the waist having colours of the french flag was worn.

Trousers were cotton and striped. Shoes were heelless with ankle length socks. The french revolutionaries wore flat hair, short in front, so that it fell in a fringe on the forehead. The back hair was gathered and was bowed by a ribbon in a pig-tail fashion. Large felt caps with a broad decoration on the left side with a tri-coloured rosette.

Women wore a full length gown the bodice of which was tied and the skirt simply gathered at the waist. There was no train. A simple jacket which reached just above the waist line was introduced.

A mop cap was worn. The tri-coloured rosette and the band was attached to the left side. The shoulder length hair was cut, left to hang in ringlets with the front hair cut short to form a fringe. Jewellery was negligible. Flat leather shoes with stockings.

#### **14.5 Self-assessment Questions/Exercises**

- 1, Briefly describe the hairstyle of the French revolutionaries.
2. Describe the changes in the mens wear.

3. What were the changes in the womens wear?
4. What jewellery did the french revolutionaries wear and why.
- 5 What was the pantaloorm?

#### **14.6 Further Readings**

1. A History of Fashion - A visual Survey of Costume from ancient times  
Douglas Gorsline Publication B. T. Batsford Ltd. London.
2. Costume Drawing by Hazel R. Doten and Constance Boulard Publi-  
cation by Pitman Publishing Corporation London

### **STRUCTURE**

#### **15.1 Unit Introduction**

#### **15.2 Objectives**

#### **15.3 Victorian Period**

#### **15.4 Summary**

#### **15.5 Self-assessment Questions/Exercises**

#### **15.6 Further Readings**

#### **15.1 Unit Introduction**

This Unit gives the students knowledge about costumes worn by the people during the Victorian Period.

#### **15.2 Objectives**

The sketches given in this unit will help students visualise the garments worn during the ancient periods and relate them to the other contemporary periods.

#### **15.3 Victorian Period**

Queen Victoria reigned from 1837 to 1901 and was succeeded by her 60 year old son Edward the Prince of Wales. At the start of the Victorian era most fashions lasted about a decade, but mass communications and mass production both improved so much that by 1901 fashion was moving in a yearly cycle.

#### **The Early Victorian Silhouette 1837-56**

The look was emphasized by the loss of the great hats in 1835 for bonnets. Great hats had given a flirtatious air to clothes and their

replacement by bonnets changed the whole character of day dresses. Lavishly trimmed bonnets stayed in fashion for half a century and weren't worn much after 1890. Bonnets and hats were widely worn and hair was tied at the back in a tight knot at the nape.

