A Study of Female Tunic in Punjab Museums, Pakistan

Ph.D. Research Thesis in Art and Design

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Declaration

This dissertation is my original work; executed through the research carried out during my tenure of PhD 2015 in Art and Design at the Post Graduate Research Centre of Creative Arts, University College of Art & Design, University of the Punjab, Lahore, Pakistan.

Alia Hadi Ali

Dedicated

To my constant support, and the pillars of my life; my parents, Mr. Mirza Hadi Hassan (Late) and Mrs. Suriya Hadi.

I owe it all to you.

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Glossary

Asiknī/Chenab river

A*ntarīya/* cloth draped on their legs

Adhīvasā/ outer garment

A*ġarkhaṣ/*panel frock.

*Aṇgiyā/*blouse

Angrakhās/having asymmetric opening close, knotted by ties or loops

Angavastram/ bodice

A*nghyah*/bodice

āb-*i-rawāṇ* /running water

*Are- Ḍorīy*ā/ Diagonal stripes running

Ȧtma-sukh /pleasure or happiness of self/soul

Ȧtamsukh or a *choghā/*Shirt

A*tka* is used for long and close fitting gar

Arh ka kaam/ portion of thread disposed in place on top on ornamental pattern to expose or make ornament in thread or any other similar material

Ā*ḍĀ/* the frame

ab-ī-rawan /running water

Burkā, Naqab or Chitragupita/veil

Badanī/ robe trim/cut in four cornered pieces of cloth

Buta/ flowers large in size: cone or flowering motif with flowing curves.

Búti/ single flower or sprays distinctive with one another.

*Bú*ti *jharadār*/ springs of flowers

Baf́t hạ̀wā /woven air

Bandhan ī /tie and die scarfs

*Badlah, kinari/*lace,

*Chhapaayī/*tracings

*C*hur*ī* d*ā*rh *pyjamas/*contoured pants originated

*C*hunari/scarf multi-colored

Churīdār paijamā/contorted trousers

Qaba/*C*oats

Chūlaka, ch*ūla, chulī*, *chulikā*, *kanchūlikā/* chol*ī*

*Chārkhāna/*Stripes running both longitudinally and across.

Cholā or long shirt

*Chogha/*ankle length

*Chakdār jāma/*shirt with slits

Chāks /slits

Chandah a circular *butī.*

Chāddar/ plain cloth

Candatakā/ under skirt

*Dūpatta/*scarf

Dohara tanka/double satin stitch

Doriya/ Longitudinal, wrap wise stripes.

Darees/weaved blanket

*Dūdamī/*weight only two dams,

Dūra-kāt́a/ striped design.

Dhotis/long loincloth

Fardi-buti/ tiny springs or spot

*Farshī-chandanī/*tailed shirt length

Ghagra/skirt, *chulī*/blouse

Gulbadans are stripped fabrics

Ghutaayī/ fabric is spread out flat

Gharāna/specialist school

Gopāl chār/ Floral design.

Ghagrās/skirt with shorter length

*Ghāgrī/*pleated skirt from waist

*Gājj/*Lower portion is provided

*Gūta/*ornamentation *with* gold and silver colors pieces

Hashīyi/margins

Jāl/ The decoration that fills the ground completely between the cones.

Jāli/perforated scrolls

Jāmawār butī/ Large flowers arrange in rows.

Jāma, qāba, jāmah, jāmeh, jamo, baga, djamadan, minah and *takauchiyā*./ coat

*Jama/*overcoat

Karkhāna/ workshops

Kinārī/ lace

Kās / strings

K*ā*ft*ā*n jelick/ *yelek* sleeveless and collarless garment

*Kalinjār/*castle name fort Utter Pardesh India

*kārkhānas/*workshops

Kārela/egg shaped flower, accompanied by leaves and flowers.

*Kurtā paijamas/*shirt trousers

Kunjbutā/ The corner ornament mostly consisted of cluster of flowers.

kannjīrī /with a separate piece of cloth stitched to Lower portion

Karpassi/present k day cotton.

Meen*ā* b*ā*za*ār*/funfair

Mattān/ Part of ground that is embroidered.

Mūkaīsh, silver dots work. *also known as Mūqaīsh*, *Mūkesh* or *Mokesh* work, is a form of embellishment work in which strips of metallic wire

Mehamān Khanā guest room

Mekhala or *rasana/* belt

Nīl/indigo powder

Nūr Mahallī (marriage dress

*Nimā/*vest was worn

Na*ū*lakh*ā*/nine lakh pavilion

Ārhnī /shawl

Pesām ī is a term used for a pleated skirt

Phalā or *palu/*border

Pārsī, Zoroastrian

Panbutī / heart shaped leaf.

Pravara /winter

Parīdhanā or *vasana* The garment on lower part

Prusnī/Eravatī (Ravi)

*P*ulakabandha/layers of different colors

*Phūlakārīs/*flower motives

*Pehrān/*front open cape

Pardāh/ wearing on top of clothes for veil

Panchtolīā/ replacement of scarf

Patkā/scraves

Rumāl/handkerchief

Rallī/applique pattern

Sachaq /bride costume

Shalwārs, Izar /tight trousers

*Sarbgatī/*Persian name of *jama* to the Hindi

Sūssī/ multicolored striped or checked cloth

Shalwārs, shirts, *ghagra*, *dupatta*

Shabnam /night dew

*Salāīdār/*weft wise stripes.

Shāhburgā/ spotted

Shalwār Kamīz/*Kameez*, shirt trouser

Salari/ blue and yellow colors is a

Sutudrī (Sutlej)

Sarasvat*ī* (which dried up currently not present).

S*achcha kaām*/real silver and gold

Turānj/ The cone or shawl pattern.

Kamīḍ/*Kameeḍ* /Tunic A garment worn over the torso, A woman's upper garment, either loose or close-fitting and extending over the skirt to the hips or below.

Tilla/gold wire with thread work.

Taakayī/ stretched into strips

Tārkashī/ wire drawing patterns and thread embroidery

Tārā- butī/ star *shape*

*Uttāiyā*is to shawl on the shoulders

Unisā/turban

V*asās* upper garment

Arcabī/ Vests

Vitast*ā*/ Vehit Jhelum

Zardoz*ī*/silver gold thread work embroidery

Abstract

Attire, particularly female tunics, serves as a crucial medium for cultural expression in shaping identity and documenting history. While there is extensive, opinionated knowledge about textiles and embroidery techniques, a need remains to examine the discrepancies in the fragmented narratives of stitched female tunics within cultural institutions, such as museums, in the Punjab region. The religious norms, socio-political influences, and regional cultural practices obscure the evolution of image-remains to be studied is how stitched tunics cumulatively reflect the conformity, individual creativity, and communal culture of women. Although Western literature provides some evidence that the female tunic was part of cultural attire, as seen in current collections in Punjab museums, it overlooks the variety of uses and placements. It establishes theoretical connections, using Foucault's theory providing base, in connection to feminist theory and material culture theory into art history studies. Such connections provide this research with a comprehensive and nuanced perspective to examine the multifaceted missing narratives that have developed over time, influencing traditional patterns and cuts. To identify these missing links, this study gathers, segregates, and cross-examines the differences through interdisciplinary art forms. The overlapping religious norms, sociopolitical influences, and regional identities affecting contemporary tunics is approached of understanding of garments as both visual and cultural texts. The analysis is conducted thematically through quantitative categorization. Selecting tunics through purposive sampling results in categories that decoded and reflect narratives, contextual ties in the fashion of Pakistan. The research offers new interpretive frameworks for museums and collections, contributing as

contemporary data with, cultural appropriation in developing digital archiving of tunics in museums Punjab.

Keywords: *Tunic, Museums Punjab, Contemporary tunic, Interdisciplinary art forms, fashion/attire, textile, Contemporary Tunic linkages with Contextual practices*.

Chapter 1

Introduction of Female Tunic/Shirt, Punjab, Pakistan

1.1 Chapter Overview

This chapter provides an overview of the study's background. Additionally, it highlights the contextual relevance of the study by emphasizing the need to explore the usage and hybrid nature of female tunics in Punjab, indicating the necessity of segregating its types as the contextual diaspora shapes the sartorial crossover effects. Finally, it presents the research questions, objectives, and structure of the dissertation.

1.2 Background of the Study

The study of female stitched tunics occupies a critical yet underexplored space within art and design history, reflecting both material culture and an interdisciplinary art approach. These garments transcend mere functionality; instead, stitched tunics encapsulate rich narratives of identity, status, craftsmanship, and regional aesthetics. Furthermore, this attire, worn by women across diverse geographies from Central Asia to South Asia and throughout the Islamic world, can be traced chronologically from historical connections to the present. These utilitarian tunics serve as a visual text that encodes gendered experiences, socio-political contexts, and artisanal knowledge. Despite their ubiquity and symbolic richness, female stitched tunics have often remained marginalized in mainstream art historical discourse becoming identification of Punjab, Pakistan. The overshadowed by monumental architecture, murals, paintings, and narratives of visual culture was the introduction of before the colonial integration and building of enclosed museums. .The visual culture present in Punjab before Muslim contributors female image was commonly and freely expressed through different art forms.

Previous scholarly approaches suggest that the temple was once embellished with divine figures in stucco, aligning with the thematic order of these Hindu religious murals present in temples of Punjab. With its specifications for Hindu clothing, this precious ornament once bestowed stunning beauty upon the entire temple complex. The paintings related to this piece's subject matter connect to the Lahore Museum's collection of Jain facades from Gujranwala. The tempera technique and variegated color scheme used here, as explained by the author of the article by Ibrahim Shah, entitled "Hindu Iconography in *Gorkhatrī* temple Peshawar," closely resemble the painted embellishments found in mosques and mausoleums in the Peshawar area from the nineteenth and twentieth centuries (Chawla M.Iand Hameed 2019, 216-217). It appears that the guilds of artists had no hesitation in earning enough money to adorn both Muslim and Hindu sacred structures. The painting styles in Hindu religious places had multiple female images which had variety in attire but similarity in technique and form. (Shah 2010, 119-132) Furthermore, Punjab was known as *Vahikā* before the arrival of Muslims. This is discussed in Jain texts regarding Punjab, which mention that *Karam Chānd* hired Jain artists from Akbar's court to construct a shrine near modern-day *Guru Manget*/place in Lahore, where he lived about seven miles south of Lahore. Legend has it that Akbar brought several monks to Kashmir, and one of them, along with his son Salim, was allowed to study Persian. Akbar performed puja in the Jain temple, and Salim honored the occasion with his presence. The monks received several prestigious titles, one of which was *Khush Faham*, due to his remarkable memory and quick wit. There was much literary activity in Lahore. (Singh, H. Manmohan and Bhardwaj 2021, 13)

The Lahore Museum's painting collection includes miniatures that represent the company's painting style. An introduction to the East India Company and its governors in Lahore, along with the women associated with them, accompanies these artworks. The influences adopted by the locals stand in stark contrast to those of British women living in Punjab (Schimz and Rukhsana 2010, 130).

