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Chapter 5

Summary & Conclusions...

CHAPTER V

SUMMARY AND CONCLUSION

Indian children of past generations grew up on a plethora of fascinating stories that often began with the phrase, “*Ek tha Raja*”- once upon a time there was a King. Many of these tales were from the *Puranas*, the *Mahabharata*, and other ancient treatises. The princely rulers of India, with their opulent places and extravagant lifestyles, have been a source of fascination for centuries. Providence, it would seem, had created them with the sole intention of offering mankind a spectacle, a dazzling vision of marble palaces, costumes and jewels. The word “ruler’s costume” conjures up a vision of splendor and magnificence: ropes of pearls, huge diamonds, jeweled turbans, elaborately carved furniture, shimmering textiles in every imaginable color. Some details are particular to a group and have become part of the textiles that identify their owners. (Dwivedi S,1999)

Royal costumes explore India's cultural identity via illustrating the textile traditions laid forth by the royal families. The way royal clothes were draped and layered, the elegance with which they were worn, the movement created by the countless folds and the subtle interplay of colour and light can only be imagined through these visual references from sculptures, cave paintings, medieval miniatures and palm leaf manuscripts. Such evidence, however, seemed to be incomplete. In 1947 the maharajas who had ruled the Indian subcontinent for centuries saw their territories merge with the newly formed democratic states. Among all other princely states of India, the Royal House of Kachchh(or Cutch) came in accession on 1st June 1948 and belongs to the Jadeja clan of Rajputs admired with 17 gun salute, 19 guns local. Kachchh’s royalty, whose apparel would otherwise have continued to evolve in splendid traditional style, changed with the times as the pomp and ceremony once so much a part of the daily lives of the rulers was no longer relevant. With the disappearance of rituals, the traditional and ceremonial costumes were either packed away in trunks, donated to museums, sold to private collectors, given away or left decay. Also, the earthquake has served to bring attention to the fact that behind this recent history lays a significant part of the heritage.

The research has explored the realistic impression of courtly life. It is necessary to uncover many of the last surviving examples of traditional royal clothing. For centuries,

ruling dynasties of India promoted the skills of spinners, weavers, dyers, printers and embroiderers, commissioning textiles from renowned centers of excellence across the subcontinent. (Kumar R, 2006) The majority of the textile crafts have been transformed into costumes fit for kings, queens, and courtiers. In Kachchh, as in other parts of India, royal patronage encouraged master craftsmen to create the first fabrics. The craftsmen were more or less permanently engaged by the rulers of Kutch. Their work was in constant demand and in prodigious output too during royal marriages, the occasions of the king being quite frequent in former times in Kutch. There had been some highly skilled craft persons working at the Bhuj court in the beginning of this century. The present state of this wonderful craft is, unfortunately, deplorable. Royal commissions undoubtedly burnished an artisan's status and thus took priority over other work.

The archival records and narration of elderly Royal family member uncovered the fact that traditionally adorned in the best of Rajput attire, the Rulers incorporated elements of western style into their clothes during the nineteenth century. Inspired by the European and Persian motifs some of the finest *mochi* embroidery was produced in the nineteenth and early twentieth centuries. As Indian royalty slowly relinquished its power, the craft degenerated due to lack of patronage. Kachchh's traditional royal apparel changed with the times and was no longer in vogue. Moreover, with the passage of time the traditional and ceremonial costumes were either packed away in trunks, donated to museums, sold to private collectors, given away or left to decay. Also, the 2001 earthquake caused extensive damage to the collections of the cultural heritage of Kachchh. Moreover, it has resulted in an inadequate provision for display and documentation that can provide the basic sketch of Kachchh's Royalty. Conservation and revival of the Royal costumes have been an issue of concern for our country today.

