

Subject: History of Indian and Western Costume

Unit 3: The middle ages

Quadrant 1 – E-Text

Learning Objectives

The learning objectives of this unit are:

- Identify the sources of reference and archaeological finds that help shape our understanding of costume development.
- Explain the evolution of costume in relation to the evolution of material culture, technology, socio-cultural beliefs, politics, economics and environment.

3.1 Byzantine costume and culture

Historical Background



Constantinople was the capital city of the Byzantine Empire. It was selected by the Roman Emperor Constantine in 330 to be the capital of the eastern part of the Roman Empire. The city became a rich amalgam of Eastern and Western art and culture.

Byzantine was constantly at war with a series of enemies – the Persians, Arabs, Bulgars, Avars, Seljuq, Turks, and later Ottoman Turks. Even the crusaders became enemies. In 1204 the fourth crusaders seized Constantinople, sacked the city, destroying manuscripts and priceless works of art.

In 1261 the great city was revived but it was reduced to a state. The artistic and intellectual life

revived but the menace of invasions by Turks continued. In 1453 the Ottoman Turks captured the city and destroyed the Empire.

Social Organization

At the head of the state was the Emperor, who was the absolute ruler and also the head of the Eastern Church. The emperor and the empress lived in an elaborate palace. Landed nobility made up an important element in the provincial economic life and the government of the empire.

A well developed civil service helped the imperial administration function by collecting taxes, administering justice, raising armies and putting them into the field.

The aristocracy was one of wealth rather than blood line, so ambitious young men could rise from one social group to the next, unlike the process in western society.

Education was important to wealthy families. Schools were made in some provincial areas and Constantinople had a university.

The status of women was advanced in the earlier period of the empire. Empresses were known to reign alone or as regents for minor sons. At the other end of the social scale were the slaves, both foreign captors and poor people who sold themselves into slavery in order to survive. Byzantine Empire developed very detailed regulations about who wore what and when. Based on this individual were assigned the colors to wear based on their status.

Culture, Art and Technology

The city of Constantinople saw itself as a center for the preservation of the “antique” (Greek and Roman) culture. Writings and works of art were consciously preserved.

Many of these treasures were destroyed when the crusaders and the Turks sacked the city. Art provides the major record from which costume information comes. Artists decorated churches with mosaics. Other skills included carving of ivory and illumination (hand painting and lettering) of manuscripts. Byzantine art displays a blending of classical and Middle Eastern motifs and forms of decorations. Most of the art of this period had a religious motif, often utilized traditional representation of people rather than realistic. In the early Byzantine tradition artists began to depict evangelists in the classical costume worn in Rome of the 4th century. This convention persisted to the 8th and 9th century.

Christ was depicted as a king and Mary as a queen. They were dressed in royal robes, which symbolized their status. These stereotypes continued in use during the remainder of the Middle Ages and even beyond. For these reasons depictions of religious scenes in Byzantine art must be evaluated carefully to ascertain whether figures are actually wearing costumes that are contemporary with the period in which the art was created.



Textile Production and Technology

Fine textiles were worn in this period. Linen and wool were predominant fabrics. Knowledge of silk production gradually became known and many cities started to produce silk for the western world at a premium price. Brocades woven in Byzantine were especially desirable. Often the designs used in the fabrics were Persian in origin. Christian fabrics were also depicted in complex woven patterns. When made into garments or wall hangings these luxurious fabrics might be adorned with precious and semiprecious stones, small medallions of enamel, embroideries and/ or appliqués.

Byzantine Costume – Men

Tunics – could be either short, ending below the knee or long, reaching to the ground.

Some tunics were cut with sleeves fitted to the wrist.

An outer tunic or dalmatic with shorter fuller sleeves was worn over. It was worn with a belt.

Short tunics usually had long sleeves, wider at the top and tapering to fit closely at the wrist.

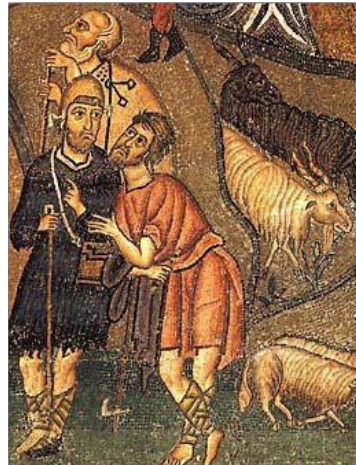
Working men frequently caught up the hem of the tunic and fastened it to a belt at a point just over each leg in order to make movement easier.

Some tunics were decorated with clavi and segmentae square or round medallions that were placed in different areas of the tunic. Tunics of the wealthy were decorated with vertical and horizontal bands that were elaborately patterned with embroidery, appliqué, precious stones or woven designs. In the early part of the Empire, fabrics were usually plain in color and decoration was achieved by use of clavi, segmentae and banding but as Oriental influences gained, fabrics developed overall patterning.

After 1000 A.D. the silhouettes changed and tunics were more closely fitted to the body. Inner tunics had fitted long sleeves. Outer tunics had wide sleeves and were shorter than the inner tunic. When the tunic was belted, some fabric bloused out and over the belt (blouson effect). Fabrics had overall patterns and bands of jeweled decoration were placed at hems and on sleeves with wide decorative yokes at the neck.

Hose was worn as a leg covering with short tunics. Some had horizontal bands of geometric patterns. The pallium or lorum was a long narrow, heavily jeweled scarf, possibly evolved from the toga with the folded bands that became part of the official insignia of the emperor. Initially draped up center front around the shoulders across the front of the body and carried over one arm, it eventually became a simpler panel of fabric with an opening for the head, sometimes with a round collar like construction at the head opening.

From the 4th to 10th century men tended to be shaven. Later men tended to keep beards. Emperors wore crowns often suspended strings of pearls. Other head coverings included a Phrygian bonnet like style and several versions of a high hat with an upstanding brim surrounding a high crowned turban, a smooth close fitting crown or a soft crown with a tassel at the back.



Byzantine Costume – Women

The tunic (stola) and the palla continued in use during the early Byzantine period. Gradually the wide, long-sleeved tunic called the dalmatica was worn over an inner tunic with close fitting long sleeves. A simple veil worn over the head replaced the palla for some time. The palla returned to use in a modified form that wrapped around the body and covered the upper part of the skirt, the bodice and either one or both shoulders.

Women wore double-layered tunics. The outer tunic had long, fitted sleeves and the outer tunic had full, open sleeves cut short enough to display the sleeve of the under tunic. Noble and wealthy women wore garments of elaborately patterned fabrics that were also decorated with

jewels. Women of this class also wore jeweled belts and collars.

After 1000 A.D, ornamentation of tunics increased. Variations in sleeve styles included wide, hanging sleeves or sleeves with long bands of fabric forming a sort of pendant cuff. Early representations show women wearing hair parted at the center, soft waves framing the face and the bulk of the hair pulled back or knotted on top of the head.

Usually women kept their hair covered with a veil or a turban like headgear.

They also wore a cap surrounded by a small tire. Royal crowns were heavily jeweled diadems with pendant strings of pearl.



Byzantine Costume

Paludamentum – worn by upper class men and the Empress, it was fastened over the right shoulder with a jeweled brooch. This cloak was distinguished by a large square decoration, the tablion, in contrasting colors and fabric that was located at the open edge over the breast.

For common people a simple square cloak replaced the hooded paenula of Roman times for general wear. Later period a semicircular cloak pinned at the shoulder or at center front came into general use. Shoes made of cloth (including silk) or leather were often quite open in construction and ornamented with decorations like jewels, stones, pearls, enameled metal embroidery, appliqué and cutwork. Some tied and others buckled at the ankle. Boots were worn high at the front and low at the back ending below the calf mostly by men. Jewelry was an integral part of the costume.

Military Costume

The basic components of the military costume were the same as the Western Roman Empire including knee-length tunica, sagum (cloak), tunica, cuirass, and close fitting helmet.

Fundamental changes occurred from the 5th century, notably the feminalia (loose fitting pants – bracae) was replaced by long hose that extended above the knees. They were bound above the knee with leather thongs or strips of wool or linen.

The military tunica adopted longer sleeves like the dalmatica.

Boots of varying heights replaced sandals. Greaves were no longer worn, even in ceremonial dress. Imperial guards wore large gold torques around their necks to symbolize their dedication to the emperor and status as the emperor's personal bodyguards. Imperial guards also wore the squamata, a cuirass designed with a sheath of small metal scales attached to a leather or linen bodice.



Ecclesiastical Costume

Uptill the 5th century AD, biblical characters and church fathers were dressed in the same clothing as any other Roman of the day. A common representation of Christ was a shepherd carrying a lost lamb on his shoulders. Depictions of saints and apostles wear tunics of various lengths and usually have a pallium draped about the shoulders.

After Constantine established Christianity as the state religion the church began to appropriate components of the imperial costume as priestly vestments.

An ankle length tunic of white linen with narrow, long sleeves called the alb was worn under the dalmatic, with huge sleeves also make of white linen or sometimes silk. There was a vertical single or double clavi of crimson or purple extending from the shoulder to the hemline. The same was repeated on the wide dalmatic sleeves.



The chasuble, a circular garment was constructed from two semicircles or cut from single large piece of material, each version with a hole in the center for the head, was a more colorful and richly decorated garment. The outermost component of the priestly costume was the stole. It was a long strip of material, usually silk, draped around the shoulders in various ways.