After 1825 the decade saw sleeves billow to huge proportions by 1833. They

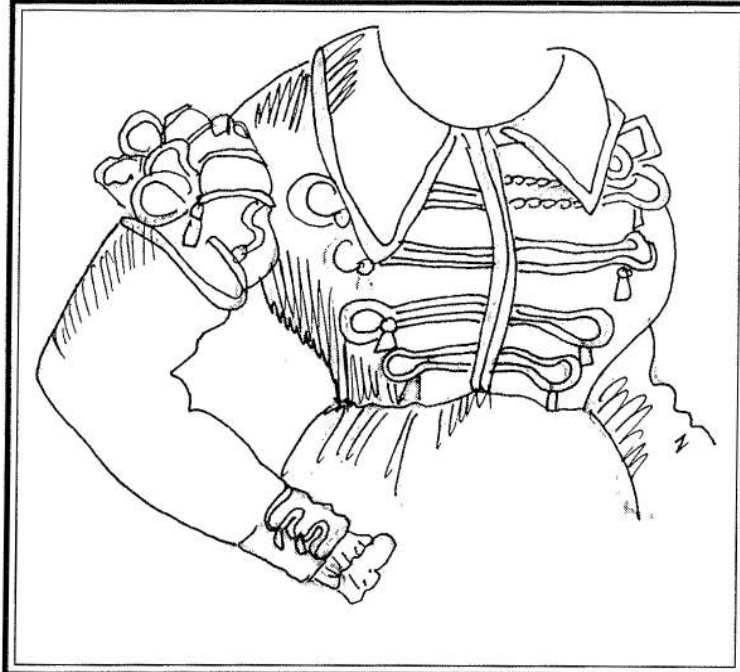


came to typify the Romantic Era. By the mid-1830s the enlarged top cap started sagging. There was so much material that the fullness initially held up with inner stiff buckram support or horsehair fabric began to top. The buckram was replaced with whalebone hoops in a cotton cover or feather-filled pads. When by 1835 the supports stopped



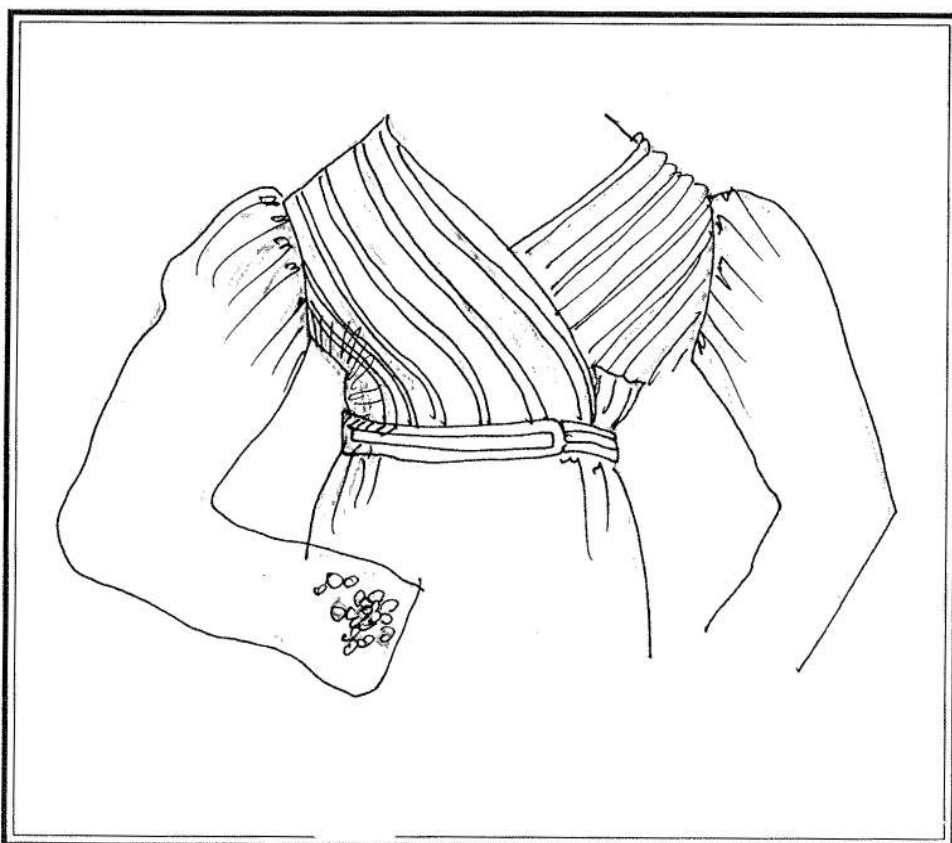
being effective the sagged fabric collapsed down the arm and merged into a new sleeve fashion.

After 1836 a New Slim Sleeve



Over a few years

after 1836 the Romantic sleeve fullness inevitably worked its way down the sleeve giving a much tighter top arm and more fullness at the elbow. Next the elbow fullness dropped to the wrist and excess material was gathered into a rouleau or band creating a new sleeve shape. By 1840



early Victorian day sleeves could be quite slim fitting.

By 1845 the shoulder line of dresses showed that a new fashion era was in the making. Tight sleeves were set into a low small armscye restricting women's arm movements and increasing the demure mannerisms we associate with Victorian women.