The aforementioned references have largely approached tunics through the lenses of textile conservation, ethnographic documentation, and regional dress studies. For instance, early 19th century archaeological surveys in Central Asia and South Asia, documented by the British, represent tunics as cultural artifacts without probing their gendered semiotics, religious identity, sociopolitical symbolism, or cultural shifts. Later studies overlooked the segregated stylistic features that became highlights of South Asian architecture due to their concrete nature, in contrast to attire. (Bhatti 2012, 23) However, the visual acknowledges the stylistic complexity and ceremonial roles of stitched garments, yet often without centering female agency or the performative nature of women's clothing. Theorists like Foucault refer to transformation and the attainment of specific states of identification, perfection, or the creation of individual identification. This is further reflected in feminist art historians and material culture theorists, all of whom reference evolving discourses. The textile-stitched tunics remain understudied for their critical examination beyond construction, labor, and covering.

To find the connections in tunic theory, investigation and reference lean toward Foucault's methodological approach, which enables a deconstruction of the established knowledge embedded within museum displays and archives. The classificatory systems focus on discontinuities in feminist theory, the idea of fixed gender roles, symbolic

meaning, and cultural transmission. Women practice in religion, socio-political, and cultural values over time. Stitched tunics mediate between visibility and veiling, mobility and domesticity, and tradition and modernity. Contextually, this exploration addresses how these garments negotiate identity in religious transnational contexts, with socio-political capitalism serving as a post-colonial interpretation of power and identity. The tunic reflects a deprived voice in a large area that is collected, displayed, and interpreted within global museum spaces. Furthermore, while some regional studies have mapped variations in tunic construction and ornamentation, there is a lack of comparative, cross-cultural, and past-to-present linkages to explore and examine the functions and outcomes of the tunic as a gendered text within broader aesthetic and historical frameworks in a pluralistic manner.

1.3 Research Objectives

The objectives of this study are as follows:

1.To explore the tangible record of women's stitched tunics found in the museums of the Punjab region of Pakistan;

2.To examine the religious influences prevalent in the stitched female tunics in museums located in the Punjab province of Pakistan;

3.To analyze the politically intervened missing narratives developed over time affecting tunic patterns, cuts, and styles found in museums archive collection;

1.4 Research questions

In light of the above objectives, this study aims to answer the following research questions:

1. What historical evidence exists in the form of specimens and archives concerning female tunics and shirts in various museums across Punjab, Pakistan?

2. What influences are prevalent in stitched female tunics in religious, socio-political and cultural aspects?

a. How does the transition from draped attire to stitched female tunic highlight its religious significance?

b. How did tunics become symbols in socio-political concepts within material capitalism?

c. What cultural norms became a compulsory practice in the female stitched tunic?

3. What are the missing narratives in stitched female tunics when examining different visual forms in contemporary designers' work?

1.4.1 Problem Statement

This thesis, therefore, seeks to bridge a critical gap by systematically investigating female stitched tunics not only as a subject of dress but also as multidimensional carriers of meaning. It aims to contribute to a more in-depth understanding of female visuals. This visual identity can assist in defining its contribution and cultural continuity across time and space. What remains to be studied is how stitched tunics cumulatively reflect the resistance and conformity, individual creativity, and communal culture of women.

1.4.2 Parameters of Study

1. The study discusses historical narrative and provenance of the tunics confined to the collection in museums of Punjab.

2. The contextual the historical links and analyzing evaluates through the theories currently associated to tunics representing shifts in religious concepts
The tunics described and highlights stylistic changes from pre historic examples in museum e.g. Harappa to current contextual reinstated practices of current designers.

3. The parameter builds the historical framework and evaluates through the theories currently associated to tunics representing shifts in religious concepts, socio-political narratives, and development of memorial interactions between museum's collection regarding females.

5. Socio-political narratives, and development of memorial interactions between museum's collection regarding females.

1.5 Significance of the Study

The study signifies in several ways. Firstly, this research challenges conventional hierarchies that prioritize monumental female attire and tunics as mere means of evading dominated art forms, by bringing female-stitched tunics—often dismissed as peripheral and utilitarian—into a central focus of historical art analysis. Secondly, this study contributes by integrating various theories connected with art and design studies. To achieve this, the present research incorporates feminist, material, and interdisciplinary theories into historical perspectives on art and design, tracing the contextual trail of the tunic. The outcomes of examining examples of interdisciplinary art and design with

historical evidence of the tunic will aid in understanding it as a communication object, demonstrating the rationale behind its existence in both space and time. Furthermore, this study presents the female tunic as a gendered artifact, illustrating how women's apparel serves as a platform for social negotiation, identity construction, and artistic expression across time and cultural boundaries. Lastly, this research will address the pressing need for more inclusive, feminist, and culturally sensitive scholarship by shedding light on global movements to decolonize art and design history and reframing narratives of material culture.

1.6 Thesis Structure

The structure of this thesis is as follows:

1.6.1 Theoretical Frame work

1.6.1.1 *Archaeology of Knowledge 1969* Michel Foucault's Theory

Foucault's archaeology is not concerned with a linear historical narrative but rather with the discursive formations. The rules and structures that govern how objects (as tunic) are understood, displayed and valued in relation to power, knowledge, and social systems. Museums are examines not merely as neutral repositories but as active agents in production of discursive regimes, where female dress is subject to historical, colonial , and p[patriarchal interpretations. Through this lens, the stitched female tunic becomes a textual artifact that embodies layers of silenced voices, shifting meanings, and gendered cultural production.

1.6.1.2 Feminist theory and Religious tunic

The thesis on the religious tunic category interprets religious symbols in governance or a lost history and places them in the context of Buddhist schisms. `The acts are constantly forming the identity; the shores are events reflected as having no gender identity prior to gendered identity activities (Butler 1990141).

According to intersectional feminism (Crenshaw, 1989), women of various races, socioeconomic backgrounds, and body types can be accommodated by a range of tunic and shirt designs (plus-size versus straight-size fits, with waist to drapes covering the top area, as seen in a coiled drape that promotes a prominent bosom silhouette). Women's clothing has been used as a means of interpreting religious customs.

1.6.1.3 Material Culture Theory Socio-Political tunic

Analyzing tunics as objects that carry social meaning reflects Material Culture Theory (Miller, 2010). The intervention of clothing: Shirts shape identity (e.g., a silk blouse signaling elegance vs. a shirt connoting androgyny or eunuchs). The female princesses and wives of Mughal emperors were integral to the prominent visual culture of miniature folios. By giving material culture new meaning, the images of female queens are surrounded by courtesans, a mix of genders, including female courtesans and eunuchs, who stand near the queen, equally dressed in the multiple trendy attires of that time. These were symbols of social life that represented the royal ladies' extravagant lives and attire.

1.6.1.4 Memorial Tunics theoretical influences

The theories of Foucault and the work of Nicholas Mirzoeff both suggest that the colonial perspective on visual culture needs to be reevaluated, which in turn influences the visual culture to which the tunic is a significant aspect.

1.6.5 Visual and Interdisciplinary Art Theory Regional and cultural collection

the tunic as a **visual text** that communicates across artistic, geographic, and historical boundaries. Tunics from Punjab—often richly embroidered, dyed with symbolic colors, and reflecting motifs shared across textiles, painting, architecture, and ritual—serve as interdisciplinary artifacts that embody overlapping regional identities **(**Mirzoeff 2009, 233)

1.6.2 Research Design

The research design chapter examines female attire through an exploratory study focused on religious, socio-political, and cultural factors. As collection keepers, the museum officers and administrators with access to detailed archives conducted semi-formal interviews and analyzed photographs and accession data, producing field notes for data analysis. The purposive sampling was based on preferences for the use of shirts and the space and time they currently represent. This was approached thematically by categorizing the similarities, differences, and variety of tunics, leading to classifications based on usage over time. The validity is established through multiple data sources, ensuring credibility and descriptive accuracy through literature references.

1.6.3 Data collection

This chapter describes the data gathered by accessing major museums in Punjab, including the Lahore Museum, *Fāqir Khāna* Museum, Army Museum, Pakistan National History Museum, Harappa Museum, Lūk Virthā/Lok virsa Museum, Pakistan Monument Museum Islamabad, and Bahawalpur Museum. These museums were visited to collect data related to female attire in sculptures, photographs, paintings, miniature folios, and textile objects featuring tunic references. Physical examination is documented thematically. Each attire is identified by its attributes, such as box-shaped shirts, *cholīs*, *ānghyās*, *chūlās*, *chūghās*, and more. Archival research is conducted through the national repository, museum catalogs, donor records, and curator notes for provenance. Photographic documentation of patterns and stitches is performed from multiple angles to observe the details. The most reliable sources included schist sculptures, miniature folios, and paintings from the post-colonial era, as well as Punjab gazetteers. Aside from the replicated shirts at Lūk Virthā/Lok virsa Museum Islamabad and the Bahawalpur Museum, the remaining information had less authenticity and supporting literature. The data was cross-validated with the descriptions found in the Punjab gazetteers. Limited cataloging of female-specific garments exists in museums due to the fragility of textiles, which is a key element in their perishability. The museums' digital archives were also limited, and this cross-reference was conducted through literature and paintings.

1.6.4 Discussion and Findings

This chapter outlines a framework that integrates feminist philosophy, material culture, and interdisciplinary perspectives to explore how historical shirt specimens from Punjab's museums influence contemporary tunic design. It examines modern design traditions that are being revived to shape the latest styles in women's clothing. As a form of cultural preservation, this multidisciplinary art is reintroduced into current fashion trends for women's shirts, transforming Pakistan's identity from national to global. The dates of the evolution are part of chapter five having analysis.

1.6.5 Chapter Summary

The chapter primarily explores the study's history and highlights the significance of the Punjabi women's tunic as a marker of identity. The importance of studying the tunic is further supported by the literature in the subsequent chapter.