After the break of the Eastern and Western churches in the 11th century, the alb became the sticharion, the dalmatic became sakkos with shortened sleeves and fuller girth, and the chasuble became the phenolin. The stole evolved into the omophorion and epitachelion was a later addition. The epigonation was a stylized scarf shaped like a lozenge-shaped pendant attached by chain or cord to the belt and hung down the right front. It was made of heavy stiff fabrics that are lavishly embroidered and jeweled. Tassels often decorated the bottom three corners. The pastoral staff or paterissa was an insignia of bishops and abbots. The kalumaukion is a tall, cylindrical headdress of black wool or felt. Sometimes it is covered by a veil of sheer linen or silk dyed black.

Lappets attached to either side of the veil symbolized that the priest has shut out the distractions and noise of the world.

Monastic Costume

Christian monasticism began in the early 4th century. Men who were seeking more of a spiritual life began to live as hermits, devoting themselves to prayer, penance, and manual labor. By the 6th century groups of monks banded together to form communities.

Monks wore the simplest clothing. Garments were made from poor and coarse quality wool. An ankle length tunic with long sleeves was worn. Hooded cape-let was worn as a separate garment and sometimes attached to the tunic. Cowls were later attached to the neck of these hooded capes and they became distinctive feature of monk's dress or habit.

A work apron called the scapular was also worn. Heavy cloaks were worn during travel. A plain leather strap cord or woolen sash girded their tunics. They went barefoot mostly, and sometimes

wore simple reed sandals.



3.2 Early Christian costume and culture

Fall of Roman Empire

From the republic days Rome had confronted invasion of migrating tribes from the north and east of Europe. Collectively referred as the Teutones by the Romans, these invaders were very distinct ethnic groups: - Franks, Burgundians, Lombards, Angles, Saxons and Vandals etc.

Roman standards of living were a huge attraction for many tribes looking for new homeland: richer foods and drink, an abundance of servile labor, warm winter quarters etc. Citizens of the Roman Empire suffered civil wars, excessive taxation, recurring outbreaks of plague and mismanagement by weak, ineffective emperors. All combined, these conditions probably contributed more to the decline and fall of the Western Roman Empire than the barbarian hordes.

After more than 800 years of security from foreign invasions, the ancient capital was plundered; its citizens were herded into slavery. Around 430 AD an army of Mongols called the Huns led by their leader Atilla pushed the Visigoths back westwards.

Early European Society

The term Middle Ages or Dark Ages is a vague term first coined by Renaissance historians who

viewed the 1000 years between the glorious age of antiquity (Ancient Greek and Roman civilizations) and the revival of classicism in their own great age as a middle period of Gothic barbarism.

In the East, the Byzantine Empire became Greek, turning away from its links to the pagan Latin West. In the South, the followers of Muhammedanism swept up from deserts of Arabia to establish an Islamic empire that eventually stretched from India to Spain. Survival was the fixation of Europe's invaders, with war and violence as the primary means to that end.

The customs and social structures of these ethnic tribes were born of the harsh experience of migratory life of barely sustained day to day survival in the brutal forests of northern climates. Survival also depended on stable populations with large numbers of women and children. Infant mortality rates were as high as 45% and life expectancy barely more than 40 years of age. Women of childbearing age were highly valued by the community.

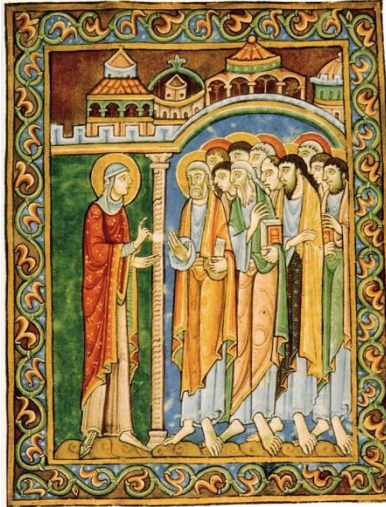
The family unit was centered on the protection of kinship group. Armed companions were always ready if a family member needed defense or financial assistance. Marriages were arranged by the head of the family, for the purpose of ensuring the family's survival and extending its security. A woman who was not a virgin was un-marriable, and an adulterous woman was usually put to death since her offspring was in question, hence undermining the legitimacy of the parents and its hereditary rights. Male adultery, though, was not punished. Polygamy, too, continued as a sanctioned male privilege until the 10th century.

Life in the early middle ages was fraught with violence and survival. In this chaotic world education of boys was focused more on physical training like running, horseback riding, swimming, hunting etc than the refinement of the intellect. The process of Christian acculturation of these invading tribes was a slow process. At the heart of the resistance was the parentela – the extended kinship group of blood relatives, in-laws, concubines, off springs, slaves etc – which the Church ultimately destroyed by imposing monogamous indissoluble marriage. Christian ideas emphasized the individual over the family so that adultery, for instance, was viewed as much of a sin for men as for women.

Furthering the transition was the creation of sacred spaces such as basilicas and monasteries to replace pagan temples. The pagan beliefs that once centered on fear of the external world were gradually and irrevocably countered by the Christian idea of hope and the internal conscience of the individual.

Sources of costume information

The main sources are 5th and 6th century two dimensional images found in illuminated manuscripts, mosaics and rare frescos in churches as well as, bas-relief sculptures found on the walls of basilicas and monasteries. Gravesites and archaeological evidence of clothing and objects that have survived through the ages.



Merovingian and Carolingian Dynasty

Early Germanic kingdoms that appeared in the Empire soon got destroyed. Among them only the Franks survived. Clovis founded the Merovingian Dynasty. Merovingian dynasty degenerated into “do nothing” kings who allowed their chief minister called the “mayor of the palace” to rule their kingdoms.

In 751 Pepin the Short overthrew the king with the blessing of the Pope and became king. He was succeeded by Charles the Great also called Charlemagne (768-814). He expanded the kingdom to central Europe and southward to Italy. He encouraged the establishment of schools for reading and writing. Through this period the eastern and western part of the Roman Empire were in contact through trade and economy.

Men's Costume

Gonelle: wide, loose fitting short tunics with bands of embroidery or woven designs belted to the waist.

Upper legs were covered with a bifurcated garment called **braies**. Lower legs were covered with knee-high **hose** called **pedules**.

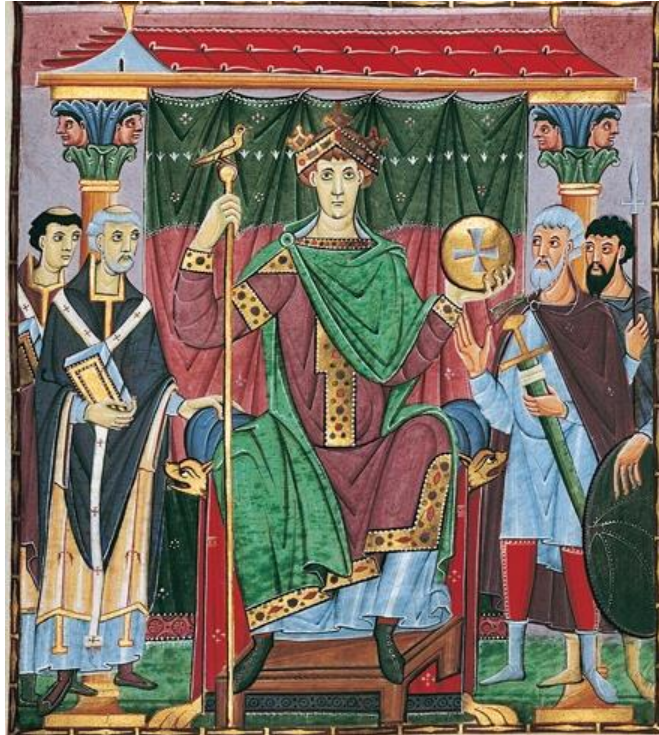
Paludamentum was worn with a crown by the King.

King wore a tunic with sleeves edged with gold and a **dalmatica** over it. Hair length for men denoted rank. Cloaks and hoods were worn.

Clavi were used to ornament the tunics along with borders at the neck, sleeve and hemline. Later men started to wear shorter hair reaching below the ears.

Adult males kept beards. Boots were worn below the calf and shoes were also worn.

C. 100-950 AD



Women's Costume

Stola or smock/ chemise: Inner tunics with long fitted sleeves. Outer tunics or kirtle with shorter wider sleeves. Palla-like shawls were worn over layers of tunics. Decorated belts were worn over the tunics. Woolen **pedules** for lower legs were also worn.

An outer tunic with a front opening was worn often pinned up with jeweled, brooches and pins. Silk veils, slippers and cross gartered stocking were also worn. **Gallicae** were slip on boots.



Clerical Costume

Traditional; Roman Catholic priests, monks and nuns from the 4th to the 9th century A.D.
Tonsure (distinct haircut of priests): top of the head was shaved and fringes grew around the

shaved area. Forehead was shaved from ear to ear.

Costume components:

Amice – a strip of linen placed around the shoulders and tied in position to form a collar.

Alb – long white tunic with narrow sleeves and a slit for the head opening. A belt was tied at the waist.

Chasuble – very similar to the Roman **paenula**. It was a cape with sides cut shorter to allow arm movements. A “Y” shaped band of embroidery called **orphey** extended from each shoulder to meet and form a vertical line at the back and front of the chasuble.