### S k i r t s

were gored into panels between 1820 and 1828, so that width could be added to hemlines whilst keeping the waist clear of bulk. They were first stiffened with horsehair and gradually padding was added. The padding backed the lower six inches of the skirt. Decoration of stuffed rouleau tubes, Italian quilting and flounces and frills were added. It also shortened the dress to reveal the ankle at the same time. When all forms of decoration had been exhausted just the padded hems remained. **Six petticoats at least were needed to hold the wide skirts out. The petticoats used under one skirt could weigh as much as 14 pounds, so clothes were uncomfortably hot and heavy in summer.**

Female garments changed directly from the previous period from first empire by becoming more conservative. The normal waistline

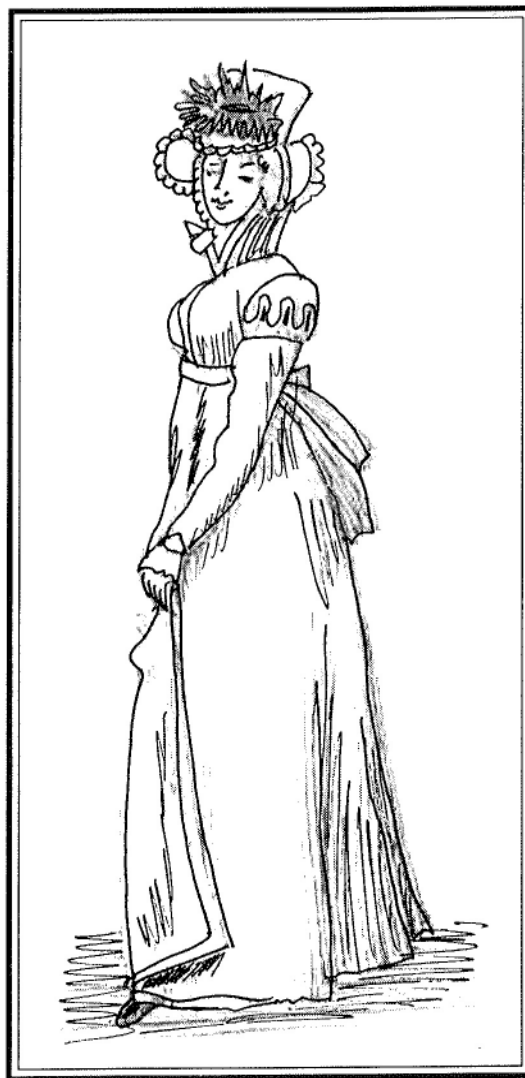
was back in fashion. Bell shaped skirts which were slightly shorter than the full length revealing about an inch or two of the anklets. The selhouette could be described as follows. The shoulders were ddrooping and were emphasized with broad leg o' mutton sleeves and peshaps a broad ruffle lace.

Seperate skirt and blouses of different colours were worn. The Redingate was made of velvet and reached about the same length as the skirt. Thin cottons were still fashionable and brocade reappeared.

Large romantic wide hats, ornately trimmed with feathers, loops of ribbons and bows complemented the wide shoulder lines . For evening wear gauzy silk, satin and velvet exotic turbans or berets were worn. The turbans they twisted up from scarves and Bonnets were virtually interchangeable with hats. Loose uncut ribbon ties were a feature of the bonnets.

Uptil now the dress waists had been round, but in 1828 the bodice waistline took on a V-pointed form. Beret sleeves were cut from a circle. There was an opening in the centre for the arm and this was gathered and bound into a band. The outer circle was gathered and set into the armhole.

Sometimes a sheer oversleeve of silk embroidered shimmering gauze covered the beret puff. Generally the beret sleeve was worn for evening. The sleeves of the Romantic Era are the main feature and



were built on an inverted triangle bodice. The bodice was so exposed by the pull of the wide sleeves that it really showed off the chest, throat and the sloping shoulders.