Chapter 2

Literature Review

2.1 Chapter Overview

In the collected data the Foucauldian critique of Eurocentric theories is explored particularly in the contextualization section/chapter five covering feminist, material and interdisciplinary theory interlined with the findings. The focus on the terminologies related to female attire resulted a detailed literature collection. The historical part is long and spread through multiple sources. The analytical part of female presences and shifting throughout history is missing out when the attire such as tunic is present. Additionally, the literature aims to identify instances of transitional sartorial resistance. The intersections of religious influences—specifically from Buddhist, Jain, and Hindu traditions—during the pre-Mughal era contrast with the gendered opulence of the Mughal period and the reshaping of aesthetic norms by the Sikhs. The anti-imperial struggles influenced the evolution of female sartorial practices against the backdrop of Pakistan's national identity. The freedom struggle images have multiple visual evidences of female's deliberate participation later becoming part of museum archives and national repositories. The literature discusses the existence of museums in contemporary Pakistan as national repositories, emphasizing objective collections while also addressing the subjective and discriminatory aspects of female representation.

2.1 a Theoretical Background

This study is based on Michel Foucault's conceptualization of "Technologies of the Self" (1988), which holds that people act upon their own bodies, thoughts, and behaviors to constitute subjectivity through voluntary or socially mediated practices. According to

Foucault, these technologies are historically contingent ways for people to internalize and apply norms to achieve moral perfection, happiness, or wisdom. This framework provides a potent lens to examine how representation, power, and selfhood intersect in material and visual cultures. This process is known as self-identification (Foucault 1988, 18).

Interestingly, Foucault's concerned with female dress is influenced by historical, religious, sociopolitical, and cultural factors stemming from sacred practices, monarchy, colonialism, and patriarchal interpretations. Through this lens, the stitched female tunic becomes a textual artifact embodying layers of silenced voices, shifting meanings, and stripped cultural production.

Moreover, Foucault's archaeological method interrogates the epistemic framework through which historical knowledge is organized. Museums, as sites of epistemic authority, curate artifacts not merely as passive relics but as objects embedded in a regime of classification, representation, and power. In a similar analogy, female tunics are not simply garments or items for wear but are discursive constructs, framed and reframed within overlapping religious, socio-political, colonial, and nationalist layers alongside regional aesthetic discourses.

Moreover, to analyze the symbolic depiction of the female stitched tunic beyond its utilitarian perspective, it seems necessary to integrate the analysis through feminist theory. Feminist theory can counterbalance Foucault's sometimes gender-neutral analysis of power. Thus, drawing from Judith Butler's theory of Gender Performativity, we examine garments such as tunic's not merely as aesthetic expressions but as central to the performance of femininity within specific historical and cultural contexts. Tunics

mediate the relationship between body and society, marking boundaries of modesty, resistance, status, and visibility. This theoretical lens also highlights how women's sartorial practices, contemporary achievements, and social contributions are often silenced or distorted within institutional settings like museums. Therefore, this study builds on Foucault's ideas through feminist theory by arguing that subjectivity is continuously constructed through repeated social performances under regulated norms. Butler's concept of gender performativity challenges essentialist views of identity. Additionally, Abu-Lughod critiques the standardization of women's experiences in international discourses and advocates for situated, embodied narratives that consider agency within power structures. Such experiences are particularly significant in contexts marked by colonialists and postcolonial resistance. These feminist interventions illuminate how disciplinary practices—especially those related to gender, visibility, and modesty—operate as technologies of the self (Abu-Lughod 2023,2)

At the same time, this study further develops the framework by integrating material theory, particularly the writings of Arjun Appadurai and Daniel Miller. Miller's (2005) focus on the materiality of daily life emphasizes how objects actively shape identity and social relationships, rather than merely reflecting social existence. Appadurai's 1986 book, The Social Life of Things, highlights the paths through which objects circulate, acquire meaning, and participate in global economies of value and cultural identity. These perspectives allow the study to conceptualize objects—clothing, artwork, and household items—not only as aesthetic products but also as ways of materially enacting social positioning and self-making.

In the case of female tunics, the observations of stitching patterns, textile choices, and embroidery motifs are not merely incidental but encoded with meaning. Such meaning reflects gendered labor, local identities, and religious, socio-political, and cultural hierarchies. Material culture theory supports Foucault by shifting attention from the abstract to the tactile: from discourse to fabric, and from language to thread. Finally, Foucault's earlier work on the gaze (Discipline and Punish, 1977) informs Visual and Disciplinary Art theory, which offers a crucial link between aesthetics, power, and visibility. In this regard, art becomes a discipline where dominant modes of subjectivity are either challenged or reinforced by regimes of representation. Thus, visual culture is examined in terms of its iconographic content and as a discursive space where norms related to gender, race, nation, and body are created, monitored, and challenged. Tunics are not just functional garments; they are visual texts. They communicate through patterns and motifs that transcend linguistic expression. By analyzing tunics as multimodal art forms, this study connects with traditions of religious iconography through art, Islamic geometry, regional craft, and colonial era fashion hybridity. These garments serve as lenses through which intersecting artistic, religious, and sociopolitical expressions of cultural identities are performed and contested.

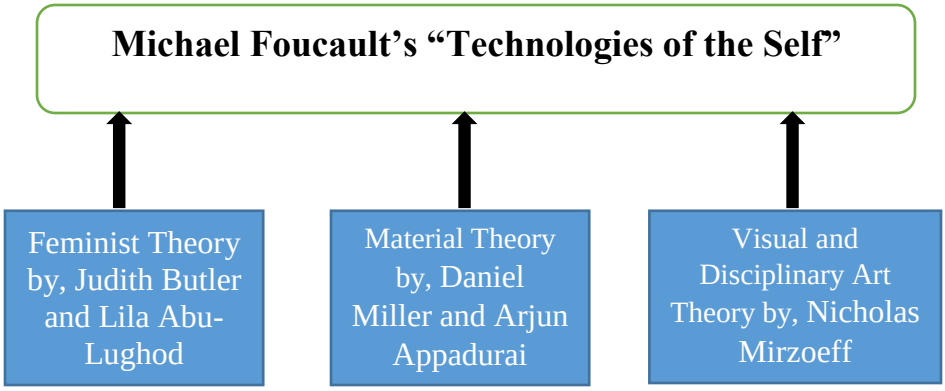


Figure 1a : Theoretical Framework

Considering the theoretical underpinnings discussed above, this study attempts to analyze the significance of female stitched tunics within the South Asian context, historically confined to the Punjab region.

2.2 Contextual Relevance

In South Asia, where caste systems, religious moralities, colonial legacies, and patriarchal structures overlap, Foucault's framework offers a critical lens for understanding how individuals internalize and navigate normative expectations through visual and embodied practices. These self-technologies help reveal how historically entrenched power, knowledge systems, and individual agency shape identity formation. The framework expands on this foundation by incorporating feminist theory, particularly Judith Butler's concept of gender performativity (1990), which questions rigid, essentialist notions of gender identity. In South Asia, deeply rooted social, religious, and familial institutions often shape and enforce gender. When examining how women and marginalized gender identities negotiate respectability, visibility, and resistance in both

public and private spheres, Butler's theory proves especially powerful. This is further supported by Lila Abu-Lughod's situated feminist ethnography (Butler & Lughod, 1990), which challenges Universalist discourses about women in the Global South and urges academics to consider forms of agency embedded in culture. This is particularly significant in South Asian societies where kinship ties, honor, and modesty influence gender performance and visual representation.

Moreover, the Material theory, particularly (Daniel Miller's 2005, 27) emphasis on the materiality of daily life and (Arjun Appadurai's 1986, 47) concept of the social life of things, provides a framework for examining how items such as jewelry, clothing, religious artifacts, and household goods serve not only as cultural symbols but also as active platforms for expressing and contesting identity, status, and memory. These theories shed light on how material culture acts as both a storehouse of tradition and a site of negotiation for contemporary identities in South Asia, where material practices like textile production, ornamentation, and craft traditions are deeply connected to caste, community, and colonial legacies. This argument is especially relevant to female stitched tunics, which can be seen as active agents rather than passive artifacts. The term 'tunic', a stitched shirt or top, is also known as a *Kameeḍ* in the South Asian context. Additionally, other terms like kurta or *ānghrakhā* have long been associated with women's Pakistani attire. (Crill & Askari 1977, 22)

The framework also incorporates elements of disciplinary and visual art theory, particularly Foucault's earlier research on power, the gaze, and surveillance (Discipline and Punish 1977, 7). Both Colonial and Postcolonial regimes have long utilized the politics of visibility in South Asia, especially concerning the female body, religious

icons, and visual cues based on caste. Art and visual culture represent essential spaces for exploring the formation and disciplining of subjectivities, as they function as discursive arenas where power is encoded, contested, and occasionally subverted. When combined, these overlapping viewpoints create a multi-layered framework for analysis. While feminist, material, and visual theories contextualize the specific historical and cultural modalities. Through which South Asian individuals and communities negotiate power, representation, and identity, Foucault's technologies of the conceptual framework approach offers a de-colonial and situated reading. Serves both historical and contemporary expressions of selfhood, enabling a nuanced understanding of how self-making in South Asia is intertwined with visual culture, materiality, and longstanding regimes of social control. Considering the contextual relevance, this study explores and discusses the materialized record of female stitched tunics within the South Asian context, specifically in the region of Punjab.

2.2 a Pre-cursors of Harrapa of Punjab

The Harappa's inhabitant were skilled metalworkers and artisans with an abundant supply of gold, silver, and copper. These antiquities are present at the Harappa Museum (Dar 1981, 77). Secondly, there were jewelry pieces attached around the waistline. Other perishable materials, such as animal skin for textiles or other evidence, could only depend on the pottery marks present in the display and the priest's sculpture featuring a trefoil pattern. Bead-like elements are also found, presumed to have been used for garment embellishment. There are beads and buttons from the Mohenjo-Daro and Taxila sites, which are considered attachments to a single piece of clothing. These beads served as jewelry ornamentations worn on the body. Initially, silhouettes are

marked on the body based on the orientation of separate pieces attached to the torso. This offers a glimpse into the aesthetic that prevails among humans and occasionally evolves to enhance human representation, creating new extensions. These beads were combined in various colors and sizes to develop patterns. (Lal 2002, 2-4).

Feminist theorists such as Judith Butler and Lila Abu-Lughod provide critical insights into how dress functions as a gendered artifact. Abu-Lughod further situates clothing within Islamic and South Asian contexts, where garments mediate socio-religious identity.