Stole – a long narrow strip of material worn over the shoulders.

Pallium – a narrow band of white wool worn by Popes and Archbishops. Prelates wore the band with one falling to the front and the other at the back.

Cope – voluminous cape worn for processions.

Monastic dress consisted of loosely fitted tunic with long wide sleeves, floor length with a belt tied at the waist.

These tunics were worn in white, brown, grey or black. Nuns cut their hair very short and veiled their heads. Men and women went barefoot and sometimes wore sandals.



Military Costume

Much is known about military costume because of the numerous warrior's graves that have been found. These were usually status burials of chieftains, clan leaders, and princes. Warriors were fully dressed with numerous accessories like buckles, pins, jewelry etc when buried and sometimes even contained coins, furniture and remains of horses.

The warriors costume consisted of a corselet of chain mail, a metal helmet, a **gorget** or a throat guard; his weapons were spear and quiver of arrows, with a bow. Regular foot soldiers used a shield and battle axe called **francisca**, and **scramasax** which was a large single edged knife. Helmet was known as **spangenhelm**. It had a pointed conical shape. It was lined with padded leather or fabric, cheek pieces were hinged to the base and neck guard was welded across the back.

Feudalism and Christianity

During the second half of the first millennium, the roiling confusion of tribal migrations and shifting empires kept Europe in a perpetual state of instability. By the 11th century two widespread cultural institutions – Christianity and feudalism – had begun to provide some cohesion and coherence all across the land. Feudalism was an economic system based on land tenure. A king or land-owning overlord would grant a vassal the rights to a fief, or agricultural estate, that was paid for in service, usually military. As vassals came to hold ever larger estates, they often fought one another to protect or extend their lands, sometimes becoming powerful enough to ignore their obligation to the king. The many castles standing today with their thick walls, high towers, and encircling moats recall this era when government was singular, personal, and absolute.



Christianity, too, evolved into an absolute force. The pagan barbarians had all been converted and the church's authority was present in every village. Vast numbers of monasteries and convents were founded during this era and grew wealthy from donations made by those seeking salvation. Even the head of the abbey was a member of the nobility, giving a religious sanction to the feudal stratification of society into rigidly separated classes.

Christian zeal was also demonstrated by frequent pilgrimages to holy shrines and by crusades to

regain the Holy Land from the Muslims. In addition to expanding economies, vast building programs were sponsored by the church and the newly independent civil authorities of chartered cities.

Feudal Monarchies: 10th -13th century A.D.

After the Carolingian Empire collapsed, Feudal Monarchies developed to protect against the invading tribes of Vikings, Magyars, and Saracens etc. Central government vanished. Law and order disappeared. Security was in military might.

Medieval Castles: 10th -13th century A.D.

Castles were built for the feudal lords as protective barriers and defense. The lord and his family had private rooms there. The castle was uncomfortable, cold, damp, dark and very windy. Windows were slits in walls without glass panes. Fireplaces provided heat in the winters and summers too. Luxurious items like carpets, tapestries, wall hangings, cushions etc were brought back from the east. These courts attracted artists, poets, wandering singers, musicians and entertainers. This was also a ground to display fashion.



Romanesque & Gothic

Romanesque was the preferred style of architecture inspired by Ancient Roman building featuring rounded arches, heavy walls, masonry vaulted ceilings, and an overall blocky appearance of rectangles, cubes and cylinders.

During the mid-12th century some new types of construction inspired by ideas from the Middle East by the Crusaders began to replace the Romanesque style. This new style had lofty walls pierced with airy windows and high doorways topped by pointed arches. Soaring vaulted ceilings

appeared to be delicate webbing stretched over seemingly insubstantial ribs. This style of architecture was called Gothic.



Sources for 12th and 13th Century Costume

The main sources are manuscripts, illuminations, miniature carvings in wood and ivory
Romanesque architecture – rounded arches, massive well-proportioned buildings.
Gothic styles – churches with pointed arches, soaring graceful structures, used sculpture and stained glass windows to depict stories of Christ.

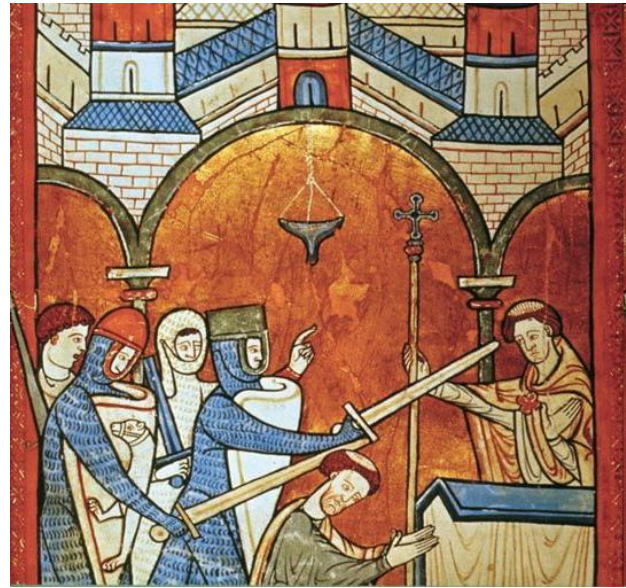
Knighthood: 10th -13th century A.D.

The development of the Knight – stirrup. Human + animal + swords = lance made weapon capable of shock combat. Warriors were trained to fight on horsebacks, sword combat etc. Training would take many years and serfs to take care of the horses. These Knights were called vassals (one who serves) of the lord. The vassal offered military services in exchange of land or fief or fiefdom.

Serfs came with the fiefs. Serf's ancestors had surrendered their freedom for protection. They offered their services to the vassals. The feudal king was the supreme lord and ruler. He owned all the land in his kingdom. Feudal kings not only fought off invaders but also fought other feudal lords. Armored knight if defeated were more likely to be captured and held ransom. Knights were also taught about chivalry, customs, manners and costume of the nobles.

Crusaders: 10th -13th century A.D.

Pope Urban II initiated the first of the seven crusades to free the Holy land from the Muslims. The actual motivation for each crusade varied from genuine religious fervor to outright mercenary designs for accumulating wealth and power. The crusaders brought back many new ideas and goods from their adventures. Printing patterns on textile was learnt, foods, spices, drugs, artworks, fabrics like muslin, silk damask as well as cotton were introduced.



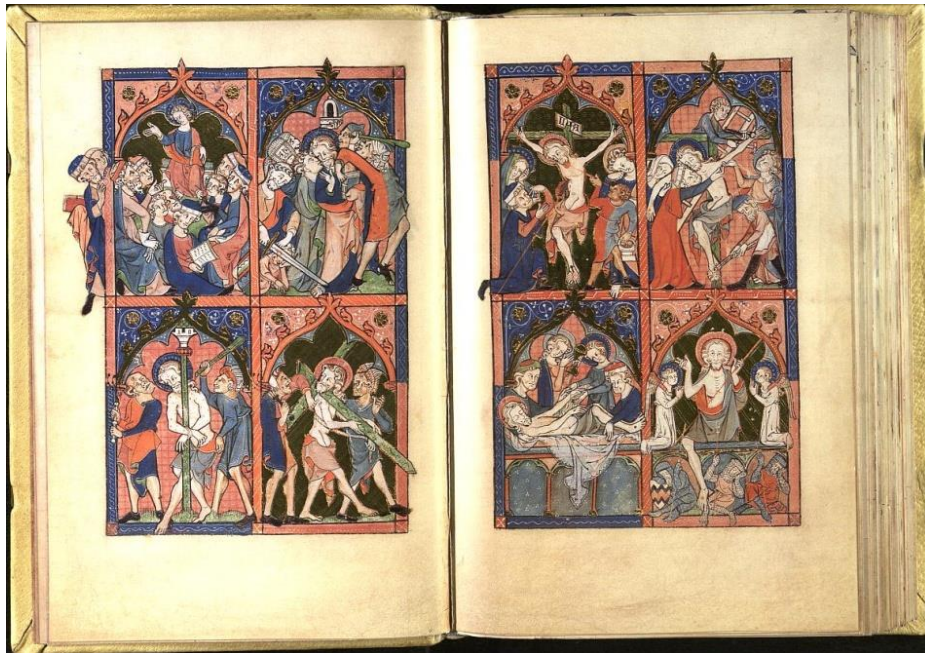
Fashion: 10th -13th century A.D.

Literary sources tell us about the emphasis fashion began to have in town life. Clergyman rallied about giving too much attention to personal appearance and adopting immodest styles. Specialized tailors were trained to meet the demands of clothing styles. Men undertook the weaving process. Women were involved with the fiber preparation and spinning.

Dyeing and roll up of wool were specialized crafts. With the decline of slavery women workshops disappeared and textile production moved into the household. Technological changes like spinning wheel, horizontal loom and water powered mills changed the production capabilities of textiles. Trade and craft guilds were formed and regulated no of artisans, standard of quality, rate of pay, working conditions etc. Wives and daughters were hired but women were paid lesser than men.

Art – 10th – 11th century AD

Art was not solely for decoration. Art was supposed to illustrate to the uneducated commoners about Christianity and religious messages. Costume representations were more of the artist's time. Manuscripts that were written showed ordinary people doing seasonal chores. Workshops with lay artists undertook manuscript writing. Costumes depicted were sometimes imaginative based on records given by soldiers of the crusades.