Purpose of the study

The Maharajas of India have fascinated the world for long including those Indians who were born much after the royal sun had set and even much after the last rays of this sun- the privy purses- were obliterated by the government of India in 1971. The Maharajas managed and expressed their identities and revealed a world of information about history, politics and culture through their wardrobe; one of the powerful assets of royalty. It had been used to assert power, challenge authority, conceal identity and instigate social change throughout Indian society. India's westernmost Princely state Gujarat

comprised of thirty-two princely states which lead the researcher to have deep insight in Kachchh's royal legacy. In-depth study of the evolution of Kachchh royal costume spans the centuries from the first representations of clothing for royalty in the present day. Before the grand tradition will be irretrievably lost; the researcher felt need to document the traditional costumes of rulers of Kachchh; the major evidence of various textile crafts. The study would give an overview about the glorious pasts of Royal Costumes being used and treasured in Kachchh, focusing on preserving and popularizing the royal heritage that reflects different aspects of royal life. It served as an invaluable link with the past as the tangible and intangible pillars of the royal culture and customs have collapsed and can be seen no more. The research has been illustrated with a variety of material, much of which has never been published before, ranging from archive photographs, miniatures, royal portraits and cinema stills, to detailed images of garments and textiles from as far back as the seventeenth century. The researcher not only wanted to carry the research as the document of its kind but a remarkable keepsake that may never be duplicated in our lifetime. This will open a rare window for taking a peep into the glorious vista of the past.

5.2 Objectives of the study:

- 5.2.1** To study the history and ancestry of rulers of Kachchh from 19th century till present to discover the facts regarding trade routes and socio-political-cultural engagement.
- 5.2.2** To document the traditional textiles and costumes of the royal inheritance and investigate crafts and diversity in them through the generations.
- 5.2.3** To document the costumes worn during different public and private affairs with their significance.
- 5.2.4** To develop paper patterns and toiles of actual size for preservation of rare garments.
- 5.2.5** To develop an easily accessible database of royal costumes of Kachchh for documentation and preservation by digitizing it in form of print media and an electronic media.

5.3 Delimitations of the study:

5.3.1 The study is de-limited from 19th century to 21st century; the era of Maharao Shri Desalji II to HH Maharajadhiraj Mirza Maharao Shri Pragmulji III due to the scarcity of data.

5.3.2 The size for the paper patterns and toiles will be delimited to-

- a. For upper garment of Maharao Shri : 40”.
- b. For lower garment of Maharao Shri : 36”.
- c. For upper garment of Maharani Saheba : 34”.
- d. For lower garment of Maharani Saheba : 30”.

A methodical process was followed to accomplish the framed objectives. The study had been divided into three different phases. Detailed historical research was conducted during first phase while second phase included the collection and documentation of the data. Earnest efforts for the preservation and popularization of the traditional royal costumes were made during the third phase of research.

Phase I: Desk research

This particular objective had been fulfilled by the support of the secondary research survey with the primary sources of data collection. To attain the major aim of the objective, the historians, museum curators and old people were interviewed. Various folk art served as an instrumental in digging out the history with relation to its various trade routes. The form and colour of the narrative entertainment medium through *Kamangari* paintings provided a vital role to understand the royal costumes and the relevant affairs.

Phase II: Documentation

From August 2012 to 2016 the data was collected through personal visits according to the convenience of the royal family. A multi visit approach coupled with personal interviews, telephonic interviews, survey and observation methods were encapsulated to collect the authentic data regarding the traditional costumes of the rulers of the Kachchh. The personal interviews included in person meetings with the members of the royal family, the craft persons associated with the royal house, historians, people embedded with the royal palace, textile conservists, museum curators, old tailors, photographers, archivist and trustees of various organisations. Also, the collection of traditional costumes was analysed through the availability of costumes in public and private collection, literature and museum collection. Old movies and documentaries

that depicted rulers of Kachchh were also studied for the analysis of costumes. These were “*Lakho Fulani*” and “*Jesal Toral*”. Structured interview schedule, a digital camera, professional camera, field notes and an audio visual recorder were used as tools to gather the data. Old photographs, diaries, account books, artefacts, *Kamangari* paintings, architecture and monument served as a vital source of information regarding royal costumes. Case studies of crafts persons gave better understanding of the craft which flourished during that time. The access of museum collection was done by personal visits and through online access. The museum collection included the data collected from-

1. Kachchh Museum, Bhuj, Kachchh.
2. Aina Mahal, Bhuj, Kachchh.
3. Vijay Vilas Palace, Mandvi, Kachchh.
4. Ranjit Villa Palace, Bhuj, Kachchh.
5. Prag Mahal Palace, Bhuj, Kachchh.
6. Kotadi Bag Palace, Bhuj, Kachchh.
7. Bhartiya Sanskriti Darshan, Bhuj, Kachchh.
8. Baroda Museum, Vadodara
9. Tapi collection, Surat
10. National Museum, Delhi
11. Metropolitan Museum of Art, New York, Online source
12. Victoria and Albert museum, London, Online source
13. Textile Museum, Washington DC, USA

The garments from the public and private collections were analysed for its constructional details of the silhouette, cuts, styles, seams, necklines, cuffs, fastenings, hems and side slits. The decorative elements on upper garments as surface ornamentation were usually placed around these key structural areas.