The full length gigot or leg of lamb sleeve or the gigot de mouton known as the leg of mutton sleeve, was first seen in 1824. The long sleeve pattern was cut on the true cross of the fabric. It was rounded at the top, increased to greater size.



The Victorian Period can be easily divided into three clearcut periods-

1830-1850:-

The waistline of dresses remained the same height as in the previous period. Fitted cossets came back into vogue. Shoulder line still became sloping but did not look exaggeratedly wide as in the previous period. This was because the width of the gathered skirt increased and by comparison the shoulders looked narrower than length. The crinoline petticoat kept the skirt in portion. It was basically a hooked petticoat which was covered by thin gauze. Large shawls became increasingly popular as they accentuated the back of the garment. The emphasis in the style was moving towards more and more decoration at the back of the garment. Sometimes the skirt trailed at the back.

The crinoline dress was replaced by the bustle. The Bustle was the accentuation of the hips bulging outwards. Rolled pads and wire petticoats helped to maintain the S-shaped line which became the defining feature of this periods costume. What really changed was that a narrow slim line in the skirt (when looked at from the front) and exagger-



atedly wide from the back. High necks were fashionable for day wear and off the shoulder for evening wear. Laces, ribbons and a vast amount of other trimmings helped to create the decorative feature of the back of the dress. Skirts had trains. Black velvet ribbons were worn around the neck. The first fashion house known as "worths" appeared in Paris. The designers there made exclusive designs for the Royals of the family.



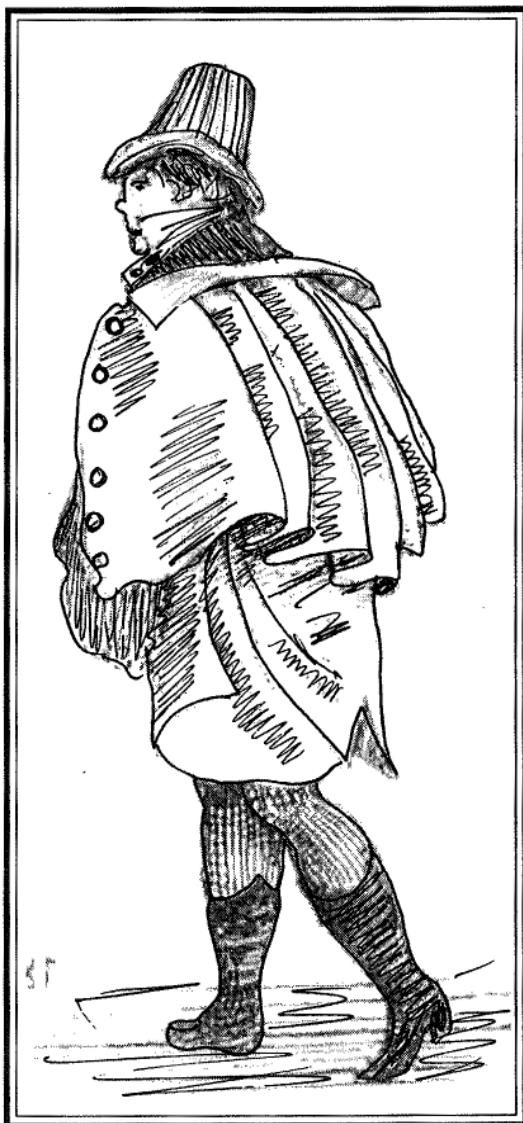
1. Go to the museum and copy designs of ancient costumes.

## 15.4 Summary

The look was emphasized by the loss of the great hats for bonnets. Great hats had given a flirtatious air to clothes and their replacement by bonnets changed the whole character of day dresses. Lavishly trimmed bonnets stayed in fashion.

By 1840 the collapsed sleeve was much narrower, but still retained a restrictive seam line on the dropped shoulder. The tight fitting pointed bodice was much longer and had a very small tight fitting waist. All the boned bodice seam lines and trims were directional to empha-

size the small waists. The boning also helped stop the bodice from horizontal creasing.