Men's Costume – 10th – 11th century AD

Underclothing consisted of undershirt and under drawers. Undershirt is a short sleeves tunic of linen. It a predecessor of the modern shirt. Under drawers (braies) were loose fitting linen breeches tied at the waist with a belt. The length of the braies varied. Under and outer tunic was usually long and sometimes the outer tunic was shorter. Short outer tunic had close fitting sleeves ruching at the wrists. Long outer tunic had fitted sleeves or cut wide and full. It allowed the under tunic to show. Necklines were round or square. Tunics were made in linen, silk or wool and belted at the waist. Silk embroidery was used on the out tunic borders. For hunting men wore practical shorter tunics. Men also wore mantles. Open (chlamys style) and closed with a slit for the head opening. The mantles were square during the 10th century and became semicircular during the 11th century.

Young men kept clean shaven faces. Older men wore beards. Hair was parted at the center and left loose till the neck and below. Helmets were worn during battles. Phrygian style bonnets were worn. Hoods, and hats with small brims and peaked cones were also worn. Hose was a woven fabric cut and sewn to fit the leg ending at the knee or thigh. Leg bandages (gaiters) linen or wool strips wrapped around the leg till the knee. It was worn over the hose or alone. Socks were worn, shorter then the hose, bright colored with decorative figures at the hem. Boots, shoes and flat pointed shoes were worn. Leather and fabric straps were used for fastenings.



Women's Costume – 10th – 11th century AD

Inner tunic called chemise was used as an under garment. Under tunics were floor length with close fitting sleeves and embroidered borders at the neck, sleeve and hemline. Outer tunics had wider and full sleeves worn with a belt. Mantles were worn for outdoors. Double mantles made with contrasting linings and fur trimmings were also worn.

Young girls wore their hair loose, flowing and uncovered. Older and married women covered their hair with a veil, pulled around the face under the chin or left hanging close to the sides of the face and ending about mid chest. Women also wore hose.

Open slippers, clogs, boots and shoes were worn. Jewelry like circlets (headbands), neckbands, beads, bracelets, earrings, belts etc.

Costume Features – 12th century AD

Tunic fit more closely

Bliaut – tightly fitted one piece garment

Bliaut girone – upper section is tight and attached to a flared skirt at the waist.

Seams were curved to achieve closer fits.

Lacing was used as fastenings for these garments.

Gores were attached to create fullness in the skirts.

Seams were finished with tapes and embroideries.

Satins and velvet fabrics are created and used.

Concepts of modesty and changes against modesty are seen in this period.

Lacings fall open and reveal bare flesh which is considered immodest by the church clergy.

Men's Costume – 12th century AD

Mantles are worn. Sleeves are worn close fitting with decorative turned up cuffs.

Variation in sleeve lengths. Fuller sleeves for outer tunics. Sleeves closely fitted at the shoulder

flare out in a bell shape at the hem. Men wore beards and mustaches and varied lengths of hair. Hats with a small tab or stem at the top were worn. Coif – a cap tied under the chin was used by working men. Pointed shoes were considered immodest.

Women's Costume – 12th century AD

Chemise and under tunic became more fitted. Bliaut girone had pleated crinkles and smocked variations. Sleeves were even longer and exaggerated with pendant cuffs and bands. Chainse (shens) a washable lightweight linen dress long and pleated was worn indoors. Mantels had collars and elaborate embroidery and jewels adorned. Pelicon and pelice were fur lined or trimmed mantels. Chemise and under tunic became more fitted.

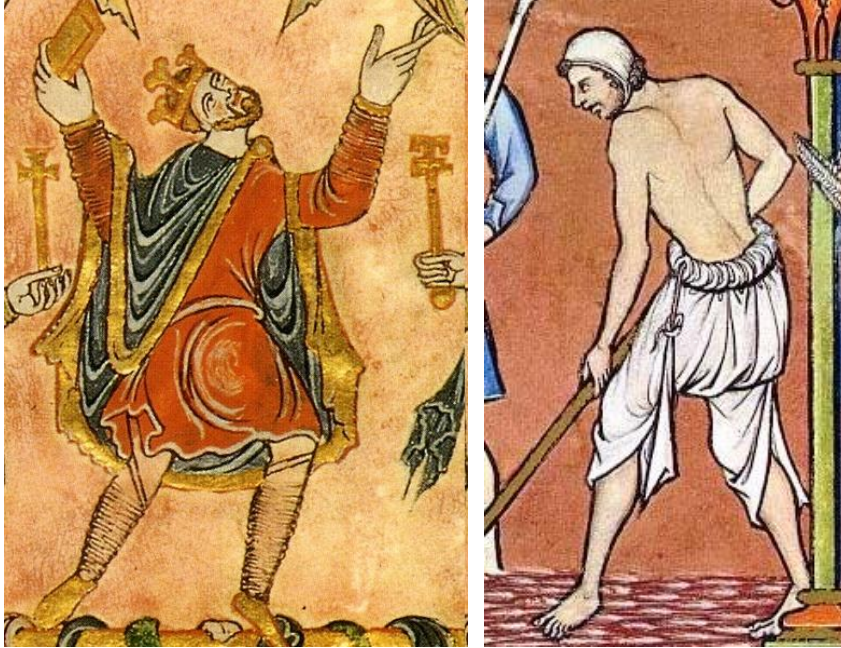
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13th Century Men's Costume

Men would wear knee-length or shorter braies or breeches, a linen chemise undershirt). Over this he places a cote (under tunic) and over the cote a surcote (outer tunic). In cold weather or for protection he would add a cloak with a fitted cut. Upper class men wore long cotes while lower class men wore shorter cotes. Two types of sleeves are depicted; one is long and tightly fitted and the other is cut full under the arm tapering to a close fit at the wrist. (some refer to this sleeve style as a magyar sleeve)

Cyclas is a sleeve-less tunic or surcote.

Some surcotes were sleeveless with a round or wide horizontal neckline and wide armholes, the garment being sewn closed under the wide armholes. Another surcote had sleeves to the elbow or 3/4th arm length or long sleeves cut full and wide under the arm tapering to the wrist. Long surcotes were often slit to the waist to make riding and other movement easier. Even short surcotes and cotes worn without a surcote had slits sometimes in the front. Mantles were placed over the shoulders and fastening across the front with a chain or ribbon remained a symbol of high rank or status. Garnache was a long cloak with cape-like sleeves. Often lined or collared with fur, it was open at the sides under the arms.



Herigaut (er-ee-go) was a full garment with long wide sleeves and a slit below the shoulder in front through which the arm could be slipped, leaving the long, full sleeve hanging behind. In some cases the top of the sleeve was pleated or tucked to add fullness to the sleeves. (gardcors or gardcorps also seem to be a similar garment)

Tabard was a short, loose garment with short or no sleeves that was worn by monks and lower class men. It sometimes was fastened for a short distance under the arm either by seaming or fabric tabs. In later centuries this became part of military dress or the dress of servants in noble households. Slits or fitchets (which look like pockets) were made in more voluminous outdoor garments to provide warmth for hands.



Hair and headdress

Hair length was moderate and parted in the center. Younger men wore shorter hair than elders. If beards were worn they were short. Coif and hoods were the most important head coverings. Some hoods no longer had attached capes. Hoods fitted the head more closely and some were made with a long, hanging tube of fabric at the back. The French called this a cornette and the English a liripipe.

Footwear

Closed shoes that buckled or laced, open slippers, shoes open over the top of the foot and having a high tab behind, the ankle and loose-fitting boots rarely above calf height were all worn. Both long and short stockings were worn and footed hose increased in use.



13th Century Women's Costume

Cotes had either fitted sleeves or sleeves cut full under the arm. Sleeveless surcotes were cut with wide armholes through which the cote beneath was visible. Sleeved surcotes ended somewhere between the elbow and the wrist and were generally quite wide and full. Some women in the summer wore the cote over the chemise, but this was considered daring and a sign of immoral behavior. Some women laced the cote tightly to emphasize their figure, which were visible through the wide armholes of the surcote.

Ceremonial open mantle was worn by women of high rank both indoors and outdoors.

Women occasionally wore the herigaut and less often the garnache which was for the most part a man's garment.



Hair and headdress

Young girls continued to wear their hair uncovered while adult women covered their heads. Long braids were no longer seen. Veils and hair nets covered the hair. Barbettes, fillets and wimples remained, although they were placed over a hair net instead of a veil.

Footwear

No major changes were seen in women's footwear in this period.

10th – 13th Century Accessories

Accessories were largely limited to jewelry, wallets, purses or other devices for carrying valuables and gloves. Earlier reserved only for nobility and clergymen gloves were used more commonly towards the end of the 13th century. Some were elbow length, otherwise wrist length. Women wore linen gloves to protect from sunburn. Purses, pouches and wallets were suspended from belts. Important jewelry items include rings, belts, clasps used to hold the ribbon that fasten the mantle, and a round brooch – femail (fair-my) or afiche (afeesh) used to close the top of the outer tunic, bliaut or surcote. Perfumes and ointments from the Middle East were used. Rouges, dyes and face creams were also used.