Every era or civilization, according to the aesthetics of its time, has played a vital role in constructing tunics and shirts. This evolution of costumes has enriched the visual vocabulary of the past, while also bequeathing Punjab a rich, pluralistic cultural legacy. This journey leads to the Neolithic period in Punjab, during which the Harappan civilization (2500-1500 B.C.) connected Mehr-Garh to Harappa (Hassan, 1986, 71-73). Excavations have uncovered evidence of the living and social patterns of female costumes, as well as coverings of Harappan female figurines. These excavated artifacts are crucial historical resources and are preserved in the Harappan Museum, Punjab, Pakistan. Geographically, the Harappan culture was prosperous, and its people exhibited a keen sense of aesthetics (Keynoyer 1998, 193).

2.2 b Terminologies of Classical Influences on Gandhara Dress Styles in Punjab

According to the historical connection between Punjab and its costume practices, the rivers referenced in the Indus River (Askari and Crill 2010, 17) illustrate the richness of

variety stemming from the fertile soil and the layers of aesthetic inhabitants in Punjab, referring to the five rivers.

*Vitasta, Jhelum, Vehit Asikni, Chenab, Prusni, Eravati, Ravi, Vipasha, Beas, Sutudri, Sutlej, and Sarasvati, which have currently dried up and no longer exist. The name of Sapta Sindhu in Sanskrit appears in several places. Sapta Sindhu, the oldest name for Punjab, refers to a larger landmass than today's Punjab (*Pathak 2008, 11*).*

Classical practices of covering the female body are evident in the Lahore Museum, including schist carvings and traditional draping techniques. Women wore a loose, sleeveless dress draped around the body called *suboculars*, which resemble the mail garments worn underneath a toga or male robe. The size of the female classical robe varied over time, exhibiting two styles: the first reaching the knee, and later styles extending to the ankle. An additional feature was unisex clothing worn by both men and women in Greece. This garment is known as *subligaculum*, *subligacula*, or *subligaria* in Greek (Pathak 2008, 18).

This consisted of a vast drapery wrapped at the upper part, which defines the bodice area. After wrapping it from the shoulders to the front, it leans to the ankle. In the center is a belt area similar to Harappa figurines, linked, tight, braided, or coiled around the hip. This was made of non-starchy fabric, known as strontium in the Greek language, defining the waist outline and separating the curves from the bust to the hip area (Sebastian and Bofante 1994, 163).

Coins from the Gupta period are housed in the Lahore Museum, Lahore. This phase is referred to as the golden era of Indian Gandhara history. The costumes of the Parthian-*Kushan* rulers ranged from quilted and padded coats to kurtas/shirts with sleeves and

side slits, along with trousers. In addition to stitched garments, traditional attire, draping, and knotting were among the most prominent features of women's costumes. Sanskrit literature refers to sewn garments as *cholaka, chola, choli, cholika,* and *kancholika*. This attire is described as a fitted choli/bodice with a 'U' shaped patch at the neckline on the front side. *Rajputana*/Rajasthan, women in Punjab and Baluchistan, Pakistan, still wear this style of choli/bodice. (Ghosh 1967, 12)

To understand the female images in Gandhara collection is to know the multiple tracks reflecting the foreign influences like Gupta classical art and the Gandhara School. Both of which possess classical influences. The contextual journey began to convey religious practices. Gandhara influences are evident in the artistic remains housed in various museums throughout Punjab. During Cyrus the Great's reign in the sixth century B.C., the Achaemenian Empire included the Gandhara region.

Before Alexander the Great overran it in 326 B.C., it had been ruled by
the Persians for over 200 years. The last of Alexander's Greek armies left the nation by 317 B.C.In 20 years, Greek power collapsed, giving the area to the Mauryan dynasty. Chandragupta Maurya and his grandson Asoka established Buddhism as the official
The religion of the dynasty is notable. Alexander entered Punjab in 331 BCE with an army of 50,000, shaping the influences of the Achaemenid Empire. (I.K Cheema 2006, 75) The Northwestern region of Punjab, now known as *Chiniot*, was ruled by empires such as the Kushan, Gupta, and White Huns, which were also referred to as the Indo-Greek Kingdoms.

From the early first millennium BC to the eleventh century AD, the Kingdom of

Gandhara thrived. Under the Buddhist *Kushān* Kings, it reached its peak during the first and fifth centuries. However, when *Mahmud Ghaznī* overran it in 1201 Gandhara disappeared. (Hassan 1986, 28)

The region was governed from Kabul or Lahore during the Muslim era the trail is embedded with multiple pollination of cultural layering and resulting new phase. It was part of Kabul province during the Mughal era. It was conquered by Mahmud of *Ghaznī* in 1021 CE, and the name Gandhara disappeared. During this period, the area was administered from Lahore or Kabul. In Mughal times, it was again part of Kabul province. The Gandhari people have settled along the banks of the Kabul River (river *Kubha* or *Kabol*), which merges with the Indus, since Vedic times. Later, Gandhara included parts of northwest Punjab, which were incorporated into Gandhara. Historian Al-Biruni used the Hindi word *shāhī* to describe the Hindu dynasty that governed the area before the Muslim invasion in the tenth and eleventh centuries, succeeding the *Turkī shāhī* (Punam 2015, 55).

The sensuous pose and features of the lady in South Asia are foreign and excellently combined with Gandhara features, which are royal and mostly depict females wearing blouses. Analyzing the figures closely reveals that the terra cotta figurines of *Sirkup* place at Taxila near Islamabad. This became more convincing in demonstrating the east-west relations and aesthetic influences of Gandhara females, representing a blend of Pakistan and India, which is geographically in the East. Greek Parthian influences are recognizable through their folds and draperies, which sometimes resemble the Indian dhoti or sari. The influence of Gandhara is apparent in the female sculptures at the Lahore Museum.

The schist relief illustrates the life events of Buddha and features women adorned in flowing draperies as well as his departure from the castle. The female figures depicted in the schist wear skirts or loose trousers, and on the top level, a female deity is shown wearing regional ornaments.

The females wearing wreaths and headbands demonstrate a second influence from the Parthian period. This variety of layered influences reflects the trends of the era (Dani 1986, 163).

The *Kushan* rulers belonged to the Turkish tribe Yeuh-Chi and ruled for almost three centuries. The geographic influence of the Kushans' political front extended over northern and central India from 130 BC to 185 AD. Before this, the Bactrian Greeks governed Gandhara, Taxshila, and the Kabul Valley, while the Parthians ruled Mathura, Taxshila, Malwa, and the Kathiawar Peninsula. Taxshila (Taxila) is near Rawalpindi, currently in Punjab, which leads toward the border of Khyber Pakhtunkhwa in Pakistan. Literature includes the Buddhist Tripitakas. Abdullah Warya states in "Culture and Heritage of Pakistan," in its article "Early Islamic coins of Lahore 2000" (89). The Jain canon and Sanskrit literature provide insights into the types of garments worn during these times. However, no pictorial evidence from this era details the textures and the use of different materials, which are explained through religious rituals. The garments feature various embellishment techniques, including exquisite embroidery with thread and pearls. This is presented in miniature, visually showcasing royal females.

Women are depicted in sari-type attire consisting mainly of a *kamarband*, a belt to secure draping on the body, a *chādar*, and a dupatta or scarf. Typically, the sari is draped over the hand-knotted cloth on the body, which is still in use (Chandra 1973, 44).

It is widely accepted that the mural paintings of Ajanta may have served as a model for the mural art of later periods in the Indian and Pakistani subcontinents. They established a benchmark in representing local practices of female attire and contrasted with the Muslim advent. Since Ajanta paintings are not frescoes, this claim is inaccurate for the Punjabi frescoes. Additionally, given the close connection between Gandhara and Punjab, it is reasonable to assume that the Gandharan fresco tradition, rather than Ajanta, was the source of the Punjabi fresco traditions (Mahmud M.K, 1979, 531) .

2.3 Practices of the shirt/tunic associated with Hinduism

Wearing a sari, derived from Sanskrit, meaning “cloth" in Sanskrit, is the most effortless dress for women, as it is draped on the body. These influences are seen in the religious sculptures present in the Lahore Museum Jain Gallery, which depict female deities adorned with blouses or cholis. The terms *Chulāka*, *Chūlā*, *chūlī*, *chulikā*, and *kanchulikā* are all used to refer to clothing that covers the upper part of the female body. This style features a *ghagrā*or skirt, paired with a *chūlī* or blouse, along with a dupatta or scarf. Currently, this attire is associated with Hindu influences. The *ghagrā*, or skirt, is worn over the lower part of the blouse, complemented by a scarf called a *dupatta*. Some sculptures illustrate the use of clothing on the lower body, showing folds on the front side and tied with a long belt.

During 1200-600 BC, Indigenous people used *ksaumā* (linen), *urnāh* (wool), *dukalā* (cotton), and animal coverings to make garments, including the *vasās* (garment covering the torso) and the Adivasi (overcoat or shoulder cloth). The *unisā*(headgear) was added later. Women’s garments consisted of a single cloth wrapped in two pieces: the *vasās,* the upper garment, and second, the *candatakā* (underskirt) (Rau 1989, 25).

The writer explains that the term *atka* is used for a long and close-fitting men's garment, besides these garments. *Pesami* is used for a pleated skirt artistically embroidered with gold and worn by dancers. The *darpi* was a close-fitting gold-embroidered vest worn. (Majumdar 1988, 397)

Along with the now-missing stone *Śivaliṅga*, or the male figure surrounded by ladies, the temple was once adorned with divine figures in stucco, consistent with the thematic arrangement of these Hindu religious murals. With its specifications for Hindu attire, this treasured ornament once bestowed a stunning beauty upon the entire temple complex. The paintings that form the subject matter of this piece relate to the Lahore Museum's collection of Jain facades from Gujranwala. The tempera technique and varied color scheme employed here, as explained by the author of the article, Ibrahim Shah, entitled Hindu Iconography in *Gorkhatrī* temple Peshawar 1823-1830, bear a striking resemblance to the painted decorations found in mosques and mausoleums in the Peshawar region from the nineteenth and twentieth centuries. It appears that the guilds of artists had no reservations about earning sufficient money to embellish both Muslim and Hindu sacred structures. The painting trails in Hindu religious sites share similar styles and techniques (Shah 2010, 119-132).

This literature helps identify the clothing practices of inhabitants both within and outside Punjab. Although the borders were later defined as Punjab territories, there are no boundaries to aesthetic practices. Thus, the temples in Peshawar also serve as valuable sources for connecting to the stylistic features of the attire.