By 1845 the boned bodice was even more elongated into a V shape and the shoulder sleeve seam line drooped even more. This meant that a woman's arm movements were restricted. The limited range of arm movements increased the appearance of demure vulnerability and helplessness. Softer more demure plain colours and small delicate dimity patterns helped to add a neat ladylike quality to gowns.

A woman could also emphasize modesty by wearing freshly laundered detachable white collars and false

undersleeves called *engageantes*. After being absent for a decade the cashmere shawl was brought back into fashion. Cartridge pleats were used at first to draw up the skirt fabric. But after 1846 flat pleating the fabric gave more



overall hemline width. To make the skirts appear wider, extra flounces were added to evening dresses and by 1845, flounces and short overskirts were a regular feature of day dresses.

As bell shaped skirts of the 1830s became wider and they began to also look dome shaped. By



1842 they needed a great deal of support from extra petticoats. The wider skirts were supported by stiffened fabrics like linen which used horsehair in the weave.

**'Crin'** is French for horsehair so the word crinoline suggests-



ing a crin lining was used for any garment area that was stiffened to give shaped foundation. Strip hem linings and a sleeve head are just two examples where crin was used. Later by 1850 the word crinoline began to mean the whole of the beehive shaped skirt. It was then only another step to call the later artificial or cage hooped support frame petticoats after 1856, crinolines.



The cut of the low shoulder line filled in to the neckline by day followed through to evening dresses. Evening dresses totally exposed a woman's shoulders in a style called the 'bertha'. Sometimes the bertha neckline was trimmed over with a 3 to 6 inch deep lace flounce or the bodice neckline was draped with several horizontal bands of fabric pleats.

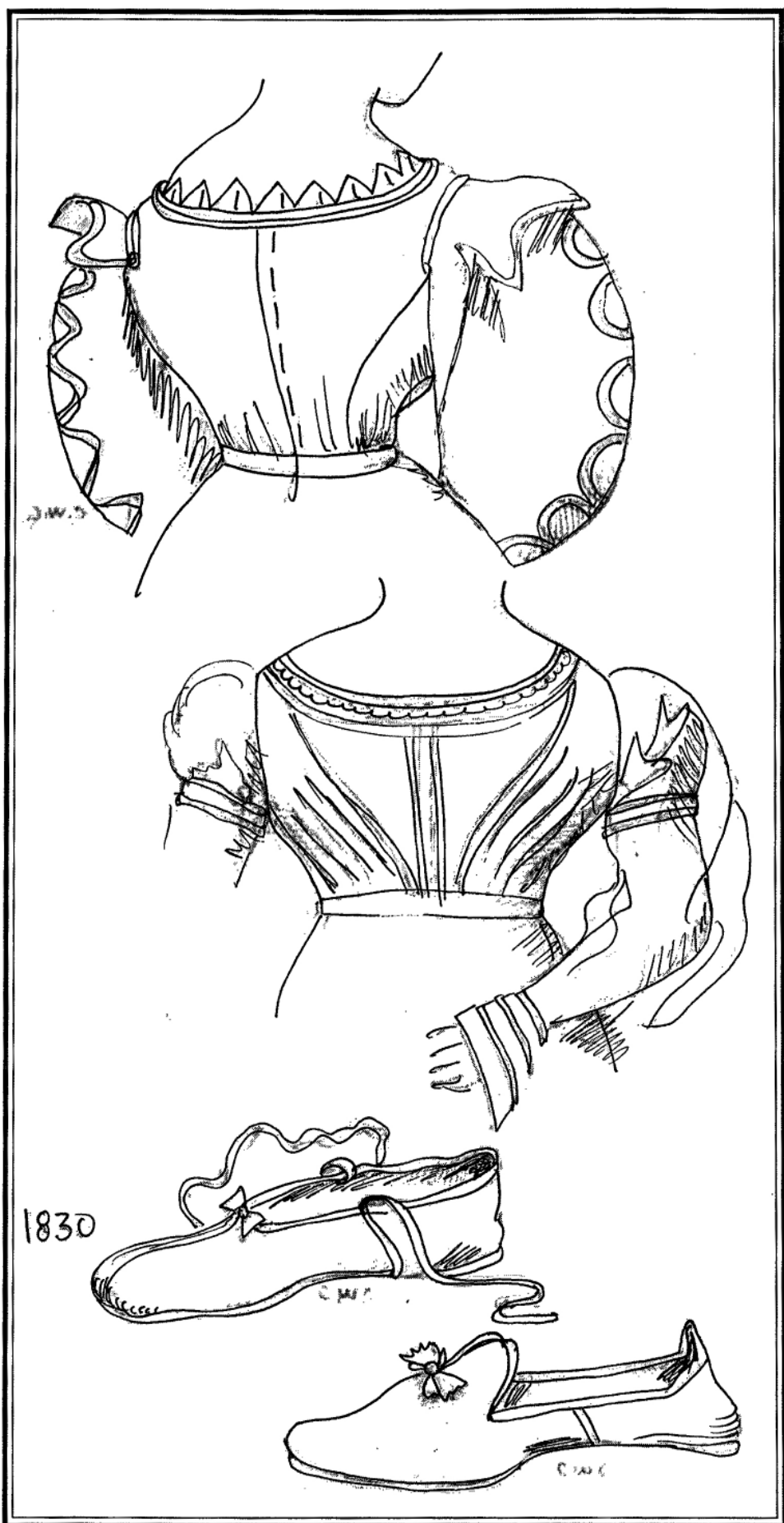
Gradually the women were freed from excessive petticoat weight, although a top petticoat give a softer foundation for the dress skirt. Petticoats were always cut following the line of the top garment. Skirts among all classes began to look rounded, like gigantic domed beehives and soon they reached maximum size.