Military Costume

Armor

Soft armor made of quilted fabric or leather that has not been subjected to any hardening process. Mail is made of interlocked metal rings. Plates of metal, hardened leather, whalebone or horn. These can also be into large and small

plates. The Bayeux Tapestry is one of the most important sources of information about the appearance of medieval armor. Hauberk (ho berk) or byrnie (burrneh): mail shirt knee length with a slit in the front for ease of riding. A hood of mail was worn to protect the neck and head. Chausses (shos) are mail leg protectors. Some merely covered the front of the leg while some were more like hose. On the head and over the mail hood, the warrior placed a cone-shaped helmet with a barlike extension that covered the nose. Mid-12th century men began wearing a surcote over the armor. In later periods soldiers wore surcotes decorated with a coat of arms that identifies the force to which they belonged.



In the 12th and 13th century armor consisted of a coat of mail, hose and shoes of mail. The sleeves reached over the hands to form a sort of mail mitten. The whole outfit weighed from 25 - 30 pounds and was worn over a padded garment. In the early 13th century a closed form of helmet was developed. It was closed at the back, with slits for eyes and breathing holes. Placed over the chain-mail coif and a small padded skull cap that protected the head from the ridges of the helmet. It was worn only during combat.

Use of helmets brought about change in hairstyles. Men kept shorter hair and clean shaven to avoid discomfort and heat.

Common foot soldiers were not equipped with chain-mail. Their protection was limited to quilted coats worn under the armor to which they might add quilted leg guards. In the early 13th century a closed form of helmet was developed. It was closed at the back, with slits for eyes and breathing holes. Placed over the chain-mail coif and a small padded skull cap that protected the head from the ridges of the helmet. It was worn only during combat. Use of helmets brought about change in hairstyles. Men kept shorter hair and clean shaven to avoid discomfort and heat.

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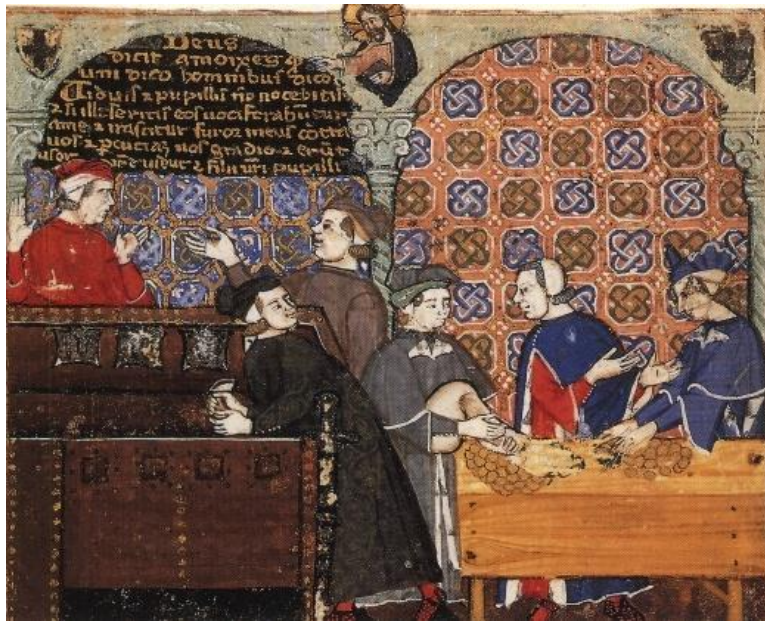
3.3 Later Middle Ages costume and culture

Chronology

1300: introduction of gunpowder and cannon to warfare.
Gothic styles in architecture
1347 -1453: hundred Year's war between France and England
1348: ottoman Turks conquer Constantinople
1488: Portuguese round the Cape of Good Hope
1492: Columbus reaches America
Spain expels its Jewish citizens
Re-conquest of Spain from the Moors completed
1498: Vasco-da-Gama, Portuguese explorer reaches India

Historical Background

Medieval monarchs succeeded in centralizing the government, the power of nobles and knights declined. Feudalism began to wane. Changes in warfare hastened the decline of the knight on horseback. Gunpowder and cannon also ended the security of the medieval castle. As trade, commerce and industry revived, merchant class prospered and turned to newer fields like banking. Free peasants gradually replaced serfs. They were also drawn to towns for work and higher salaries. Through a series of famines and plagues the population in some parts of Europe was reduced to less than a third. This event also opened up opportunities for the peasants to grab lucrative job opportunities.

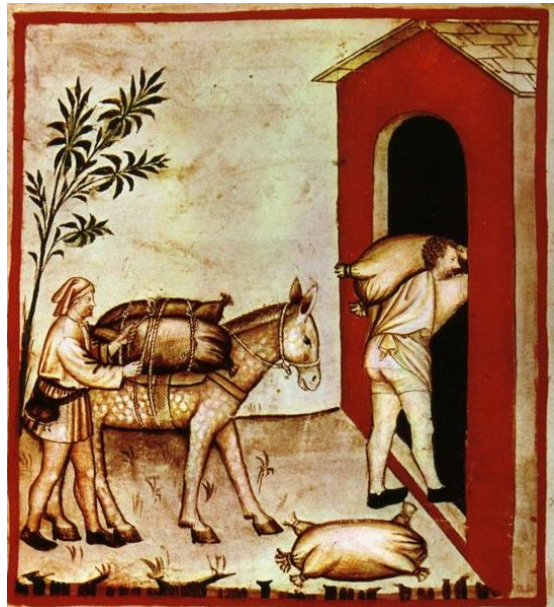
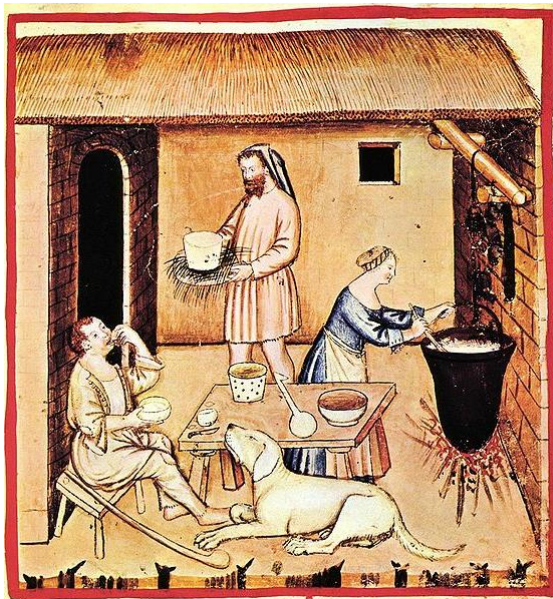
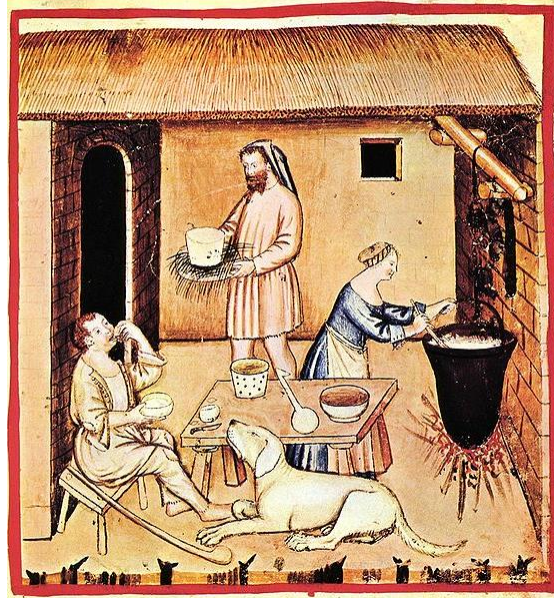
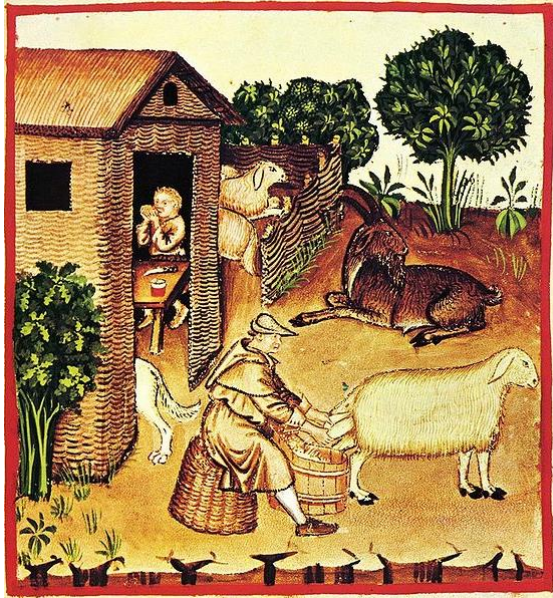


Medieval Social Structure

Late medieval society was divided into three classes: the nobility, the bourgeoisie and the

peasants. The clergy were regarded as a separate class.

The Peasants



Men and women worked side by side on the land, planting, harvesting, and clipping the fleece from sheep. Women tended their children and prepared simple food in a house of two or three

rooms furnished with utilitarian tables, benches or stools, chests or cupboards and beds. Everyday clothing was plain and serviceable.

For men: homespun tunic, belted at waist, with stocking for the cold weather and a cloak. Wooden clogs or heavy boots for muddy weather and a hat to keep off the sun in summer or a hood to protect against the cold in the winter.

For women: gown with a close-fitting bodice and a skirt with moderate fullness. For work aprons were worn over the gown. While working in the fields for ease of movement this gown would be tucked up

The Nobility

Judging from the miniature paintings depicting noble life, it seemed to be an endless round of entertainment: riding, hunting, feasting and talking, music and dancing and of course warfare. Entertainment for the nobility provided a stage for displaying fashion.