This analysis of the variety of shirts stems from the connection and designation that must be represented. It aids in understanding the representation of deities and the attire

associated with their religion. There are miniatures and a few architectural carvings featuring religious female figures of the Hindu faith. The Jain Gallery at Lahore Museum includes sculptures that highlight draping practices among female religious figures displayed in the gallery.

The uttaiya or shawl was also worn on the shoulders and upper body, wrapped around the chest. This practice was a response to the hot weather in Punjab. Some costumes were seasonal, such as winter attire known as bravura. Similar to a cloak or mantle, it was draped double to cover the body from shoulder to ankle.

Jain history explains the presence of Jainism in Punjab even before Lord Mahavir and addresses other ancient Indian customs that were prevalent there. There are multiple Jain mandir/idol worship areas, where several paintings depict female attire.

The author used Kalhan's Rajtarangini, a reliable source, to learn about the history of the Kashmiri monarchs. The Jain sects and the literary and cultural works they have generated are noteworthy. The Mughals were open to religious liberalism in the northwestern area of the subcontinent. The Mughal emperor Akbar was liberal and permitted the Jains to perform their rituals at his court to foster a democratic peace with the local inhabitants. The Jain *Acharyas* effectively explained the need for nonviolence to Akbar and Jahangir during their reign to alleviate social anarchy (Shah 2011, 03).

The garment covering the lower part continues from the hip area to the knee; the cap is referred to as *vasana,* a draped Sanskrit word. A tied cloth, such as a belt known as *mekhala* or *rasana,* is worn around the waist (Dani 2000, 21).

The presence of Shiva sculptors is a prominent mythological figure, referencing Jain practices. The Lahore Museum houses the remains of several architectural pieces

featuring intricate carvings. This connects to the *Asura* tribes of later Harappa and Lord *Shiva*. The indigenous religious practices of Punjab were influenced by Turk invasions from the north until the late 10th and early 11th centuries. The Katas Raj temples and *Kalar Kahar* salt range Punjab exemplify architectural with painting inside. Within the museum, the Jain collection of shirts and the architectural evidence of curved pieces are displayed.

"Five Rivers," or Punjab, is a Persianized form of the Sanskrit Paňchanada (Land of Five Rivers), which can be found in various writings, including the Epics and *Purāṇas*. According to the *Mahābhārata*, the inhabitants of the country were frequently referred to as Paňchanada, and some of their tribes were named Jārtika (Jat), Āratta, and Madra. The five rivers that supply water to this land are the *Ataru* (Sutlej), *Vipāśā* (Beas), *Airāvatī* or *Irāvatī* (Ravi), *Chandrabhāga* (Chenab), and *Vitast* (Jhelum). The sixth is the Sindhu (Indus).

The combined capital of Punjab and Haryana is a union territory. Punjab was known as *Vahikā* before the arrival of Muslims. This is detailed in the Jain text about Punjab. *Karam Chand* hired Akbar Court Jain to construct a shrine near the modern-day *Guru Manget* area in Lahore, where he lived, approximately seven miles south of Lahore. Legend has it that Akbar brought a few of the monks to Kashmir. One of them, along with his son Salim, was permitted to study Persian. Akbar had a puja performed in the Jaina temple, and Salim honored the occasion with his presence. The monks were granted several honorable titles. One was known as Khūsh Faham because of his sharp recall and quick wit. There was a great deal of literary activity in Lahore (Singh, H. Manmohan and Bhardwaj 2021, 13).

The second category of social and political tunics/shirts is explained by the influences of the Mughal era, as well as the Sikh and British invasions in Punjab.

The Muslim, Sultanate, and Mughal periods reflect Jain activity, primarily in the *Tharparkar* district of Sindh, where it still has a small following today. Some Jain presence is notable during the Mughal rule in Lahore, Sialkot, Gujranwala, and Multan. During the Sikh expansion, individual Jains played significant economic and political roles.

Punjab mainly deals with banking, general commodities, jewelry, clothes, and grains.. Jain temples have been found in cities such as *Jehlum, Narowāl, Sialkot, Gujranwala, Pipnakhā, Rasulnagar, Kasur, Bherā, Multan, Khanqa Dogran, Lahore, D.G Khan, Virawah, Nagarparkar, Bhodesār,* and Karachi, according to an initial study (Hameed, Chawla and Hassan 2019, 221). The museums in Lahore and *Uᶜmerkūt* house artifacts from the temples, which are included in this study.

In regions that were part of Pakistan before the Partition, the Jain community constituted less than 1% of the population. Aside from a few homes in *Nagarparkar*, nearly all of the Jain community relocated to India on the eve of Partition (Hameed, Chawla and Hassan 2019, 219).

The garments, such as tunics, are not merely attire or clothing for identification but rather active agents of visual culture. The integration of foreigners in Punjab and the establishment of the longest-reigning monarchs, the Mughals, examined material objects themselves and engaged in social life, shaping their identity in contrast to contemporary happenings. The first aspect involves the influences of the sultanate, which played a key role in Punjab. Foucault interrogates the discursive system that produces knowledge of

material cultures and deepens our understanding of how objects communicate within this system, including socio-political identity, by exploring the material record of tunics in museum archives, miniature folios, and books referencing Mughal folios, highlighting inscribed objects whose histories are shaped by both use and display.

2.4 Sultanate influences in Mughal attire 13th century and Terminologies in tunic

The fertile plains of Punjab were considered wealthy areas. Tales of Hindu temples lured visitors from the Northwest. This rich history marks the beginning of Muslim integration in the Subcontinent, initiated by Mahmud of *Ghaznī's* attack in 1000 AD. By 1192, Muslim power was firmly established in South Asia, with Mohammed of *Ghūrī* expanding his influence across Punjab that year. The word *khilat* has its origins in the Iranian, Arabic, and Hebrew languages. Visitors brought their attire practices, especially garments, from their homelands (Miller 1922-1928, 197-240). The concept behind this term signifies the mantle of vested power. This indicates the identity of incoming visitors, as seen through their clothing. The act of dressing represents the first narrative of power with complex meanings, reflecting new influences of folk beliefs and practices. A garment can symbolize friendship, respect, or a significant identification. In Iranian-influenced cultures such as Mughal India, garments exchanged in political contexts established a ranked relationship among the new rulers. The Mughals, being newcomers to the Subcontinent, recognized local customs and integrated new elements of clothing that reflected both Hindu and Muslim practices in the Northwest (Michelle Maskiell and Adrienne Mayor 2001, 25).

It is postulated that this fresco technique must have flourished in Punjab in the subsequent centuries, between the 5th and 11th centuries A.D., but the records still need to be recovered. The apparent reason for the lack of information on the artistic achievements in fresco is that Punjab served as the usual passage for successive invading hordes, and whatever came in their way was ruthlessly destroyed. Such chaotic conditions in Punjab were not conducive to the development of art; however, a few monuments, such as the tombs of *Shah Yusuf Gardezi* (1152 A.D.) and *Zaka-rya* (1266 A.D.) from the *Ghaznavīd* (962-1186 A.D.) and Slave dynasty (1206-1290 A.D.) periods, reflect the continuous existence of art.

The contextualized historical trial discusses the kings and their companions who prominently accompanied them across various regions. *Sultan Mohammad Ghūrī*, also known as *Shahābuddīn Ghūrī*, was of Turkish origin and traveled from Afghanistan. In 1192, he conquered Delhi. His victory over the Rajput army made him India's first Muslim ruler, paving the way for the Muslim dynasty that originated with Sultan *Qutubuddin Aibak*.

The arrival of the Muslims had a significant and enduring impact on the northwest region of the Subcontinent, where modern-day Punjab is situated. This area is rich with tales of the fertile plains of Punjab and an abundance of temples, primarily Jain and Hindu. In 1000 AD, the most notable Muslim invader was *Mahmud of Ghaznī*.

Lahore became the focal point for *Ghaznavī* in Western Punjab, which included the middle and lower Indus Valley. Their religious practices primarily took place in temple areas uncovered during excavations in Punjab after the advent of Islam, which gradually took root under *Mahmud Ghaznavī*. The Persian geographer *Qazvini*, toward the end of

the 13th century, identified Mansura, Multan, Lahore, *Sultaniya*, Peshawar, *Malikful*, *Kusdār*, and Nahrawala as active areas for fabric production in large quantities, owing to Sultan *Iltimush's* coronation in 1211 and continuing until Sultan *Bulban's* death in 1287. Generations of skilled artisans settled between Multan, Lahore, and Delhi during these years (Riaz ud Din 1988, 133).

Mohammad Ghūrī conquered Delhi in 1192; the mausoleum of the Sultan is located 80 kilometers from Islamabad. He was assassinated along with his three guards near *Dhamiak* village close to *Sohāwa* in Jhelum, Punjab, during his prayers.

The impact of Islam was felt throughout the Sultanate period. The author notes that tailored garments such as robes, gowns, and coats made from various luxury textiles featured intricate trims and cuts. During the 12th century, the Delhi Sultanate's attire included jackets, tunics, shirts, and trousers, which became increasingly popular. *Miftahu-i-fuzala* describes the bandana and robe trim in four-cornered pieces of cloth, designed to create a shape with four corners and adorned with ornamental decorations on the surface, dated 1469 (Riaz ud Din 1988, 134) .

These garments were intended for the women of the royal harem, and the women of *Ghiyās-ud-din Khaljī* were renowned for their intelligence within the harem, with the most notable among them participating in discussions with the king regarding matters of theology and philosophy. This often took place during his meals. The western region of India, characterized by its captivating and inaccessible kingdom of hills, castles, lakes, and pleasure pavilions, enjoyed newfound freedom (two years after *Timur's* sack of Delhi) and the passionate rule of the *Ghūrīds* and *Khaljis*, which left a romantic imprint on history that blended various techniques and materials into garments. *Sultan Ghias ud*

din Khalji commissioned the training and education of five hundred bonded men and women in various skills and crafts, including textile weaving, particularly velvets, brocade, *zardozī*/silver and gold thread embroidery, and tailoring. The rulers also brought in many master weavers known as *Nūr Bāf* /the name of weavers (Kumar 1995, 39).

Kumar explains techniques and materials used in Mughal India's textile and costumes, such as the art of gold embroidery, zardozi/gold thread work, which is believed to have been introduced during medieval times under Muhammad Bin Tughlak's rule, and was influential in the Mughal court (Kumar 1995, 41-42).

