

Quadrant II – Notes

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Unit 1: Fashion Study

Module Name: Timeline of clothing of draped style of early civilization

Module No: 1

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Notes :

Roman Clothing

Roman Men Clothing

Men wore a knee-length tunic (chilton), either sleeveless or short-sleeved. Roman men wore a cloak over their tunic, which was like a wide shawl that was draped over the shoulder and carefully wrapped around the body. Important Romans dressed in a long robe called a toga. Only men who were Roman citizens could wear a toga. They wore it when they wanted to look smart, like wearing a suit today. The toga was made from white wool or white Egyptian linen. It was square or rectangular in shape and was worn draped around the body. A tunic was always worn under a toga. Colours were used for special occasions or to show peoples rank. Only the Emperor was allowed to wear a purple toga. Purple dye was very expensive and so by wearing the colour, an Emperor would be showing off how important he was.

Roman Women Clothing

Women wore a longer tunic which was often ankle-length. Over this the women wore a stola which was a full length from neck to ankle, high-waisted and fastened at the shoulders with clasps. Rich women wore long tunics made from expensive cotton or silk. They also wore lots of jewellery and make-up, strong scent and elaborate hairstyles. They had specially trained slaves to help them dress, arrange their hair and put make up on their faces.

Roman Children Clothing

Boys wore a tunic down to their knees and a cloak if it was cold. Rich boy's wore a toga which had a purple border. Girls wore a tunic with a woolen belt tied around their waists. Children wore a special charm around their neck called a bulla. It was given to them when they were a few days old.

Egyptian Clothing

Clothing

The ancient Egyptians were very particular about cleanliness and personal appearance. People who were poorly groomed were considered inferior. Both men and women used cosmetics and wore jewellery. One item of jewellery, the amulet, was believed to protect the owners and give them strength.

Flax grown by farmers was woven into fine linen for clothing. Working-class men wore loincloths or short kilts, as well as long shirt-like garments tied with a sash at the waist. Kilts were made from a rectangular piece of linen that was folded around the body and tied at the waist. Wealthy men wore knee-length shirts, loincloths or kilts and adorned themselves with jewellery – a string of beads, armlets and bracelets. Working-class women wore full-length wraparound gowns and close-fitting sheaths. Elite women enhanced their appearance with make-up, earrings, bracelets and necklaces.

Both men and women wore sandals made of papyrus. Sandals made of vegetable fibres or leather were a common type of footwear. Nevertheless, men and women, including the wealthy, were frequently portrayed barefoot.

When royalty, gods and goddesses were portrayed in statues, temple carvings and wall paintings, it was the beauty and self-confidence of the subject that was conveyed. Egyptian artistic conventions idealized the proportions of the body. Men are shown with broad shoulders, slim bodies, and muscular arms and legs; and women have small waists, flat stomachs and rounded busts. Both wear elegant clothing and jewellery, and stand tall with their heads held high. Their stately appearance commands the respect of all who gaze upon their portraits.

In the Old Kingdom, goddesses and elite women were portrayed wearing a sheath with broad shoulder straps. In the New Kingdom, they wore sheaths decorated with gold thread and colourful beadwork, and a type of sari; the sheath had only one thin strap. These dresses were made of linen, and decorated with beautifully coloured patterns and beadwork.

By the reign of Amenhotep III (1390-1352 B.C.), women's garments were made of very light see-through linen.

The men wore knee-length shirts, loincloths or kilts made of linen. Leather loincloths were not uncommon, however. Their garments were sometimes decorated with gold thread and colourful beadwork. The priests, viziers and certain officials wore long white robes that had a strap over one shoulder, and sem-priests (one of the ranks in the priesthood) wore leopard skins over their robes.

Hairstyles

The Egyptian elite hired hairdressers and took great care of their hair. Hair was washed and scented, and sometimes lightened with henna. Children had their heads shaved, except for one or two tresses or a plait worn at the side of the head. This was called the sidelock of youth, a style worn by the god Horus when he was an infant.