To balance the effect of the cage crinoline, sleeves were like large bells too and sometimes had open splits allowing for lavish decorative sleeve hemlines and detachable false undersleeves called engageantes. Engageantes were often made from fine lace, linen, lawn, **cambric and were easy to remove.** launder and re-stitch into position



1822

















### **15.5 Self-assessment Questions/Exercises**

1. Describe the initial look of the Victorian period.
2. Give a brief description on the changing hair styles and hats of this period.
3. Give a brief about the changing style of corsets during the Victorian period.
4. Describe the look of the late Victorian period.
5. Describe the changes in the designs of sleeves during this period.

### **15.6 Further Readings**

1. A History of Fashion - A visual Survey of Costume from ancient times  
Douglas Gorsline Publication B. T. Batsford Ltd. London.
2. Costume Drawing by Hazel R. Doten and Constance Boulard Publication by Pitman Publishing Corporation London

**STRUCTURE**

**16.1 Unit Introduction**

**16.2 Objectives**

**16.3 Costumes during the 20th Century.**

**16.4 Summary**

**16.5 Self-assessment Questions/Exercises**

**16.6 Further Readings**

**16.1 Unit Introduction**

This Unit gives the students knowledge about costumes worn by the people during the 20th Century.

**16.2 Objectives**

The sketches given in this unit will help students visualise the garments worn during the ancient periods and relate them to the other contemporary periods.

**16.3 Costumes during the 20th Century.**

1890 to 1900

The 1900 women wore fitted garments. The



body imprisoned in a corset and the lower part of the body out behind to the S-shaped curve which was considered fashionable. Both for day and evening the skirts swept the floor and trimmings were profuse.



Even the day time dresses had tight fitting sleeves and short waists which were teimmed with velvet beading and embroidery, but-  
tons and braids. The hair was dressed to follow the S-movement of the  
body. The neckline was stiffened by a collar which was insisted with  
bones. The bodice and sleeves were trimmed with puffs and frills.