Mughal rulers are linked to *Timur* and *Genghis Khan* in Central Asia. Their cultural roots originate from Samarkand and Mongolia. The weather in Central Asia is cold, making woolen clothing a necessity. The practice of layering clothes and wearing woolen garments in Central Asia began around 400 B.C. In 1200 A.D., the Mongols invaded what is now India and China and learned about cotton and silk clothing due to the milder climate compared to North Central Asia. Mongol clothing was originally made of hemp; however, upon arriving in South Asia, while the jacket style remained similar, it was made from cotton or silk. These jackets and coverings became common among both males and females (Riazuddin 1988, 146).

Babur defeated the combined armies of the existing rulers of India at *Pānipat*. By defeating *Ibrahim Lodhi* in the encounter at *Pānipat* Babur laid the foundation for the Mughal dynasty in the Indian subcontinent. He ruled a small kingdom called *Farghana*, in present-day Uzbekistan, marking the dawn of a new era in the Indian subcontinent that significantly influenced the evolution of Indian culture. *Humayun* entered Lahore in

February 1555 during the civil wars among the opponents of Sher Shah Suri, who was born in Punjab but assassinated in *Kalinjar*, a castle in Uttar Pradesh, India. *Humayun* defeated *Sikandar Sur*, a rebel Afghan governor of Punjab, with the help of his son, Akbar, and his mentor, *Bayram Khan*. This led to *Humayun's* reign from 1556 to 1605 and to his victory in the Second Battle of *Pānipat*. in 1556, which solidified the Mughal dynasty in Hindustan, with Agra and Lahore as key centers, evolving into a prominent dynasty of the Great Mughal by 1670.

There are folios with miniatures that depict the visual culture of the Mughals. These miniatures are included to illustrate Mughal female practices. The specimens are from the Lahore Museum, and their attire practices concerning the shirt/tunic are explained using specific terminology. Sikhs with a history in Punjab, along with other invaders and rulers, also influenced female attire through paintings at the Lahore Painting Gallery, *Shāhī Qilᶜ*, and Lahore Museum (Dar 1981, 75). Punjab, rich in civilizational echoes, is connected to the impact of various events and invasions on attire practices. This influence persisted through the dynasties of Muslims entering Punjab, extending to the Mughal, Sikh, and British periods, continuing until the fight for freedom in 1947. These changes significantly affected the region. Punjab's museums house evidence such as sculptures, architecture, miniatures, and photographs. Documentation in the regional gazetteer aids in uncovering craft-related practices in Punjab and is discussed to highlight differences in the museums' shirt/tunic collections. Terminologies are examined as representations of female tunics/shirts worn by women of Punjab, Pakistan, to connect them with the diversity of specimens available in museums for further analysis.

Prominently parallel practices of various shirts and tunics are chronologically explained alongside changes in hierarchy and their impact on these garments. Muslim integration introduced diverse influences from Persian, Turkish, and Chinese cultures, which continue to be part of it today. A vocabulary of female shirts and tunics reflects each era of ruler ship in Punjab. The Mughals, influenced by various cultures, adopted attire practices that became synonymous with the Mughal northwest of the Subcontinent, now known as Punjab. Tracing the historical influences and subjects of women helps to understand shifts in practices and changes in shirts and tunics through religious transformations, as well as how these changes are identified by different terminologies. An overcoat or coat/*jāma,* known as a kaftan, is a loose shirt or overdress that reaches the ankles, commonly worn by both men and women. It is worn over a long-sleeved shirt. Various materials are used for these overcoats, available in wool, silk, or cotton, and they can be worn with or without a sash or belt. This overcoat, called a kaftan, is specifically associated with Islamic culture. This attire, the Kaftan, recognized as loose-fitting clothing, was often worn during the Sultanate period by individuals, along with *Shalwār*/trousers, and jelick/*yelek,* which is sleeveless and collarless and has Turkish influence. A Jelick, worn by both males and females, is a sleeveless garment with a round neckline and side pockets. Traditional Jelicks are typically embroidered and made of silk cloth, velvet, or leather (Dames 1918, 119).

The texts of *Abu'l Fazl,* a chronicle of Akbar's court, revealed that the emperor did not invent the garment as is often understood but reformed it for royal standards. This created differences in male cuts and female attire, particularly in the shirt areas with additional coats, bodices, and so on. Some examples include *qaba, jāmah, jāmeh, jamo,*

baga, *djamadan*, *mināh*, and *takauchiya*. with substantial evidence, it becomes easier to determine whether these are variations in regional vocabulary or style (Desai 1985-86, 22)

One of the evolutionary points was the waist seam, which was introduced, and the skirt attached to it was fuller and gathered around the body. During the Mughal period, the Jama/shirt was seen more often than a knot, featuring a rounded hem faced with a heavier fabric or edged with a border, usually of gūt̄a/ornamentation made of gold and silver-colored pieces, to give the skirt additional weight. The tight-fitting double-breasted area, with attached tokens/tie-strings, buttons, and loops, was rarely used. However, this double-breasted bodice likely appeared untidy when made of cotton instead of thick fabric. The many tie cords would have been visible through the thin cotton, as would bare skin, which is probably why a *nima*/slip was worn. Similar to a vest, this short-sleeved undergarment provided the ensemble with a neater appearance (Daljeet 1999, 29).

Gouri Dey explains these details in "Fashion and Designing under the Mughals, Akbar to Aurangzeb: A Historical Perspective, 2015, 237." The Persian word "*jama*" is interpreted as a 'gown/robe, vest, coat or wrapper.' In many studies, there is little observable difference between a "*jama*" and a "*chola*," which are longer robes. To avoid confusion, this book adopts the widely accepted definition of the "*jama*" as a frock-coat, meaning a triangular shape. This cut, designed to create more volume, is primarily worn on formal occasions, and its distinguishing features include a tight-fitting bodice and a high waist. This is sometimes attached to the bodice or flared skirt that reaches the knee or ankles. This definition can be applied to the elegant sleeved coats depicted in the

earliest royal photographic portraits and the flowing robes illustrated so frequently in late medieval paintings.

In chapter thirty-one of Ain-I-Akbari, Abul Fazl Allami addresses two types of dressing, noting the annual distribution of wardrobes among his servants (Blochmann 1894, 96). In Costumes of Royal India, Ritu Kumar explores the Mughals, their practices during their reign, and how they established the official standards for royal clothing for men across the country. The wardrobes worn in the Mughal courts primarily consisted of the *jama*, a collection of long and short coats, jackets, pajamas, patkas, turbans, and caps. Regional variations also existed, particularly in areas where Muslim culture was less influential. Nonetheless, there was a significant increase in the use of rich and refined textiles, ornamentation, and exquisite jewels (Kumar 1999, 56).

After Shah Jahan's rule, the development of textiles and clothing styles in the courts began to slow down. By the time of Aurangzeb's reign, Mughal authority had significantly weakened, and following his death, the empire was set in a framework, and control reverted to the regional courts. As the Mughals lost their influence, the clothing styles they had introduced, particularly the Mughal Jama, started to fade. This was likely because the garment had not evolved organically and was difficult to stitch and clean, making it impractical. The *chogha* and other related styles of tunics and coats ultimately replaced it.

The ordinary yet elegant characteristics of Mughal textiles opened opportunities for an increasingly baroque embroidery style and embellishment in court clothing. Densely patterned garments, such as the *Farrukhsiyār* chūghā, named after one of the later Mughal princes, flourished as fashionable (Pathak 2008, 56).

Kumar further extended this argument by stating that, after the regionalization of Mughal power, variations and styles were established in the courts, and the *chogha*, *kurta*, and *angarkha* became customary wear. Without a unifying power, courtly styles and trends continued to evolve independently, and any homogeneity that the Mughals had initiated eventually disappeared. The next significant transformation in Indian clothing patterns did not emerge until British rule was firmly established (Kumar 2018, 16).

2.5 Vocabulary for dressing in Mughal times from Akbar to Aurangzeb: the differences between Muslim and Hindu women.

To understand how the Mughals influenced art, one must consider the dress of the imperial ladies in the Mughal court. (Musarat 1984-85) discusses mainly costumes and establishes a relationship between culture and fashion traditions. The study helps illustrate the connection between court ladies and the evolution of fashion into stitched formal apparel. The Official Chronicles of the Mayo School of Art, Introduction by Tarar (2003, 23), explains that the industrial classes of India have notably worked industriously within family *gharana*/specialist schools and imperial *Karkhana*/workshops for a hundred years. The making of nuptial and luxury apparel continues to be practiced within the same *Karkhana*/workshops guild system in old Lahore.

These are added accessories that are part of the craftsmanship of the subcontinents. The Sultan of Deccan India's book explains that the practices involving accessories and jewelry were part of the tunic, which created a distinction between princesses and royals from local people (Sardar and Marika 2015, 115).

From the grandeur of imperial tents to the intimate, sensual pleasure of clothing Akbar and Shah Jahan, these exquisite goods, crafted from fibers produced by virtuoso skills, energized early modern experience.The Art of Cloth in Mughal India chronicles t he production and gathering of textiles throughout South Asia and beyond, shedding ligh t on how cloth was used in social discussions, political debates, and the typical seasonal cycle of the year (Hameed 2022, 02).

Mughal imperial costumes and designs during the 16th and 17th centuries. Chaudhary's study (2015) examine the nature of Babur's costumes, including their designs, fabrics, industry, and technical aspects. It highlighte the prevalence of geometric patterns during the early Mughal period, particularly under Emperor Akbar's reign until the rule of Jahangir. On the other hand, Prakash's study (2012, 15) compares Mughal costumes from the 16th to 18th century with the royal costumes of Jodhpur, a former princely state in India. This research aimed to explore Mughal influences on the costumes of Jodhpur's rulers and investigate the clothing worn by individuals associated with the Mughal emperors and the Jodhpur palace. The analysis encompassed various aspects of costumes, including upper and lower garments, belts, headgear, draped clothing, footwear, jewelry, and accessories. Comparing the costumes of Jodhpur rulers and the Mughals revealed similarities and differences in upper garment length, collars, waistbands, and pants. Mughal imperial clothing and designs from the 16^{th} and 17^{th} centuries. The characteristics of Babur's clothes, including their designs, textiles, industry, and technological features, were more Timurid. It emphasized the common geometric patterns in the early Mughal era, especially from Emperor Akbar's reign to Jahangir's (Prakash's 2012, 13).

An Indian Miniature Painting by Anjan Chakravarty explains the various surface treatments with embroidery that represent castes and classifications. He also describes how Indian women prepared their cholis for personal use, which were worn on different occasions (Haider-Sardar 2005, 27).