Phase III: Preservation and popularization of costume heritage

The photographs were procured from different public and private collections which were then categorised based on its traditionalism. The distinguished garments were then taken into consideration for pattern development and toiles. The photograph of the garment then digitally converted into 3D form for the technical flats, draft of it was prepared on the actual size and presented on scale and the toil of the same had been

prepared for its styling and fit purpose. Indian costumes in the collection of the calico museum of textiles had been referred and followed for the patternmaking and illustrating the same. Patterns have been made through the critical examination and analysis of photographs as none of the museum allowed to have close examination or tactile analysis of the garments. The garments were further analysed for its constructional details. Hence, the verbal guidance helped to understand the stitching patterns and use of seams and stitch during the past. The medium size has been taken into consideration for all the garments and patterns have been developed accordingly. The market survey was conducted to acquire fabric for the toiles that have similar fabric weight and characteristics according to the actual fabrics used in traditional garments.

Based on the market survey and availability, and keeping in mind the educational and popularization purpose; a catalogue, a monograph, and the sample book of motifs and an animated documentary had been planned to preserve the costumes and craft.

RESULTS AND DISCUSSION

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

The historical backdrop of Kachchh dates back to the year 1147. It was subjugated by the Sindh clans of Samma Rajputs. This occurred or possibly was finished during the fourteenth century. During the early period of fifteenth century (1410), the ruler of Kanthkot was defeated by the founder of Ahmedabad, Muzafar Shah (1390-1411). Regardless of this annihilation, however ostensibly subject to Ahmedabad, Kachchh stayed autonomous till 1472. In the start of the sixteenth century, the chief of Kachchh would appear to have been on no agreeable terms with the Arghun dynasty (1519-1543), the overthrowers of the Tatta Sammas. As per the Sindh antiquarians on one event, around 1530, Shah Hussain (1522-1544) entered Kachchh and Rao faced a serious defeat. During that period, the representatives of the three branches of the Jadeja family were Jam Dadarji; Jam Hamirji and Jam Raval. In 1741, Lakhaji Rao set his dad in imprisonment and took charge of Kachchh. Rao Desalji ruled till 1860. In 1859, as he had for quite a while been enduring genuine affliction due to serious illness, Rao requested that the Government should appoint an official who can replace him. His offer was accepted and on the twelfth of July, under the Political Agent as president,

Rao picked his successor, the clergyman and two Jadeja leaders, as individuals from the Regency. On 21st June of the following year, at Rao's pressing solicitation, the Regency was disintegrated and the administration of the State was handed over to Rao Pragmalji II who ruled from 1860 to 1875. Kutch ended up British protectorate in Nov 1815. During the later period of Queen Victoria's rule, Sir Khengarji came to be named as aide de camp to the Queen-Empress in her declining years, which caused jealousy among the authorities of the Government of India. Khengarji III was one of the few of Indian rulers to go to each of the three Delhi Durbars - in 1877, 1903 and 1911. His was entitled as the Maharajadhiraj Mirza Maharao Shri from 01 Jan 1918. In 1919, he was allowed a salute of 19-weapons, and went to attend League of Nations conference in Geneva in 1921 as the spokesperson. Kutch State was shaped out of the region of the previous regal territory of Kachchh, whose ruler Maharao Sri Vijayaraji had agreed to the Dominion of India with impact from 15 August 1947. The administration of Kachchh after succession stayed in the hands of its previous ruler until his demise on 26 February 1948, when it at that point was passed to his heir, Maharao Shri Meghrajji. As he was in London for therapeutic treatment at the time India achieved freedom, he took a choice from that point just and the Instrument of Accession of Kachchh was signed on his behalf by the Heir & his son Yuvraj Meghrajji, on his sake. After the demise of his father on 26 February 1948, Yuvraj Sahib Meghrajji under the new name and style of Madansinghji ruled for a brief period, when the organization of Princely State was totally integrated in to Union of India.