Slowly the collar was made loose by 1909 and the short skirt appeared for the first time; not really short just a couple of inches off the floor with this was worn enormous hats full of sweeping feathers. Already the S-shape began to get straightened and corsets were worn looses.



There was again a return to the empire line with transparents loose tunics worn over the dress. Trousers (harem pants) and shirts began to appear. with the influence of Russian ballet and clothes started having oriental look. with bright colours and trimmed with gold embroidery, pearls and diamonds.



Turbans were worn by women and as the dress was exposed the feet. Felt shoes began to match the colours of the dress.





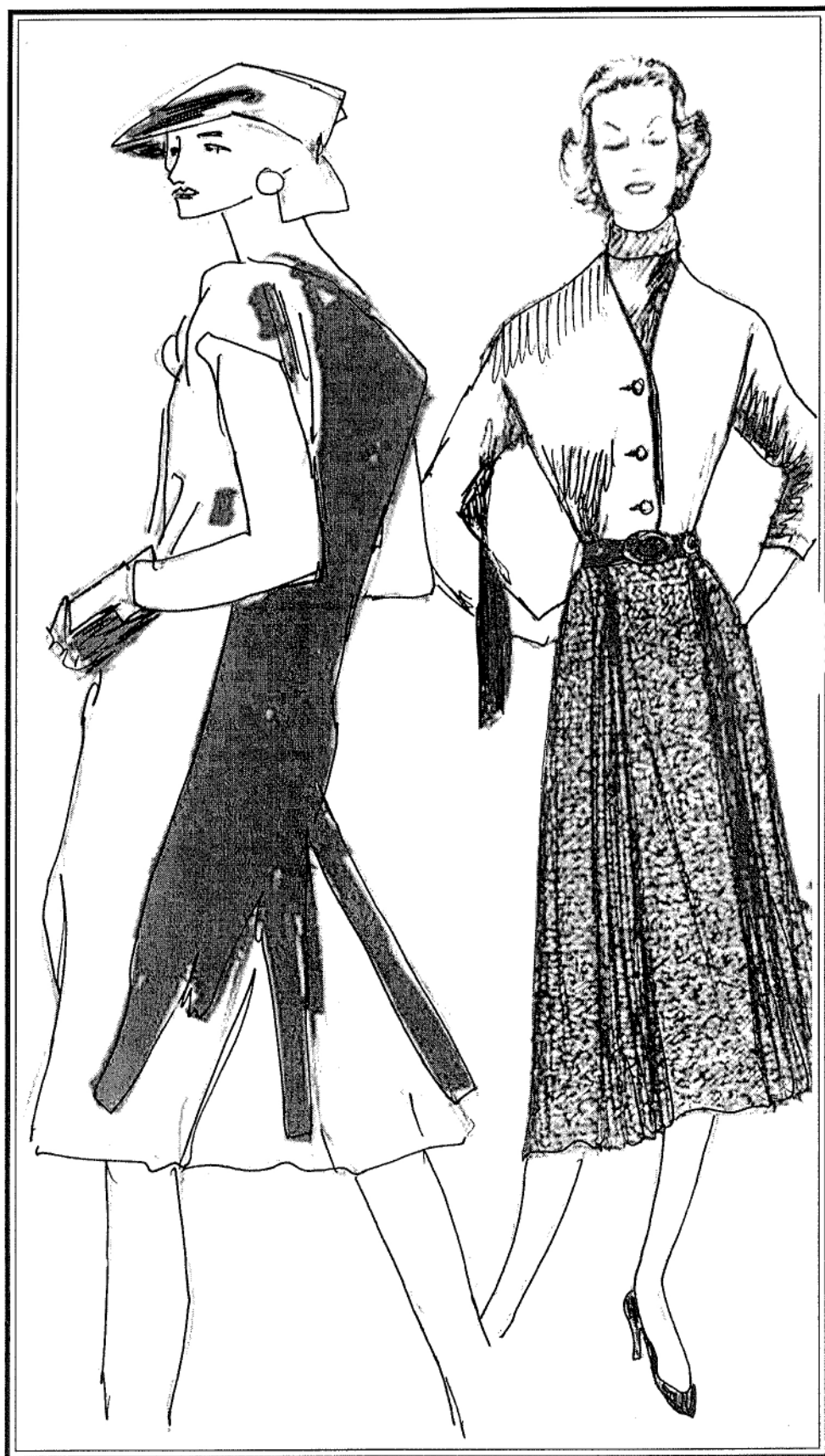
## Silhouette:-

The silhouette had vastly changed from the broad shouldered, narrow waisted and broad hepped look at the previous look. Shoulders were much narrower and were not accentuated by large lacy collars resembled special for day wear the hapsels of gents coats and shirts.





The shirt were high neck and some times decorated by lace  
fichue.



There were two types of waist lines- either a narrow normal waist the belt of which was V-shaped or the higher Empire waist. In either case the skirt was gored and therefore accentuated the hips. It was like a tube (tubular).



As the most important period as soon many changes took place within them & very few they were made of soft silk and sometimes made as a combination of bra and panty.



The declaration of war in 1914 and the pre-dominance of Industrialization was to bring a large change in the idea of fashion. Exclusive fashion now became the prerogative of many, since the materials were now churned out in the factories.



Women had already been moving towards greater freedom before the first world war. The sufferagettes had begun their fight to obtain the votes for women freedom from the construction placed by the society. There were the new founders and the forefathers of the women liberation.



Her symbol was the bicycle, the tailored suit was a badge. This was contributed to her emancipation and she took over more and more jobs previously allotted to men.



The war also contributed to the idea of fragility as women had to use their inagination more in trying to change the appearance of the outfit. By the use of different accessories and changing the skirts scarfs and jewellery use of thicker materials like denim, corduroy and woolens came into rogue as they were longer lasting and didn't require much cleaning, just brushing.