The work of clothing sewing and patterning was taught through apprenticeship. Akbar established imperial factories in South Asia at Lahore, *Fatehpūr Sikrī,* Agra, and Gujrat to engage skilled manufacturers of that time. New fashions were introduced in the cuts and silhouettes of female and male shirts. One thousand garments were prepared for the wardrobe each year in accordance with royal events. Tailors worked in these small-scale workshops accordingly. The Shah Jahan era, following Jahangir, is considered more glamorous as he preferred stunning and heavily ornamented dresses compared to his father, Akbar. The work on clothing during his reign featured delicate ribbons adorned with semi-precious stones. These garments became more prominent during Shah Jahan's time due to the spectacular and varied tastes in surface ornaments and patterns. Ornamental designs were applied to both male and female attire. The luxurious appearances for men and women were similar. Aurangzeb, however, was a man of simplicity in dressing, which contrasted distinctly with the practices of Shah Jahan. On special occasions, the undimmed traditional grandeur of his household seemed to be maintained, but his more moderate tastes and habits clearly took precedence. Geographically, the river Ravi is noted as the area for the buying and selling of clothes (Riazudddin 1988, 147).

2.6 Influences on Female Shirts/Tunics: Akbar's Wife Jodha Bai (1556-1605)

Akbar's wife, Jodha Bai, was Jahangir's mother and a Hindu Rajput. The cut, color, and style of the tunic differed from those of the female practices, which were more aligned with local Hindu traditions. Various people view the status of the tunic as an identification of each woman present in the group around Jodha. She wore heavy ornaments and jewelry around her neck, featuring a semicircular neckline that set her apart; the princess always donned an extravagant tunic.

Documentation of female dresses created during the Mughal era is showcased in museums worldwide, highlighting the craftsmanship and the clusters of ornaments with semi-precious stones that make them unique. These pieces were collected either after or before the partition. Among other antiquities, only a few remain, not directly from the Mughals, but rather replicated or produced later. Mughal folios with illustrations are also available at the London Museum and many other institutions. Several of these are part of the collection in the Punjab Museums, with the Lahore Museum displaying ivory paintings, the details of which are evident in various portraits. They are recreated, yet the details closely resemble the originals. A variety of female costumes are depicted in miniature art. Women, portrayed as concubines to emperors, are depicted carrying glasses of wine in various tunics with different cuts compared to other designated women, such as vet nurses, dancers, courtesans, and others. They feature a variety of colors at times, with some emperors dressed in white tunics characterized by their flat cuts. Additionally, there are miniatures illustrating dancing courtesan women in short frocks. This variation in tunics became a marker for identifying different females in

Mughal harems; Hindu females wore choli/bodices, while women on the left side donned casual clothing (Riaz ud Din, 1988, 134).

The development of various crafts during Akbar's period occurred in diverse ways. However, the textile domain of Akbar's era stands out as a landmark in carpets, shawls, woolen fabrics, figural silks, and decorative velvets. This period was significant for labeling, dating, and recording precise textile materials in folios according to events of Mughal life. There would be no other textile evidence if Abu Faḍl had not written the Mughal memoir. He noted that skilled masters and workers were hired to establish and teach skills in an improved manufacturing system that included surface ornamentation and garment workshops. In Ain Akbari, he also stated that skilled masters and workers had settled in the country to teach people a more advanced manufacturing system. Most conclusive proof exists of Akbar's assimilation of foreign masters and weavers, and Naqshbandi's (Riaz ud Din, 1988, 136) to impart better techniques. The author further notes that the imperial workshops in *Lahore*, *Agra*, *Fatehpūr*, *Ahmedabad*, and *Gujrat* produced numerous masterpieces of artistry, and the figures, patterns, knots, and variety of fashions that now prevail astound experienced travelers.

Mumtaz-al-Zamanī/Joda Bai wore white clothing, a *Sarāsar libās Safīd*/pure white garment on Wednesday, the day associated with her death during the month of *Dul-i-Qudah*, the 11th month in the Islamic calendar. For Royal Mughal ladies, the dress code included the *Pesh̲wāz*/Jama as the upper garment. This was fastened at the bodice with strings, sometimes with a button, and featured a long frock panel at the bottom. The *Pesh̲wāz*, a female upper garment, typically opened in the front and had a length that

reached nearly to the knees or varied according to personal taste (Riaz ud Din, 1988, 137).

2.7 Jahāngīr and Nūr Jahān's contributions to attire (1605-1627)

Jahangir's fondness for fashionable dresses was profusely adorned with costly rubies, pearls, and diamonds. When Jahangir ascended to the throne, the court underwent a dramatic transformation, and attire was one aspect of it. His wife, Nur Jahan, was buried on the outskirts of Lahore in Shahdrah. She designed clothing for various Mughal events in a pioneering style that symbolized her unique aesthetics. Renowned in her time, people closely followed her designs showcased in the *Meenā bāzār*/funfair. Humanyun introduced this annual fancy bazaar extravaganza at court. Noor Jahan, previously known as *Mehrunissa,* was bestowed the title of Noor Mahal. She was a woman of remarkable energy and talent, excelling in poetry, fabric design, dressmaking, ornament creation, and even weaving carpets in her distinctive style (Gascoigne 1971, 138). There is a distinct transition from court robes, particularly in reference to headdresses. During the time of *Nūr Jahān*, elaborate golden hats and extravagant dresses were customary. Courtiers and female musicians donned beautiful attire to create a unique appearance, influenced by the various cuts of tunics and shirts mentioned in the previous examples. The women depicted in the paintings wore traditional seasonal colors, closely linked to procreation and the life cycle. Rich olive, indigo, ochre, deep yellow, and earthy mustard hues conveyed a joyful mood. While they were aware of the foreign customs and fashions of the Mughal court, their vibrancy was blended with the intensity of Rajput style, leading to a more tranquil approach and refined elegance.

This queen introduced various textile types, including brocades, laces, and extravagant layered gowns. She epitomized the capital's female fashion pulse and was the mistress of the household.

She immediately revolutionized dresses and decorations on one hand and shaped aesthetics among the ladies of her time. Jahangir's mother owned a business involving large ships that traded on her behalf between Surat and the Red Sea when the Portuguese were experiencing a political crisis in 1614 AD. *Nūr Jahān* engaged in a similar business. She transformed fashions and incorporated new tunic/shirt styles, brocade, and *Kinārī*/lace patterns (Riaz 1988, 149).

The scarf was a light substitute for an *orhanī*/scarf. The stitching and embellishment structure made the *Nūr Mahallī* (marriage dress) a complete outfit for the couple that cost 25 rupees. Her *dudamī*/weight was only two dams, *panchtolia*/replacement of scarf, *badlah*, *kinarī*/lace, and *farsh-chāndānī*/tailed shirt length are still known (Riaz 1988, 150). A century later, a writer/historian named *Khāfī Khān* noted that Noor Jahan's brother Asif Khan was another source of patronage for textile and stitched attire production and its consumption. His banquets, as described in Iqbal Nama-i-Jahangir by *Mo'tamid Khan Bakhshī*, featured the emperor's robes adorned with gems and the glittering harems for royal ceremonies. The court narratives provided a lengthy description of the splendor.

The costumes of the time showcased foreign influences in addition to indigenous elements, including coats that displayed European patterns in their original cut. Edward Terry noted and revealed Western influence on Mughal attire in his memoirs (Terry 1590-1660, 54). He provided a detailed account of garments that he referred to as

Jama/Shirt. Documentation of Mughal fashions can be found in Sir Roe's journals (Gascoigne 1971, 137). There were references to 'slips' known as the Jama. The Jama he discussed was a coat that resembles a *chūgha*/ankle-length garment for females, albeit in different colors and with various ornaments. He described the coats and overcoats as undershirts, likely referring to the neem *jāma*/knee-length.

The coat fitting of that era was described as being closer to the body or waist than hanging slightly loose below the knees. The sleeves of these coats were designed to be longer and fit more closely to the arms. The royal *kārkhāna/*workshop continued to supply rich fabrics for royal trousseaux at all Mughal weddings. Like his father, Akbar, Jahangir encouraged textile merchants to hold competitive bazaar exhibitions and arranged display pavilions for special occasions. The depiction of clothing showed that the hunting costumes of court females were identical to the male dress of the court. As illustrated, the female outfit comprised fine cotton *pyjamas*, a roached pajama with an upward curve, a *patka*/shoulder scarf to cover the head, a turban, and embroidered shoes (Riaz 1988, 137).

2.8 Attire during Shah Jahan, Mumtaz Mahal, and Dara Shikoh

Shahjahān and *Mumtaz Mahal's* famous son, *Darā Shikūh*, was raised in Lahore for his spiritual studies and was married to *Nādira Begum*. The wedding is significant because the reference in *Padshahnāma* describes the attire, which was regarded as the most expensive wedding outfit. *Jahanara* sent the first gift, known as *sachaq*/cotton voile fabric in a pink hue, along with the bride's red fabric, noting that this dress cost two thousand rupees (Pathak 2008, 94).

In the development of Jama, a waist seam was introduced and attached to the skirt, making it fuller and adding more volume. The *Jāma* is often seen with a rounded hem faced with a heavier fabric or edged with a border, usually of *gūtā*/golden leaf work, to give the skirt additional weight. The *kas*/tie-strings were used to fasten a snug-fitting double-breasted bodice, with inner panels placed under one arm and a second pair securing the crossover panel under the other arm, typically the left side. Buttons and loops were seldom used. It was made of cotton rather than thick fabric; however, this double-breasted bodice might have appeared untidy. The numerous tie cords would have been visible through the thin cotton, as would the bare skin, likely explaining why a *nimā*/vest was worn. This practice is more noticeable when *Shāh Jahān*, *Mumtaz Mahal*, and their daughter *Mehar-un-Nisa* are depicted in paintings wearing edible bodices over their shirt/tunics.

Dara Shakoh lived in Lahore, where he gained Sufi knowledge from *Sufi Miān Mīr*. He was the elder son of Shah Jahan and was known for his *karkhanās*, or workshops, which excelled in delicate fabrics. The well-known recorder, Bernier, a French physician (1665-68), wrote about the *kārkhanās* operating under Aurangzeb, the fourth son who seized the throne from Shah Jahan. According to Bernier, the display areas in the first hall were designated for embroiderers who were employed and supervised by a master. The second hall housed jewelry makers, the third area accommodated artists and illuminators, the fourth section was for varnishes working with lacquer, the fifth area was designated for shoemakers, and finally, the sixth hall was for manufacturers of silk brocades. Fine muslin turbans and girdles adorned with golden flowers, as well as drawers used by women, were commonly found at royal gatherings and festivities, but

only for a short time. This attire was expensive and lasted just a few hours, costing around ten to twelve crowns, and was beautifully embroidered (Pathak 2006, 92). Book Indian Costumes informs about the *sachaq*/bride costume. This wedding is considered the most auspicious event under the reign of Shah Jahan, and the Dara Shakūh wedding is viewed as the most extravagant wedding of that period. This book helps in understanding how craftsmanship in their design repertoire becomes an identity (Pathak 2006, 93).