Contribution of Mahraos of Kachchh in Textile trade :

Rao Khengarji I's reign linked the older India, in which armed power on land counted for everything, with the India in which European sea-power was destined to play an ever increasing part. The young Prince Khengar was two years old when Vasco da Gama reached the coast of Malabar by way of the Cape and before Rao Khengar died full of years and Honour, he had seen Portuguese influence steadily grow in the waters which had for centuries been the preserve of vessels from India and from the Arab countries. Rao Bharmal I encouraged the growth of Kachchh's overseas trade, and Kachchhi power in Arabian sea rose to notable prominence. From ancient times, Kachchh, with its vast coastline, has had an impressive tradition of seafaring. To encourage trade, in 1581, Rao Khengarji established the town of Mandvi on the banks of the river Rukmavati, where it empties itself into the Gulf of Kachchh, and built a fort around the city.

The cotton crop grew commonly in abundance all over the Kachchh or coast of Kachchh. Principal manufacture was cotton weaving in many varieties of colours and designs. *Kaira*, situated in between Mandvi and Bhuj was remarkable town for its manufacture of cotton cloths. The inhabitants were principally weavers and cultivators. Mandvi would export cotton, sugar, *mashru- elaicha* fabrics, *mochikaam* embroideries, oil and alum. The Mandvi was the major centre for the brocade, *atlas* and *mashru* fabric weaving. *Chirmin*, a cloth on which the *aari bharat* was done was typically imported for generations from China and imported through the port of *Mandvi*. Around 1895, The manufacturer of Kachchh was a coarse and inferior fabric. The cotton clothes were exported from Mandvi port and dates, grain, timber, cardamom, pepper, coffee, dried grapes, antimony, henna and coloured mats were imported from the ports of the red sea; and the elephants' teeth and rhinoceros' horn were imported from the Malabar coast, Muscat, Oman and places along eastern and southern Africa such as Mozambique and Zanzibar, as also the Gulf of Persia.³² *Ajrakh* printing of Kachchh is more in vogue due to the encouragement of Rao Bharmulji . He had brought the artisans from Sindh and further added that traditionally this fabric was not produced for the selling. Looking at the beauty of *Ajrakh* fabric, he encouraged artisans of *Ajrakh* printing and insisted them to make a bed sheet for his personal use.

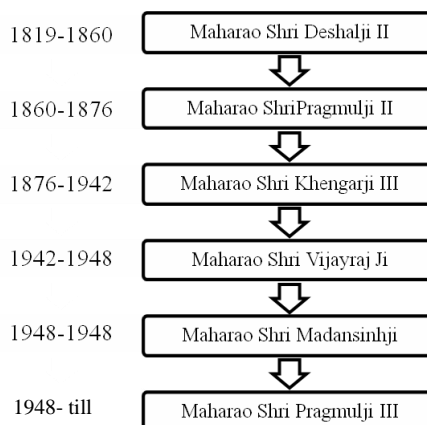


Illustration 1 : The genealogy of rulers of Kachchh for study

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

The results of phase II has been discussed as mentioned below:

1. The traditional textiles and costumes worn by the Maharaos and Maharanis of Kachchh and changes transpired in them through the generations.
2. Textile and non-textile crafts associated with the royalty.
3. The costumes worn during different public and private affairs with their significance.

1. The traditional textiles and costumes worn by the Maharaos and Maharanis of Kachchh and changes transpired in them through the generations.

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

The traditional upper garments for Maharaos were *kutchi kediya* and *jama*. These garments were in tradition till the late 19th century. After the late 19th century, the trend changed to *achkans*, *coat* and *kurta*. Maharao Shri discontinued wearing traditional costume because he felt in those costume the person looks like a museum piece.. Maharao Shri Desulji II and Maharao Shri Pragmulji II's dress, during the period of 1819 to 1876 was considered the real traditional costume of rulers known as *kutchi rajvi dress*. Through their traditional *rajwadi poshak*, the Maharaos maintained their dignity of being *rajvi* meaning "king" during that period royal legacy. The *poshak* was made of silk with *zari* embroidery and heavy brocade.