Both men and women sometimes wore hairpieces, but wigs were more common. Wigs were made from human hair and had vegetable-fibre padding on the underside. Arranged into careful plaits and strands, they were often long and heavy. They may have been worn primarily at festive and ceremonial occasions, like in eighteenth-century Europe.

Priests shaved their heads and bodies to affirm their devotion to the deities and to reinforce their cleanliness, a sign of purification.

Make-up

Elite men and women enhanced their appearance with various cosmetics: oils, perfumes, and eye and facial paints. Both sexes wore eye make-up, most often outlining their lids with a line of black kohl. When putting on make-up, they used a mirror, as we do today.

The Egyptians used mineral pigments to produce make-up. Galena or malachite was ground on stone palettes to make eye paint. Applied with the fingers or a kohl pencil (made of wood, ivory or stone), eye paint emphasized the eyes and protected them from the bright sunlight. During the Old Kingdom, powdered green malachite was brushed under the eyes. Rouge to colour the face and lips was made from red ochre. Oils and fats were applied to the skin to protect it, mixed into perfumes, and added to the incense cones worn on top of the head. Both men and women wore perfumed cones on their heads. It has been suggested that the cones were made of tallow or fat, which melted gradually, releasing fragrance. No examples of the cones have been found.

Jewellery

From the earliest times, jewellery was worn by the elite for self-adornment and as an indication of social status. Bracelets, rings, earrings, necklaces, pins, belt buckles and amulets were made from gold and silver inlaid with precious stones such as lapis lazuli, turquoise, carnelian and amethyst. Faience and glass were also used to decorate pieces of jewellery.

The elegant design of Egyptian jewellery often reflected religious themes. Motifs included images of the gods and goddesses; hieroglyphic symbols; and birds, animals and insects that played a role in the creation myth. Commonly seen were the scarab; the Eye of Re; lotus and papyrus plants; the vulture and the hawk; the cobra; and symbols such as the Isis knot, the *shen* ring (symbol of eternity) and the *ankh* (symbol of life). A person's jewellery was placed in his or her grave to be used in the afterworld, along with many other personal items.

Mughal Clothing

Mughal Costume:

The ladies and gents of the Mughal empire wore beautiful and expensive clothes made from the finest materials and adorned themselves with jewellery from head to toe. The garments of Mughal ladies were made of the finest muslins, silks, velvets and brocades. The muslins used for their clothes were of three types: Ab-e-Rawan (running water), Baft Hawa (woven air) and Shabnam (evening dew). Muslins called Shabnam were brought from Dacca and were famous as Dhaka malmal.

Clothing:

The Jama: The Yaktahi Jama (an unlined Jama) originated in Persia and Central Asia, where it was worn both short and long, over a pai-jama to form an outfit known as the "Bast Agag". In Persian, the word "Jama" means garment, robe, gown or coat. The definition of the Mughal Jama is a side-fastening frock-coat with tight-fitting bodice, nipped-in waist and flared skirt, reaching the knees.

The Chogha: This is a very ancient garment which we have seen all throughout the Persian, Mongolian and other areas. The word Chogha in Mughal times referred to a long sleeved coat, open down the front, usually down to hip length or knee length. By the medieval period, Choghas in India were made loose enough to be worn over Angharkas, Jamas and other garments. Some were very ornate and embroidered.

The Patka: Around the waist of the Jama, a long piece of fine fabric was tied like a sash. This was the Patka, from which a jeweled sword could be suspended. Patkas were hand-woven with complex designs, or embroidered, or hand-painted or printed. Many made for royalty showed textile craftsmanship at its best.

Pagri or Turban: Although Abu Fas'l describes a number of soft caps worn at Akbar's court, the universal headwear for both Muslims and Hindus was the turban. The most important accessory for an Indian man was his turban, which proclaimed his status, religion, caste and region of origin. To submit a turban to anybody was a sign of total subjugation and the removal of a turban was the most humiliating punishment that could be inflicted on any man.