Court of Burgundy was especially notable for fashionable dress.

The dukes of Burgundy and their retinues travelled to other parts of Europe for royal weddings, funerals, councils and other events. As a result others copied the style they affected. Kings, dukes, and feudal lords has established a habit of presenting robes or sets of clothing to men and women of their household. French word for “to distribute” is livraison and the item as livree or in English livery. Eventually livery came to mean special uniform for servants. into the belt and the chemise underneath would be exposed. Not all peasants were poor; some were able to afford festive clothes of fashionable taste.

The Bourgeoisie

Merchants were part of a kind of “middle class” not of the nobility and yet far wealthier than the peasants. A large number of merchants had modest incomes to live comfortably in houses that were furnished with well-crafted furniture, linen and china. They lacked none of the necessities and had the means to obtain some of the luxuries of the period. The wives of such merchants were expected to run the household efficiently mostly through supervision.

Fabrics and Tailors

No major technological changes occurred in the cloth manufacture process. A merchant became a middle man for textile workers. Tailors underwent a lengthy and rigorous apprenticeship to become skilled in the construction of clothing. Different craftsmen made different items of clothing: tailors made garments, professional lingerie makers made wimples and veils, and boot-makers or shoe-makers made boots or shoes.

Variety of materials and colors available were considerable and imported and exported from all over the known world.



Sources of Evidence

Art

Secular romances, religious works, prayer books were hand lettered and illustrated with vividly colored painted miniatures. Stone sculptures on the facades of Gothic cathedrals, tombs of rich and high born and painted wooden statues for churches show the 3-d form of costume.

Documentary sources

Annual inventories were kept of clothing given to or purchased by the royal families. These inventories described fabrics from which clothing was made as well as their cost.

Costume components for men: 14th century

Pourpoint ((pour-pwant) also called doublet (dub'let) or gipon (jhipahn): close-fitting sleeveless garment with padded front originated as military dress (to be worn as armor or sometimes under the armor). These were worn with a pair of long hose. Worn over the undershirt and cut to fit the body closely, the pourpoint closed down the front with laces of closely placed buttons. Strings sewn to the underside of the pourpoint skirt below the waist allowed attachment of hose to the pourpoint rather than to the waistband of the braies, the underwear worn under the hose. The pourpoint neckline was round. Sleeves fitted the arm and fastened with buttons at the wrist.

Initially worn beltless beneath another garment, after 1350 they were often the outermost garment and were belted. Pourpoint ((pour-pwant) also called doublet (dub'let) or gipon (jhipahn): close-fitting sleeveless garment with padded front originated as military dress (to be worn as armor or sometimes under the armor). These were worn with a pair of long hose. Worn over the undershirt and cut to fit the body closely, the pourpoint closed down the front with laces

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In the second half of the 14th century buttons from neck to hem. Hanging flaps at the elbows became longer and narrower. The length shortened. The edges of skirts and hanging sleeve flaps were often decorated with dagging, a form of decoration in which edges of garments were cut into pointed or squared scallops. Belts worn at hip level were seen with cote-hardies. They were either long with hinging ends or short made of metal plaques with an ornamental buckle. Houppelande (hoop'land) originated as a man's house coat worn over the pourpoint, the garment was fitted over the shoulder then widened below into deep tubular folds or pleats which were held in place by a belt.

It was constructed from four long pieces that were sewn together at the sides, center-back and center-front.

They were put on over the head. Sometimes seams were left open at the bottom for a short distance to form vents. Fabrics used were heavy like velvet, satin, damask, brocade and wool fabrics and even fur trimmed. Houppelande a mi-jambe (hoopland-ah-nee-zjamb) was a mid-calf version. Most versions also had a high standing collar that encircles the neck. Collar edges might be dagged or lined in contrasting colors



Sleeves were funnel shaped with the upper edge ending at the wrist and the lower edge extending in the most extreme versions as far as the ground. Sleeve edgings might also be finished in dagging or lined in contrasting lining.

For outdoors garnache, herigaut and varied capes and cloaks continued in use.

Houce or housse (oose): wide skirted overcoat with winged cape sleeves and two flat, tongue-shaped lapels at the neck. Corset or round cape which buttoned on the right shoulder and left the right arm free or closed at the center with a chain or ribbon.

Cape lengths vary. Some were shoulder length and finished at the edge with dagging.



Hair and headdress

Hair was cut moderately short below the ears. Faces were most often clean shaven.

Style changes occurred in coifs, berets, or caped hoods with liripipes. The new styles were a hat with a low round crown and an elongated pointed brim at the front and one high domed crown and small rolled or turned up brim.

In the second half of the century hats became more varied and fanciful. Made of decorative brocades and trimmed with plumes and colored hat bands. Hoods transformed into turban like styles.

Footwear

Lower class men wore stockings that reached knees or just below the calf. Long hose were made in contrasting colors to the rest of costume or might be parti-colored, each leg made of a different colour. Shoes covered the foot completely or cut away closing with a strap over the ankle. Points at toes grew increasingly longer.

Poulaine (poo-lan) or crakowe (crak'ow) was an exaggeratedly pointed-toe shoe. Boots ranged from ankle to calf length or extended to thighs for riding and included both fitted and loose styles. Working men also wore clogs.



Accessories

Belts had suspended daggers or pouches for carrying valuable. Gloves were worn by all classes and were usually cuffed. Some elaborate styles were embroidered.

Costume components for women: 14th century

Gown (cote) fitting smoothly through the body and with tight fitting, long sleeves.

Surcote: sideless with a low décolletage giving the appearance of straps across the shoulders. A stiffened panel with a rounded lower edge (in French, the *plastron* and in English the *placard*) extended to the hip where it joined a wide band encircling the hips to which the skirt was attached.

Skirt: so long and so full that it had to be lifted when walking. A vertical line of brooches were placed on the front of the *placard*. *Houppelande* was worn by women. English *cote-hardie* had a low neckline and sleeves ending at the elbow with a dangling lappet falling from behind the elbow. Royal women wore ceremonial mantles for state occasions. They were open and clasped across the front and worn with a matching gown. Capes, cloaks and the *herigaut* were also worn.

Fur linings were common for winter.



Hair and headdress

Hairstyles and head covering were wide rather than high. Women wore hairnets or veils and kept their hair plaited and either coiled around the ears or arranged parallel to the vertical direction of the face. The wimple continued but was later worn by widows and members of religious orders. A narrower fillet was worn over a net or fret. Veils were held in place by fillet or chaplet. Fillets of metal for royal ladies in the form of a small crown or coronet were important accessories with veils. Hoods or wide-brimmed hats were used for bad weather.



Footwear

Stockings ended at the knee and were tied in place. Women wore similar shoes as men although never as elongated as their shoes.

Accessories

Gloves, necklaces, bracelets, earrings, rings decorative brooches, jeweled belts, buttons and clasp for mantles were the main accessories.

Cosmetics and grooming

It became fashionable in the late 1300's to have a broad looking high forehead achieved through plucking out the hair from around the face. Dyeing and face painting was also practiced.

Costume components for men: 15th century

The doublet was placed over the under shirt and under the jacket. It was short, barely reaching to the thighs and in some cases extending a little below the waist. Often sleeves and collars of doublets were the only sections visible. These parts were made of decorative fabrics. Detachable sleeves also appeared at the close of the century.

The hose had a new addition at the crotch; a pouch of fabric called a codpiece was sewn to accommodate the genitals. It was tied shut by laces.

Houppelande was later called a gown or robe. It was fitted across the shoulders and then fullness was added to the front and back through tucks or pleats with the sides kept smooth. Fastenings

were in the front and usually invisible. Sleeve styles were either open at the end or closed at a cuff. Open styles included wide funnel shaped and plain cylindrical sleeves often in contrasting colored fabrics and turned back at the wrist.

Closed styles included bagpipe shapes that widened from the shoulder to form a full hanging pouch below a tight cuff.

After 1445, sleeve caps were given increased height by small pleats. Sleeves narrowed tapering to the wrist and hanging sleeves had either wide or tight-fitting wrists.

Cote-hardies were replaced by shorter houppelande or an alternative style called jacket.

The 15th century jacket was somewhat similar in function though not in cut to the modern suit jacket. Jackets had vertical pleats at front and back and shoulders built up over pads to produce a broad, full sleeve cap. Usually collarless, it had a rounded neck shaping to a shallow V-shape at front and back or was cut with a deep V to the waist that was held together with lacings.

Jacket sleeve styles included: sleeves with shoulder that narrowed gradually to the wrists, full sleeves gathered to attach at small wrist bands, tube shapes with wide turned back cuffs, hanging sleeves.

Towards the end of the century slashes were made in parts of the sleeves through which the under-sleeves of the doublet or shirt were visible. Though similar to houppelande the jacket was different in construction. It was fitted at the waist and was attached to a skirt section that flared out sharply from the hips. Cloaks or full capes with hoods were the chief outdoor garments for working men. The huke was a garment worn by upper class men. Like the cote and surcote it originated as a covering for the armor. Shaped much like a tabard being closed over the shoulders and open at the sides. It had slits for riding. Worn beltless or with belts, they were considered fashionable.