## **Activity**

### **1. Go to the museum and copy designs of ancient costumes.**

## **16.4 Summary**

Women in the beginning of the twentieth century wore fitting garments. The S-shaped curve was considered fashionable. Dresses reached the floor, tight fitting sleeves and short waists were in vogue. The hair was also in the S-movement of the body. The neckline was stiffened by a collar .

Later on the collar was made loose and short skirts appeared and the S-shape began to straightened.

There was a return to the empire line with transparents loose tunics worn over the dress. Trousers and shirts appeared. Turbans were worn by women along with Felt shoes of matching colours.

The silhouette changed from broad shoulders to narrow waists. The shirt were high neck and some times decorated by lace fichue.

There were two types of waist lines- either a narrow normal waist the belt of which was V-shaped or the higher Empire waist. Skirt were gorged and therefore accentuated the hips.

Next came the influence of Industrialization, due to which fashion became the prerogative of many. Material were now churned out in factories.

Women moved towards greater freedom. Her symbol was the bicycle, the tailored suit was a badge. Women used their imagination and changed the appearance of the outfit by using different accessories and changing the skirts, scarfs and jewellery, use of thicker materials like denim, corduroy and woolens came into vogue as they were longer lasting and didn't require much cleaning.

## **16.5 Self-assessment Questions/Exercises**

### **1. What was the S- Shape?**

**2. What were the changes which occurred due to industrialisation?**

**3. What was the symbol of the liberated woman?**

**4. What were the changes which came about in the neckline and collars of this period?**

**5. Give a brief about the fashion of the twentieth century.**

#### **16.6 Further Readings**

1. A History of Fashion - A visual Survey of Costume from ancient times  
Douglas Gorsline Publication B. T. Batsford Ltd. London.

2. Costume Drawing by Hazel R. Doten and Constance Boulard Publication by Pitman Publishing Corporation London

# NOTES

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