Dhoti and Pajama: In his diary, written no later than 1529, Emperor Babur remarked on the dress of the native Hindus: "Peasants and people of low standing go about naked. They tie on a thing called languta, a decency-clout which hangs two spans below the navel. From the tie of this pendant decency clout, another clout is passed between (the legs) and made fast behind." What Babur is describing is more commonly called a dhoti, which is nothing more sophisticated than a length of fabric (usually cotton) tied around the nether portions like a loincloth. People in India have worn these since antiquity, as seen in the Ajunta cave-paintings dating from the 1st to the 6th centuries C.E.

Another term for these trousers is pajama, from which comes our familiar word denoting sleep attire. The word is a compound of two Persian words, pai meaning "feet" or "legs", and jama meaning "covering". Both men and women wore pajamas, possibly in imitation of the warlike Rajput princes who preferred them to the dhoti for the mobility they afforded. During the Akbari period, men wore trousers invariably with their jamas (in this context, coats), and there is no artistic evidence to suggest that dhotis were ever worn in combination with the coats. Therefore, while Rajpal may have worn a dhoti in the privacy of his home, in public he wore trousers.

Paintings of the period indicate that the pajamas were loose and flowing from the waist to the knee, where they became snug down to the ankle. Often the fabric on the lower legs is wrinkled, suggesting that the pajamas were longer than the leg itself and pushed up, just like the sleeves of the jama, in a display of conspicuous consumption. At no time do the pajamas match the jama in colour, and solid colours appear to have been the fashion during Akbar's reign.

Peshwaz: Loose jama-like robe, fastened at the front, with ties at the waist. Usually high-waisted and long-sleeved. Sometimes several fine transparent muslin peshwaz were worn, for a layered look. Sometimes a choli (blouse) was worn under the Peshwaz.

Yalek: A long under-tunic reaching to the floor, usually with short sleeves or sleeveless.

Pai-Jama: This is a compound of two Persian words “pai” meaning legs or feet and “jama” meaning cover. Drawstring pai-jamas have been worn in Persia since very ancient times. From about 1530 onwards, several types of pai-jama were worn in India.

Churidar: Cut on the bias, much longer than the leg, so that folds fall at the ankle, worn by men and women.

Shalwar: A triangularly cut pai-jama with a quilted band at the ankle (poncha) worn by men and women.

Dhilja: A woman’s pai-jama made of silk, cut wide and straight.

Garara: A woman’s pai-jama cut loose to the knee and adding gathers.

Farshi: A woman’s pai-jama cut without folds to the knees, and then gathered into pleats to the floor.

Head Wear

Turban: In India a turban proclaims status, religion, caste and family. To submit your turban is a sign of total submission. When a man dies, his turban is tied on the head of his eldest son, to signify taking the responsibility of the family. Even some women wore turbans in Medieval times.

Mughals tied their turbans, then added decoration by way of bejeweled bands, pin jewellery or other ornamentation.

Caps: Caps worn were heavily ornamented and in a variety of styles.

The Chau-goshia, made in four segments :

The Qubbedar, dome-shaped.

The Kashi\ti Numa, boat-shaped.

The Dupalli, small narrow cap with front and back points.

The Nukka Dar, for nobles, heavily embroidered.

The Mandil, usually black velvet embroidered with gold or silver thread

Mughal Ornaments:

Ornaments are worn not only for the purpose of attracting the attention of others around but also as a distinctive mark of status, rank and dignity. Indian women, too, have shown a great

liking for jewellery since times immemorial. The Mughal ladies loaded themselves with a large variety of ornaments. Most of the traveler agree that ornaments were the very joy of their hearts. Different types of head ornaments, ear ornaments, nose ornaments, necklaces, hand ornaments, waist belts and ankle/foot ornaments were used in the Mughal Empire.

Footwear

Ornamented shoes with turned up toes (Jhuti) were Persian in style, and were worn by men and women.

Some other footwear were:

The Kafsh, worn by nobles and kings

The Charhvan, with a curling tongue fixed to the toe

The Salim Shahi, decorated in gold

The Khurd Nau, very lightweight, made of kid leather

Lucknow was most famous for it's footwear in Mughal times, and the art of Aughi, embroidery on leather and velvet footwear, was very popular.

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