Hair and headdress

Bowl crop was a style that had the appearance of an inverted bowl. Below the cut hair the neck was shaved. Pageboy cut was a slightly longer and modified version of the same. Faces were generally clean shaven. Coif gradually disappeared except in the dress of clergy and professions such as medicine. Caped hoods went out of style except for country folk.

Footwear

Stockings, joined hose and separate hose were worn with leather soles or with shoes.

Knitted hose were also introduced in this period. Pattens were raised wooden platforms that fastened over the shoe with a strap for protection during bad weather. Boots were close-fitting ending at the calf and closed with laces or buckles. Long thigh-length boots with a turned-down cuff at the top became fashionable.

Accessories

The main accessories were jeweled collars, daggers, pouches or purses, gloves and decorative belts.

Costume components for women: 15th century

Smock or shift or chemise: the undermost garment for women. Women's houppelandes were always long, belted slightly above the anatomical waistline and had soft natural shoulder lines, but otherwise was similar to those of men. Collar styles included high standing collars; usually open at the front to form a sort of winged effect or flat turned-down collars around a round or V-shaped neckline.

Sleeve variations consisted of huge funnel shapes, lined in contrasting colors or furs and reaching to the ground, bagpipe sleeves, plain tubular sleeves turned back at the end to show contrasting cuffs or hanging sleeves usually tubular in shape.

Gowns or cote or cotte refers to women's dresses. In one style two gowns were worn one over the other. Gowns were worn wide side-less surcotes. In France women wore cote-hardies with hanging tippets and necklines cut low and fitted bodices that emphasized the breasts and full long skirts. Sleeves on dresses might be close fitting from shoulder to wrist or hanging sleeves that were wide, full and funnel shaped.



In the second half of the century rigid, tube shaped pleats disappeared from women's dresses being replaced by soft gathered fullness. The bodice developed a V sometimes reaching all the way to the waist. The edges of the V were turned back into revers lined in contrasting color or in fur. The skirt was long and trained usually so long that it had to be lifted up in front to avoid treading on it when one walked.

The deepness of the V generally required that a modesty piece or filler be placed across the bodice. A wide stiff belt encircled the waist.

Earlier styles of the bodice were soft and gathered by a belt. Later styles became more tailored and the bodice fitted the body more closely. When the V shaped revers were set further out on the shoulders, women wore a transparent linen fabric piece pinned to the garment at the neckline, shoulders and back to secure it in place.

Roc was a loose fitting gown. The bodice was cut with a round neckline with a cascade of gathers or pleats at the very center of the front and back. Unbelted and made in soft fabric, the dress fell loose and unfitted to the ground.

Sleeves were long and fitted or short. When sleeves were short the gown was worn over a long-sleeved under dress. Hooded cloaks were worn for bad weather. Open mantles often worn over matching gowns and fastened with chains at the front remained unchained.

Hair and headdress

Unmarried girls, brides and queens at their coronation could bare their heads and show their hair. All other respectable adult women placed some covering over their hair. High smooth foreheads remained popular therefore little or no hair was visible around the edges of the fanciful headdresses.

From wider headdresses in the early 15th century to taller structural forms became popular towards the later part of the century. Veils were draped over the entire structure.

Hennin: enormous cone-shaped peaked hat

Footwear

Stockings which ended at the knee, tied around the leg. Shoes fit the foot closely. Elongated styles were also seen. Wooden pattens were worn in bad weather.

Accessories

Jewelry, gloves, pouches or purses and girdles. With lower necklines necklaces became more important.

Military dress

Chain mail armor was replaced by armor made by large rigid plates. This was first a cloth or leather garment lined with metal plates, called a coat of plates. A knight would first don a close-fitting shirt, braies and hose. His arms and legs would be covered with metal protectors. Then he added a padded undercoat, called a gambeson (gam'bee-sun) and over this his hauberk or haubergeon (ho'bear-zhun). Next came the coat of plates and over all went a surcote often belted with a swordbelt. When going into battle he added his helmet and a pair of metal gloves or gauntlets.

3.4 Mughals and Rajputs costume and culture

Rajput Era

During the 7th and 8th century a new clan of people emerged who came to be known as Rajputs. They belonged to the warrior class of people and were located in Rajasthan and some central parts of India. The Rajputs were an image of feudalism and chivalry. Though they were devoted warriors, the Rajputs fought amongst themselves and weakened their Empire.

The first recorded Rajput kingdoms emerged in Rajasthan in the 6th century and small dynasties later ruled much of northern India. One Rajput of the Chauhan clan, Prithvi Raj Chauhan, was known for bloody conflicts against the advancing Islamic Sultanates.

The weakening of the Rajputs attracted the Turks who invaded India on every given opportunity. The Turks were not only interested in India's wealth but they also wanted to establish their empires and take over other kingdoms. Prithvi Raj Chauhan was defeated by the Turkish invader Mohammad Ghorī. Ghorī appointed one of the military slaves Qutub-ud-din Aibak as the in-charge. Aibak started a series of new rulers and thus arose the Slave Dynasty.

Rajput Women's Costume

Costumes from the Rajput Era had very strong influence from the Classical Age (Gupta Period).

Choli – upper garment heavily embroidered in the front and tied with strings at the back. Also called Angia, Chola, Cholaka and Kanchuki.

Cholaka – fitted Choli-type blouse with an apron front, long sleeves of dark red brocade with white middle tied at the back with strings.

Antariya – Lehnga style, of silk with purple, green and yellow stripes with lozenge patterns in white.

Ghaghra – An enormous gathered skirt tied at the waist with drawstrings.

Odhani – a light-weight richly embroidered shawl.

At its basic it is two lengths of fabric stitched together at the selvedge to form a tube and tied with a tunnel-cord around the waist. It later evolved as more and more panels, flare or Gheras were added. The Ghaghra is a sumptuous garment developed to beautify dancers twirling movements. It is usually worn with a tight fitting bodice (Choli).

The drawstring at waist or Izarband was left to fall at the sides and was finished with decorative tassels, cowrie shells, Jhumkas or Minakari jewelry. The length of the Ghaghra varied and sometimes accompanied a Churidar Pyjama.



Rajput Men's Costume

Chugha – calf length tunic style with a wide richly embroidered border down the center-front opening, hem and edge of long sleeves (probably ruffled).

Chalana – baggy trousers.

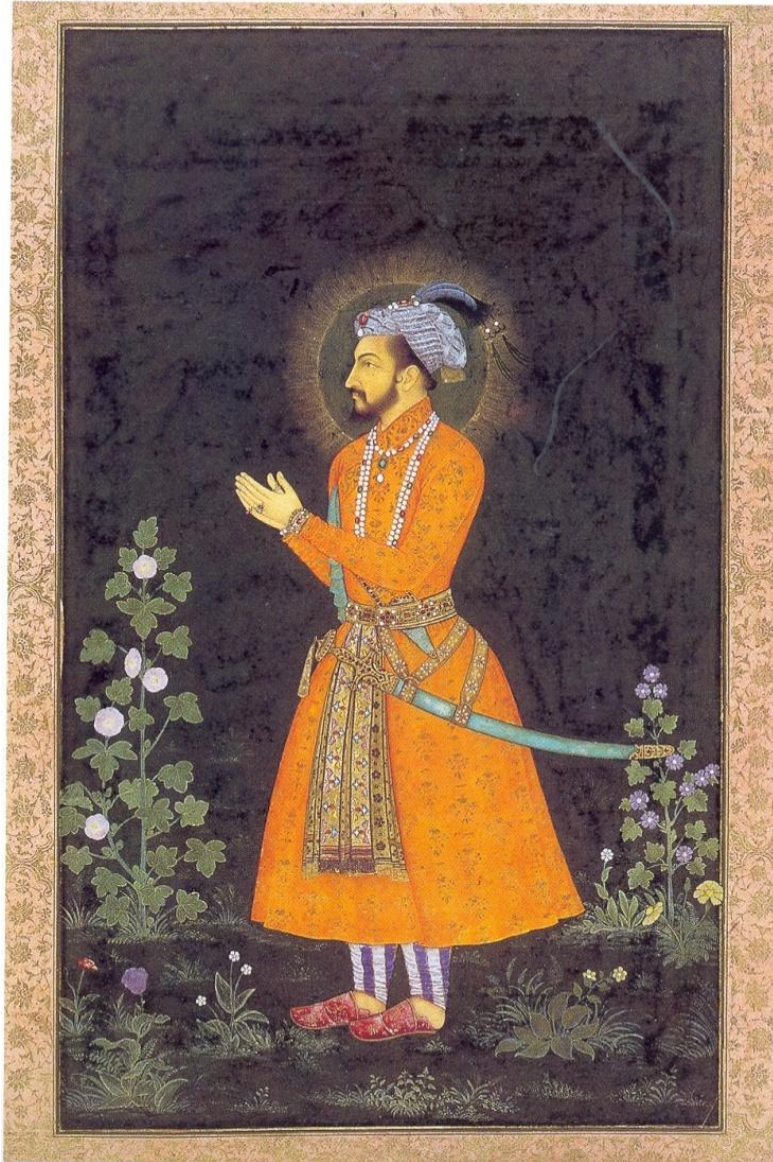
Mauli or Ushnisa – turban.



Mughals in India

In the 12th and 13th centuries, Turkic and Pashtun invaded parts of northern India and established the Delhi Sultanate in the beginning of the 13th century in the former Rajput areas. During the 14th century the Hindu Vijayanagar dynasty came into conflict with the Islamic rule, and the clashing of the two systems, caused the mingling of the indigenous and foreign culture that left a lasting cultural influences on each other.