The traditional lower garments of royalty included *chudidar* known as *izar* which reflects the Mughal influence. *Chudidar* or *izar* was the traditional lower garment for the Maharaos since the time of Maharao Shri Desulji III. This was used by Maharao Shri Pragmalji II and Maharao Shri Khengarji III. Turbans were used as functional as well as symbolic features by Maharaos. It provided protection against the heat and served as a sign of respect to divine authority and conformity to local modesty codes. In local language the turban was called *paagh*. The *Kachchhi paagh* in tie and dye was the most iconic heirloom of the monarchy. They were usually of 354 inches long and 59 inches wide. The fabric colour scheme varied according to the occasion. Red, yellow and orange were used prominently. The *paagh* of *bandhej*, *mothra* and *bhopalshahi laheriya*, types of tie and dye textiles were the first preference of the Maharaos.

Maharaos of Kachchh were fond of jewellery. The photographic evidences have proved that gems and jewelleries adorned the royalty of Kachchh. Jewellery of precious stones were used to complement the traditional attire. Maharaos used jewellery from top to toe. Maharaos and other male members of royal family wore three types of earrings known as *murchi* meant studs, *kudak* had sphere type structure and *chilkadi* the rings worn on top of ears by piercing two to three holes. Short necklace known as *kantha* and longer one *haar* were worn by them. *Kada*, the bracelet adorned the wrist whereas different rings were worn in fingers of hand. One big gold *kada* worn at ankle was the identification feature of the eldest son. The Maharaos wore *juti* made of leather, silk and velvet and it had slip-on feature with pointed upward curve from the center front. Visually it had flat base and sometimes short heels were attached to the base. It was embellished lavishly with floral patterns and trellis with *zardozi* and *aari* embroidery.

(b) Traditional costumes from period of From early 19th to late 19th century: 14th

Maharani Saheba Shri Baijirajba Saheba & Maharani Shri Rupaliba Saheba to mid period of 16th Maharani Shri Gangaba Saheba and Maharani Shri Motiba Saheba:

The royal house of Kachchh followed a strict *purdah pratha* till the mid 20th century and women were not allowed to move out of their *zenana*. The covering of face was must for the women even for their *bethaks* also. This was observed as an instrumental factor for the traditional attire of the women of Kachchh's royal house. Women of royalty wore *kachchhi poshak* as traditional costume. The *poshak* included three garments: upper garment *kanchali*, lower garment *ghaghra* and a headdress *odhana*. It was readily accepted by the women of royal family as they had to wear it in *zenana* only. This *poshak* was made of real *zari*, *brocade*, *bandhni* and embroidered with *aari*, *zardozi* and mirror work. Silk, brocade, *mashroo* and *atlas* fabric were used in royal attire and they were available everywhere in Kachchh earlier. The embroidery was done on costumes by the artisans of Kachchh and Saurashtra. No restriction was followed for the selection of motifs that was to be embroidered on garments. Also, the colours for traditional costume of married royal women were the bright hues of the colour palette. Blacks, blues, whites and browns were not included for the royal costumes of women as they were the symbolism of widowhood. A backless *kanchali* as an upper garment was worn by the queen and women of the royal family of Kachchh. As the girl grew in age, her clothing for ceremonies and festivals was shifted to heavy worked *polka* or

kanchali as an upper garment embellished with embroidery or kept plain without embroidery. The *pardah* custom was made it possible that the backless *kanchali* was readily accepted by the women of royal family as they had to wear it in *zenana* only. The traditional *kachchhi poshak* of royal women of Kachchh included *ghaghara* as the lower garment. The informal wear for the women of royal family was cotton *ghaghra* and formal wear was silk or *kinkhab* *ghaghra* of 9 yards embellished with *mochi*, *salma-zari kam*. The *ghaghras* worn as home wear were of in plain cotton. This 9 yards *ghaghras* were pleated at waist with minimum 290 to maximum 350 knife pleats, each measuring three millimeters. The *kachchhi poshak* gave finished appearance by draping a *dupatta* or *odhana* over the head. Covering of head was customary even for small girls. *Gharchola*, *chundadi* were popular as headdress amongst the royal family. The traditional footwear for royal women were *mojadi* or *juti* and *sapat*. *Sapat* was worn as wedding footwear by Maharanis where as *mojari* was meant for the daily purpose. Royal women were fond of different jewellery and it had special significance attached to it. Symbolic jewellery of the marital status like *bor* worn on head, *nath* a nosering, *khanch* and *chuda*, the bangles were given by husband to the bride. Queens and other royal women wore jewellery such as *bor* and *patti* on head, *haar*, *thoriya*, *zarmar*, and *chokers* (*tewto*) at neck, *bajubandh/bhujbandh* at arm, *bangles*, *kadas* and *chuda*- at wrist and upper forearm, *hath na punja*, *muthiya* at wrist with elongated chains at fingers, *rings* at fingers, *kandoro* at waist, *paijeb*, *chhada* and *patla chhada* at ankles, *bichchis* the toe rings on toes.

