

### SUMMARY AND CONCLUSIONS

Costume is an item of civilization which gives most eloquent expression to the culture and taste of an age which has both practical and aesthetic values of its own.

The history of Mewar, the land of heroic deeds, chivalry and valour with its peculiar physical features, played a very important part in shaping the culture and taste of its people.

The rulers and people of Mewar always offered stiff resistance to the invaders and maintained their independence, which influenced the tastes, minds and the way of life of the rulers and people of this region.

In religious and cultural life the rulers and the people adhered to their traditional beliefs and customs, and wore elaborate costumes and jewellery.

But now they are losing their charm and aesthetic merit. Even the existing literature and pictorial records which do not fulfil the basic evidence of surviving garments from the past centuries, are also scattered and are not easily available.

Therefore, it was decided to conceptualise the details of each garment, fabric used, jewellery and foot wear.

For this, the investigator's particular interest in costumes encouraged him to know the details of costumes worn on different occasions and at different times by the rulers of Mewar. A close observation of the costumes of the investigator's grand-parents and uncles who worked in the palace and wore different colours prints and styles on different festivals and for various ceremonies also helped in knowing the details of construction of garments.

The study was confined to twenty three Maharanas who ruled over Mewar from 1537, when the foundation of Udaipur City was laid, to the present-day.

The review of literature pertaining to historical back ground of the rulers of Mewar revealed that the rulers, known as the Maharanas, belonged to the elder branch of Suryavanshi. The Maharana was regarded as the legitimate heir to the throne of "Rama" and was styled as the "Sun of Hindus". The Maharana claimed to be the descendants of Kush, the elder son of Rama who was the king of Ajodhya (Oudh) and the hero of the famous epic the Ramayana.

In Mewar many important festivals are celebrated which have religious, social or seasonal significance. In the past, for almost every festivals different colourful costumes were worn in accordance with the great cultural heritage.

As a result of the synthesis of the two cultures, that of the Mughals and the Rajputs, the costumes evolved were stamped with a form that was unique and interesting. Mutual exchange of gifts in the form of dress and ornaments led to the establishment of good relations between the two peoples.

Work in library formed a major part of the present study. Literature, paintings and original costumes pertaining to the subject were studied and perused in various libraries and museums.

The findings of the study revealed that:

The traditional textile fabrics enjoy the same importance today as they did centuries ago, because for every religious ceremony, festival and special occasion these textiles are a must.

The tie-dye textile is purely a craft to embellish the cloth in several designs like bandhana, (dots) laheriya (stripes) and muthra(Plaid). In this technique the tied portion is kept in the original

colours and on removal of threads a two colour design is revealed.

The decoration of textile fabrics by printing has been known for at least two thousand years. There are several places of printing in Udaipur city. But one of the most populated areas is known as Ahar, famous for printing waist-band, turban and handkerchief etc.

In block printing, the cloth is dyed in the colour required and printed with a reducing agent which removes the dye in the areas it is applied to. This leaves a white pattern on the original fabric, and gives evenness, of colour that cannot be achieved by block printing.

In resist printing, the resist substance is applied before dyeing takes place. Resist substances like wax, clay, gum, resin and thread prevent the fixation of any colouring matter, thereby forming a design on the fabric.

In the method of waraq and flock printing, the cloth is printed with an adhesive with the help of wooden or metal blocks and is pressed against the thin sheet of gold or silver prepared by pounding called "Waraq" and the flocks which are fine crumbs

of gold, silver or mica. Unpressed waraq or flocks are separated by brush and then fabric is polished to acquire the lustre.

Fabrics decorated by waraq or flock printing method are used mainly on functions, ceremonies and festivals.

Ornamenting the fabrics for wearing apparel by means of gold and silver embroidery to enhance the richness of the textiles has always been an expensive art of decoration. In the past it was so profusely done that it was hard to trace the surface of the fabric. Embroidery was also done on some household articles like elephant housing, cushions, belts, caps, canopies, hukas, etc.

'Pagdi' was an important item of the costumes of the rulers of Mewar with a special social cultural significance. There were many style of coiling the pagdi into intricate shape and design prevailing among the rulers. Selection of colours according to the seasons and festivals was a speciality of the rulers. Jewellery was profusely used on the pagdi.

A pagdi was coiled on a base or foundation 'amli' which looked like a ring called 'Khug'. To this khug a big crescent shaped projection was added for some

styles at the back called 'pasa', which is the most intricate and fascinating piece.

Pagdi worn by Maharana Udai Singh (1537-1572), Amar Singh I (1597-1620), Karan Singh (1620-1628), Jagat Singh (1628-1652), Raj Singh (1652-1680) and Jai Singh (1680-1698) was termed 'Udai Shahi', which was also popularly known as 'Khirkidar'. It was coiled on only the khug of two amalies. The pagdi was 21-22 meters long and 25.0 centimeters wide. Only two ornaments namely pachhevri and gospech were used on pagdi.