The Vijayanagar dynasty eventually declined due to the pressure from the first Delhi Sultanates who had managed to establish themselves in the north, centered around the city of Delhi by that time.



The Golden Age (1526 – 1858)

In 1526 Babur a descendant of Timur and Genghis Khan established the Mughal Empire, which lasted for over 200 years. The Mughal dynasty ruled most of the Indian sub-continent by the 1600s; it went into a slow decline after 1707 and was finally defeated during the Revolt of 1857. This period marked a great social change as the Hindu majority was ruled over by the Mughal Emperors. Under the rule of Akbar religious diversity was tolerated, scholarly pursuits and various art forms were encouraged and promoted.

The Mughal emperors married local royalty, allied themselves with local Maharajas, and

attempted to fuse their cultures with ancient Indian styles, creating unique Indo-Arabic architecture, costumes and various other arts.



Mughal Costume - Men's Costume Details

Dhoti – Antariya

Nima – a short tunic made of fine material. Also called Nimatana or Nimcha.

Jama – a lined garment, knee length, fitted at the chest and flares below the waist, worn as an outer garment.

Chakdar Jama – a variation of the Jama, with a ‘U’ shaped placket with a loop button at the waist, a ceremonial outer garment made of brocade material often worn over an angarakha or kurta.

Abho – loose kurta like garment worn as cloak.

Angarakha – a Jama variation.

Yaktahi Jama – Jama without lining.

Patka – girdle or kamarbandh, with very decorative patterns woven or embroidered on its panels, worn usually over a Jama by men.

Sadri – a sleeveless jacket, waist length, worn over a kurta.

Bagalbandi – sleeveless waist-length jacket with rich brocade and embroidery.

Nadri – sleeveless thigh length coat worn over Qaba.

Qaba – outer vest, fastened at the neck and the rest was left open.

Pyjama (izar) – means leg clothing, loose pair of drawers tied at waist.

Postin – coat lined with sheep skin

Chaftan – long coat

Tahband – belt/ girdle

Chaugoshia – four cornered cap.



Akbar's influence on Mughal Costume

Takauchiya – a coat without lining of Indian form, with opening on the left side which was changed to open on the right side.

The Jama was the main garment along with the Chudidar Pyjama or Ijars. This garment was created in two styles during Akbar's rule in a manner that would be acceptable to Hindus and Muslims. The Hindus fastened the cords of the Jama on the left side while the Muslims wore the Jama with the opening on the right side.

Akbar also introduced new names for certain costume articles.

Jama – Sarbgati (covering the entire body)

Ijar/ Pyjama – Yar-pirahan (companion of the coat)

Nimtana – Tanzeb (jacket)

Burqa – Chitragupita (veil)

Kulah – Sir-shobha (cap)

Muybaf – Keshghan (hair ribbon)

Shal – Parmnarm (shawl)

Patka – Katzeb

Pay-afzar – Charandharan (shoes)

Mughal Costume - Jama

This is usually referred to as any type of outer garment. Also called Qaba, Jamah, Jameh, Baga, Djamadan, Minah, Takauchiya etc. There is very little visible difference between Jama, Chogha or an Atamsukh. All are long cross-over robes. Jama is side fastening frock-coat worn for formal occasions whose distinguishing features are a tight fitting bodice, a high waist and a flared skirt that reaches at least to the knee.

Yaktahi Jama – unlined Jama.

The original cross-over style had a straight skirt in heavy thick fabric. To suit the Indian climate variations were made. The light-weight cotton was too limp for a straight cut so slits and kalis were added for a more interesting shape. The Chakdar Jama was a style variation of the Jama with side slits.

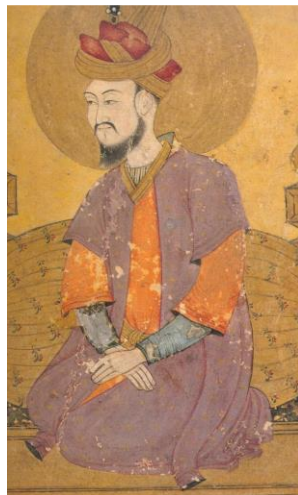
Mughal Costume - Angarakha

Like the Jama is a long-sleeved gown or coat. Shorter knee length versions were called Angarakhi or Kamari Angarakha. They were also called Anga, Aba and Vasa. Key feature is the round-edged, sometimes triangular opening at the front and the inner panel known as Purdah, which is inserted into the cut out portion of the yoke to cover the chest. Some Angarakhas are made of bodice and skirt joined together at waist while others are tailored like a paneled coat. The fullness of the skirt varies as does the shape of the front opening. These garments were fastened at the neck, underarm, chest and waist with fabric ties or cords. Occasionally slits were provided to allow greater mobility.

Mughal Costume – Chogha

Chogha means long-sleeved garment. Usually loose fitting, open fronted robe which varied greatly in length, fullness and fabrics used, the basic cut was the same. The main body was made of two rectangular lengths of fabric taken directly from the loom – one for the front and one for the back. The sleeves were formed by stitching a straight piece of fabric to the upper selvages on each side at right angles.

Seams were rarely cut on the curve, which meant there was little wastage. The fullness was increased by sewing additional vertical panels to the sides and triangular gussets were stitched to the underarms to allow for more mobility. Short sleeved Chogha was called Farji.



Mughal Costume – Atamsukh

‘Giver of comfort to the soul’. It is a long loose garment worn like an overcoat, designed to protect the wearer against extreme winter temperatures. Some styles were cut like the Angarakha, others made of heavier fabrics (wool or quilted cotton/ silk) were cut longer, like a full length Jama. Fabrics used were silks, brocade, cotton, and wool usually quilted to add softness and warmth.



Mughal Costume – Chapkan and Achkan

It marks the transition between the Jama, Angarakha and Chogha. The method of fastening with buttons and buttonholes and introduction of sewing machines brought about fundamental changes in style. It had a combination of fastenings – the Purdah with its inner tie strings were replaced with a line of buttons placed closely together as far as the waist, while the bottom half was fastened in the traditional manner with inner panels and tie strings.

Chapkan evolved into the Achkan most of the tie strings were completely dispensed with. Buttons then became more ornamental and no longer concealed. Achkan was a more tight-fitting around the wrists, chest and waist, tapeingout at the hips to become flared around the knees. Ornamental borders were added around the band collar, front edges and hems.

Mughal Costume – Bagalbandi and Sadri

It means, ‘that which ties on the side’. It was a shorter version of the Chakdar Jama. Some style variations were called Chaubandi and Labeda. Angarakhi is for a shorter version of the Angarakha. Sadri is the name given to short-sleeved or sleeveless jacket worn over long-sleeved garments.

Mughal Costume – Pyjama

Pyjama was worn by both men and women. Early styles were tight Pyjamas fitted around the

legs, but loose at the waist, which was worn under the Jama.

Akbar renamed the Pyjama – Yar-Pirahan (inseparable friend/ companion to the coat)

Churidar Pyjama – Cut on the bias, the legs are very narrow and cut much longer than the body so that the material forms folds or ‘bangles’ around the ankles.

Dogri Pyjama – A cross between Sidha and Churidar Pyjama.

Kaliondar Pyjama – A very full, wide-bottomed Pyjama consisting of Kalis (panels). Worn by both men and women then it became an exclusive women’s garment.

Shalwar Pyjama – A straight Pyjama finished at the bottom with a Poncha (a wide or narrow quilted band at the ankle openings).

Sidha Pyjama – wide at the waist, it tapers down to a narrow ghera at the bottom.

Evolution of Style during the Mughal Era (Nadir Shah)

Red coloured garments open till the girdle (waist) and fastened with an insertion, pointed neck and richly embroidered collar. The cap was pointed with the tip pressed down wrapped with a cloth and pinned with sar-pesh. The old Qaba was worn, Jama which was longer than the earlier style, wide trousers (pyjama) boots or slippers curved at the tip. Over the Jama was worn an over-dress with short sleeves, embroidered collar or rich ribbons. This over-dress was closed at the chest area. The Jama and the Angarakha were the most common style.

The Jama grew in length, became high-waisted, long and trailing, and the hem dramatically increased. The Kurta was the new version of the Nima or Nimcha – fine material with white on white embroidery. The Achkan and the Sherwani were also variants of the Angarakha. The Muslims wore their turban tucked at the left and the Pundits on the right. The Pundits wore tight trousers (chudidars) while the Muslims wore Pyjama (loose drawers). Amir Khusrao began using Hindi words or vernacular words to describe fabrics.

Women's Costume Details

Peshwaz – an ankle length dress of colored muslin richly embroidered, its upper portion is similar to the Jama and the lower part is a flared skirt with flounces of gold lace.

Choli – upper garment from the Gupta period, also called angia, chola, cholaka, kanchuki. The front is heavily embroidered and the back is tied with strings.

Ghaghra – an enormous gathered skirt tied at the waist with drawstrings, also called ijarband.

Angarakhi – women’s wear tunic

Kamari Angarakha – waist length

Kullah – pointed skull cap.

Sadri – worn beneath the Angia/ Choli by women.

3.5 Conclusion

To summarize in this unit you have learnt about the evolution of costume in relation to the evolution of material culture, technology, socio-cultural beliefs, politics, economics and environment.