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

The major difference in traditional costumes of rulers of Kachchh was observed from the period of Maharao Shri Khengarji III to Maharao Shri Pragmulji III i.e from late 19th to early 21st century. The mid period of Maharao Shri Pragmulji II's ruling came under the British which later had great impact post mid 19th century to present date. Maharao adopted *achkan* and *shervani* as upper garments with *chudidar* or *surval* as lower garments instead of *kutchi kediya*, *jama* and *izar*. Mughal influence could be seen in the surface ornamentation and cuts of the garments. As the influential trend and popularity of *achkan* and *sherwani* with *churidar* or *salwar*, traditional upper garments

kutchi kediya and *jama* were considered as “museum piece” garment and were no longer used by kings after the post era of Maharao Shri Khengarji III onwards. They adopted *achkan*, suit and coat, *khamis* or *kurta* as an upper garment and *chudidhar* or *izar*, *pyjama* or *surval* and breeches as lower garment.

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

Simple clothes were prohibited for women of royal palace. The artisans were not available during the late 19th to early 21st century for making traditional royal costumes of Kachchh as it used to be earlier. Even the non availability of material resulted into changes in traditional costumes. The disappearing custom of *zenana* led the contemporary clothing of women. The changed fashion trends of public made the royal members conscious in continuing their royal costumes.

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

2. Various crafts associated with the royalty

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

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

Chuda were the significance of the married women. It comprised of total 18 bangles of gradual sizes out of which nine were worn on the arms and nine on wrist. According to the craftsman, ivory symbolizes lord Ganesha and thus the *chuda* made of ivory believed to be auspicious for married women. Facilitated by the title of “Rajjo *Maniyar*”, meaning the *Maniyar* who worked for the last Raj of the Royal Family; Haroon Ibrahim *Maniyar* was associated with royal patronage of Kachchh. He made *chuda*, ivory bangles during the weddings of Maharao Shri Pragmulji III and his younger brother. The royal family placed the orders for *chuda* to the *Maniyars* for the wedding ceremony. The *Maniyar* was invited to the Prag Mahal and placed besides the office of the treasure. The making of *chuda* began eight days prior to wedding. During the wedding celebration at the palace they lived in the palace premises for eight days and continuously made bangles for the wedding trousseau. Royal order helped them to earn between 800-1000 rupees for eight days of work. Thus, Haroon Ibrahim *Maniyar* and family holds the privilege of having the title of the Royal *Maniyaras*, who exclusively manufactured for the Rao’s family. In 1990 the government of India prohibited the import of ivory in India. This has resulted in no more production of ivory *chuda* and the craft is now turned towards of making of acrylic *chuda* as the replacement of ivory. Hence the women of the royal family of Kachchh also has to wear this imitate version of ivory *chuda* keeping the traditions alive.

5.2.3. The costumes worn during different public and private affairs with their significance.

During the wedding ceremony, the boy had to wear costume known as *poshak*. It consisted the set of brocade clothes including a brocade turban, a brocade shoulder cloth and a brocade cloth for the long coat. One red shawl with designs of gold thread

embroidery was meant as a *cummerbund* i.e *bheth* and *jamdani* as *pachhedi* or *aadiyu* was worn as an essential items of dress and completed *poshak* for the presentation. The ornaments were added to complete the attire. Green and red being an auspicious colours for ceremonies, the girl was adorned in the green *ghaghra* and *kanchali*. A red coloured tie and dye sari called *chundadi* was draped on her head during the ceremony. The clothes were embellished with brocade borders, flowers and frills.