'Amar Shahi' pagdi was popular in the state as 'Marzadic' pagdi. It was worn by Maharana Amar Singh II (1698-1710), Sangram Singh (1710-1734), Jagat Singh II (1734-1751), Pratap Singh II (1751-1754), and Raj Singh II (1754-1761) only on special occasions, ceremonies, festivals, during court and for processions. Pagdi was lowered at the back and was made more pointed. Ornamentation of pagdi increased with passage of time and they used ornaments like malaband, honkar-ki-kalangi and serpech.

'Arisi Shahi' pagdi was also called 'Chilla Wali' pagdi and was worn by Maharana Ari Singh (1761-1773), and Hamir Singh (1773-1778). This pagdi was made of two pieces. Maximum ornaments were used on the pagdi.

Maharana Bhim Singh (1778-1828), Jawan Singh (1828-1838) and Sardar Singh (1838-1842) wore 'Bhim Shai' pagdi. Its back portion was like a half semi circle and its front part remained the same. The khug was thicker and slightly inverted like the beak of parrot. It had twisted coils in the front.

Maharana Swaroop Singh (1842-1861), Shambhu Singh (1861-1874) and Sajjan Singh (1874-1884) wore 'Swaroop Shah' pagdi. It looked like a cap with a high dome and covered the forehead in front almost upto the eyebrows. It was coiled on two analies without a pasa at the back. Chandrama was used in addition to other ornaments of pagdi.

Maharana Fateh Singh (1884-1930), Bhupal Singh (1930-1966) and Bhagwat Singh (1966) wore 'Mewari' pagdi which was coiled with flat folds without any foundation.

As regards the upper garments, Maharana Udai Singh (1537-1572), Amar Singh I (1597-1620), Karan Singh (1620-1628), Jagat Singh (1628-1652), Raj Singh (1652-1680) and Jai Singh (1680-1698) wore a double breasted garment with intricate skirt made of four to six angular panels, called as 'Jhagga'. Jhagga was made of transparent, sheer white material.

Akbar the great also wore the same style of Jhagga and it was known as 'Kachotiya Jama or 'Chakdar Jama'.

Maharana Amar Singh II (1698-1710) changed the style of skirt all together. His skirt reached upto the ankle and lower edge was kept plain in circular form. He used gold ribbons for decoration at armscye, neck and wrist.

Sangram Singh (1710-1734) Jagat Singh (1734-1751) and Pratap Singh II (1751-1759) wore the same style of Jhagga as worn by Amar Singh II. But Sangram Singh's jhagga was printed with gold waraq.

The jhagga of Maharana Raj Singh (1754-1761) and Ari Singh (1761-1773) was printed with block printing and followed the same style of embroidery as that of Raj Singh II.

Maharana Hamir Singh (1773-1778) started wearing white jhagga with empire waist-length of the skirt. This kind of jhagga was also worn by Bhim Singh (1778-1828) Jawan Singh (1838-1842), Swaroop Singh (1842-1861) and Shambhu Singh (1861-1874).

Maharana Sajjan Singh (1874-1884) wore a very different garment made of thicker material and differently decorated known as 'Anga'. Fateh Singh (1884-1930) and Bhupal Singh (1930-1966) (Plate 44) also wore the same garment.



Maharana Bhupal Singh in his other portrait (Plate 43 ) wore 'Jodhpur coat' over angarkhi.

Maharana Bhagwat Singh (1966) wore a different type of garment known as 'Achkan', which looks like princess line flared dress. It is a famous rich garment of India used as formal wear on state occasions and social ceremonies.

For construction of all such upper garments, a basic block size 90.0 centimeters chest girth with sleeves, designed by late Dr. Justina A. Singh was used. Basic block was adapted for construction of various garments worn by the rulers of Mewar.

The pyjama or the izar remained the sole lower garment of the rulers. The pyjamas were either plain or had floral patterns. Earlier, pyjamas were cut straight on the selvedge. It was Maharana Singh who wore chudidar pyjama which was cut on a bias.

The rulers wore the waist-band or kummerband in which the ceremonial dagger and dagla were inserted. Most of the time the Kummerband was of the same colour as that of pagdi. The two ends were either printed with gold or silver leaf (waraq) or were woven with gold and silver thread.

The rulers of Mewar were very fond of jewellery. They wore several ornaments on head, ears, neck, arms,

waist and ankles. Ornaments were made of gold and silver studded with precious stones of various colours.

Shoes worn by the Maharanas were called by various Indian names e.g. mojir, pejar, pagarkha, urabi, jooti, chaubwali jooti, jarba, salemshahi, munda, and nagra. The shoes were generally made of buffalo skin, deca skin, goat skin embroidered with gold and silver thread called salma-sitara, sequins, precious stones and silk thread. The shoes were light in weight and the entire sole was flat.