The mourning attire for men at condolence meetings was white clothes and white turbans, except the *Maharao* and his direct heirs and those whose fathers were alive. They tied turbans of dull colours like the dark grey, brown, bottle green. All the ladies including those from the royal family were dressed in black saris and these covered their faces. The only exceptions were the unmarried daughters of the family, who put on white saris.

The new ruler had to dressed up in a typical *Kachchhi* dress for the coronation ceremony. The dress consisted a long coat of native style called *kediya* or *angarkha* with one tight fitting *pyjama* known as *ijar* and. The turban was also made from this white cloth but dyed in red colour.

5.2.4. Development of paper patterns and construction of toiles of actual size for preservation of rare garments.

The photographs of the garments were digitized for the technical flats. Drafts were prepared on the actual size and presented on scale and the toil of the same had been prepared for its styling and fit purpose. The patterns had been made on the basis of right side as both sides of the garments were identical. The difference was marked whenever required. The patterns had marked on grain and bias had shown when needed and without seam allowances but notches and slits were clearly indicated for the matching points of two seams. Few care areas were kept in mind while drafting and construction of toiles. The shoulder line was treated carefully for the upper garments as the human shoulders are slight downwards from the neck. Sleeve hems were also constructed in such a way that it could reach at the proper level. It was observed that gussets were inserted in the upper and lower garments at the required places for the ease of the body movement. Both the upper and lower garments of Maharani Saheba showed added fullness through gathers and pleats to give proper room to the body. The thin strips of

fabrics were cut, stitched at 0.5cm and then inverted to make tie strings for the garments that were used as a fastening. The length differed according to their placement in various garments. It also allowed the wearer to adjust the garment and loosen or tighten it when required. This would be an important functional documentation that would complete the picture of the traditional costumes of rulers of Kachchh that were worn during the 19th century and the way they were constructed, draped and ornamented.

5.2.5 Development of an easily accessible database of royal costumes of Kachchh.

Based on the market survey and availability, and keeping in mind the educational and popularization purpose; the sample book of motifs and database as the print media and an animated documentary as the electronic media had been planned to preserve the costumes and craft. This would be an instrumental in learning the costumes of Kachchh royalty with great interest further making crafts and artisans of Kachchh popular, the artisans would come in light and get proper market for their efforts. Unveiling the history and exploring the mystery was the focus behind the whole.

Conclusion

Regal costumes of different states have always been a part of the individual's curiosity. The uniqueness, the elegance of costumes and textiles has always attracted human nature. Textiles of Rulers of Kachchh are a gauge of taste, a fashioner of personality and a mirror of royal life. Gujarat has been known for its costumes with many details. The researcher was keenly interested in knowing the rich traditional textiles and costumes of Gujarat state-Kachchh, the place where various ethnic groups have survived over centuries with the Royal legacy. The personal interview method coupled with observation was followed to collect the data pertaining to the use of different textiles in royal costumes of Kachchh. From the data thus collected it was observed that the traditional costumes worn during the early 19th century by Maharao Shri was *kachchhi poshak* which included *jama*, *kachchhi kediya*, *boriyawadi izar*, *modhiyawadi izar*, *paagh*, *bheth* and *aadiya* and for Maharani Saheba ensemble of *kanchali*, *ghaghra* and *odhna*. The traditional costume started fading away with the passing time. Costumes of the late 19th to early 21st century were influenced more by the cultural intermingling, politics and increased exposure to the overseas. The Maharaos imported the high quality fabrics for the contemporary wear that were in fashion during that period. Gradually the *zenana* became extinct and the women of royalty began to move

out of the palace due to their social and cultural involvement. This made them to be aware of finer materials and contemporary wear. But the tradition of the Kachchh's royal court never lost its charm during its customs and festivals. Though to be laden in traditional costumes in recent scenario conferred the impression of being a museum piece to the present members of the royal family but they maintained the dignity of royal legacy with traditional textiles, silhouettes and ornaments whenever required. The traditional textiles never lost its charm from the wardrobe of Maharaos and Maharanis however as Indian royalty slowly relinquished its power, the textile crafts and non textile crafts engaged in royal court degenerated due to lack of patronage and Kachchh's traditional royal apparel changed with the times and was no longer in vogue.