2.9 Aurangzeb (1658-1707): The Regional Practices in the Late Mughal Period, 18th Century

Each emperor contributed something unique to give the garment a distinctive look. Lace was an elegant component of women's fashion that gained popularity during the reign of Aurangzeb. According to Manucci, “They are in the habit of adding.” Typically, elite women wore two or even three garments, each weighing no more than one ounce and worth fifty rupees each. They would sleep in these clothes and replace them every twenty-four hours, never wearing them again and giving them away to their servants. They covered their heads with a piece of cloth (Gascoigne 1971, 136), a multi-colored *chunri*/scarf known as *bandini*/colored binding for dyeing. Bernier illustrates Raushen Ara Begum, Aurangzeb's sister, wearing a sari. During Aurangzeb's reign, Zeb-un-Nisa introduced a garment for women called angiya /blouse. Jahan Ara Begum popularized the term dupatta, which her Pir/mystic guide used, and she wanted to adopt it. The description of these delicate dupattas/scarves and anghyah/bodice was made possible by a narrative from French traveler Jean de Thevenot, whose letters and memorials included his thoughtful observations during his visits to various cities, including Multan, during

Aurangzeb's time. He recorded about the province of Punjab: “The province yields cotton, which was used to make a vast number of clothes which were transported into Persia by Ghazna or Qandahar in Lahore” (Raza 1988, 80).

Hindu men, by contrast, were less resistant to Mughal influence. Their formal court attire became more standardized, particularly in areas where interaction with Mughal nobility was inevitable. By the end of the Mughal era, the classic, full-skirted Mughal Jama had been adopted by most Indian courts, although stylistic variations differed from region to region. Nonetheless, even with the *jāma* integrated into their fashion repertoire, Hindu nobles continued to wear their traditional *angharkhā*/panel frocks, dhotis, and *angāvastram*/bodice coverings to enrich their culture and customs.

There is pictorial evidence of female practices regarding their attire, from princely representation to common courtesans, which is well documented. This detail represents one of the regional styles in painting and is a renowned Pahari painting style of miniature art. The name of this style refers to Hill painting/*pahārī,* which draws its essence from *Rājasthanī* painting and contributes to the current Indian and Pakistani school-wise collection of miniature paintings/Pahari at the Lahore Museum, named after the places where they were practiced.

The Pahari style of miniature art comprises mainly two distinctly different schools of painting. While *Basohlī* painting features intensely vibrant outlined techniques, Kangra, in contrast, showcases delicacy and softness in its colors and presentation.

The *Basohlī* style originated in the 17th century and continued until about the mid-18th century, when it was succeeded by the new *Kangra* style. This school of painting contrasts sharply with the *Basohlī* school and also shows influences from late Mughal

art, featuring refined, less intense colors and more delicately naturalistic landscape treatments.

During the winter, a quilted vest was worn over the cotton *jāma*, which typically opened in the front for warmth. This was known as Sadri. It was an undergarment purchased for both males and females. It gained popularity in the early 17th century through Emperor Jahangir. Heavy winter garments featured quilted layers inside a *chūga* or long straight shirt referred to as *Ātma-sūkh*, meaning the desired pleasure or happiness of the soul. *Abu Zafar Nadvī*, the historiographer during Jahangir's reign, attributes the establishment of a vast state factory in Ahmedabad to Jahangir, where he gathered artisans from across the region skilled in weaving and *zardūzī*, gold and silver which involves gold and silver thread embroidery (Desai 1985-86, 22).

In the book Art and Architecture of Mughal India, the author describes how Muslims modified the Persian name of "*jāma*" to "*Hindisarbgatī*," which translates to covering all the limbs, and then changed the design by official decree. The "*takauchiya"* is a coat in the Indian style without a lining. Previously, it featured cuts in the skirt and was tied on the left side. His majesty instructed him to create a round skirt and tie it on the right side. Hindu and Muslim "*jāmas*" are similar (Kumar 2016, 17).

Many artisans left the *karkhānas*/workshops following the decline of Mughal power in 1707. They found better opportunities in the courts of Rajasthan and Punjab. Figure embroidery became prevalent in these courts as Muslim rulers became less engaged with non-figurative art concepts. The replaced motifs, complementing human figures, resembled natural elements. The designs showcased a balanced combination of embroidery with Cypress trees, weeping willows, *pīpal* (heart-shaped) leaves with long

tips, and *Chenār* (three-pointed leaves), along with various fruits depicted alongside birds. In some embroidery, figures were oriented towards the devotees' family shrines or the shrines of their faith (Barrett and Gary 1963, 163-65).

2.10 Chambā Rūmāl textile featuring thread work that illustrates women

Females in various attire represent religious themes. These *Chambā rūmāl* handkerchiefs serve as evidence of cross-cultural practices exhibited in the Lahore Museum and later introduced to Punjab during the Sikh era. Similar to Pahari paintings, which depict epic and Hindu mythological stories shown at the Lahore Museum, they were subsequently created under the Lahore School of Miniature.

The *Chambā rūmāl* /handkerchief is part of the ethnological collection at the Lahore Museum. Featuring folk-style flowers and a square shape, it displays events embroidered in the center along with legends of *Radhā Krishna,* adorned with flowering borders or occasional embroidery in the four corners. Stylized, colorful *Hāshiyī*/margins adorn its edges, predominantly using bright colors such as dark pink, yellow, green, and red. Color schemes, cuts/patterns, and shapes are represented equally in the Muslim and Hindu styles of women's shirts.

The handkerchief is crafted from silk and muslin fabric featuring geometric patterns. It depicts a woman adorned in various garments, all sewn into exquisite handmade muslin textiles crafted in Punjab.

The 18th century was a period defined by flat, minimal landscapes showcasing representations of hills and buildings. The notable repetition of faces and figures reflects a form of high provincial art that characterized Lahore manuscripts and illustrations. The dūhrā́tānkā, or double stitch method, is a craft that traveled from Kashmir to Punjab. It

was utilized in *Basohlī* and *Chambā* but incorporated themes from the distinctive Mughal miniature art. The *Chambā rūmāl* are also referred to as needle miniatures. This art form flourished during the 18th and 19th centuries. The stories of the Ramayana and marriage scenes with women inspired embroidered themes depicting events from *Radha-Krishnā, Bhagvat Purāna, Gītā Govindā,* and *Shivā-Pārvatī,* all rooted in Hindu mythology. Women executed the embroidery in the early 19th century during *Maharāja Ranjīt Singh's* reign over the Punjab Hill States, with Lahore emerging as a prominent city recognized for Sikh-style painting in *Naūnihaāl Singh kī Havelī at Mūrī Gate* Lahore. These narratives influence the *Chambā rūmāl*, or handkerchief, displayed at the Lahore Museum. As multiple female characters feature in these tales, a range of Mughal-style and Hindu-style attire is represented.

Embroidered r*ūmals* /handkerchiefs served as decorative items for the women of the village, showcasing a primitive folk style. *Chambā rūmāl* were stitched in silk and pastel colors, ensuring an identical design appeared consistently on both sides of the fabric, with double-running stitched outlines used for details similar to miniatures. Various shirt patterns worn by women were reflected in the surface ornamentation of *Chambā rūmāl* and handkerchiefs (Barnard and Gillow 2008, 159).

In the Costumes and Ornaments of *Chambā,* the author provides a detailed description of the *jāma*/shirt, indicating it was a garment worn by princes and courtiers. The *jāma* was a full-sleeved piece worn crosswise above the waist to the right (Sharma and Sethi 1997, 98).

The literature above states that the historical references address attire from a broader perspective. The transition from civilization to ruler ship in Punjab has its own

vocabulary to describe clothing. The literature discusses the stitched female tunics from the Asian subcontinent in display and contextualizes attire within a historical framework. The female tunic features patterns, cuts, and styles that reflect the various scenarios influencing the vocabulary of religion, socio-political factors, and culture, drawn from the archives of the Punjab gazetteers, national repository records, museum libraries, Punjab archives library, and online journals. The chronological context highlights the evolution of the shirt/tunic in Punjab in relation to changes in political instability and governance. Although there was religious domination in Punjab by Muslims, its history is rich in multiculturalism, with Hinduism, Jainism, and later, Islam shaping the cultural identity of the region. The influence of the Muslim invasion led to architectural examples of Hindu temples and the imagery associated with them. Museums house historical remnants of attire and female tunics, providing evidence through multidisciplinary examples of art that do not confine themselves to current trends in tunics.

2.11 Terminologies regarding the Shirt/ tunic during Sikh

The Sikh era in the Subcontinent is also known as *Khalsā*. A collection of miniatures by Mā'i Jīnd Kaūr is housed in the Lahore Fort Gallery and Lahore Museum. The term Sikh, meaning Lion, is attributed to the establishment of the Sikh Empire by Banda Singh Bahadur over Muslim lands. The Sikh era in Lahore began with the Sikh *Mīsl Dārs*, or area owners, and extended to the era of Ranjīt Singh, known as Sarkar *Khalsā* Raj, which ended around 1849, during which the Sikhs governed as *Mīsl Dārs*. The history of the Sikh lifestyle is reflected in the architecture of Gūrdwāra throughout the Punjab region. (Singh 2015, 40) For example, *Naūnihāal Singh kī Hāvelī,* belonging to

the grandson of *Ranjīt Singh*, and other sites associated with Sikhs in Punjab, Pakistan, showcase this heritage. *Ranjīt Singh* moved to the Mughal palace within Lahore's fortress in 1812. The Sikh reign not only left a mark on architecture through fresco paintings depicting the life events of royals but also influenced local dress customs with visual vocabulary additions. The Sikh outfit reflects advancements in cotton and yarn development in the region. Female costumes during the Sikh dynasty are evident in the frescoes and paintings of royal imagery found in Sikh architecture throughout Punjab (Singh 2015, 41). The Punjabi kurta, or shirt, evolved from a long history intertwined with local practices. The preserved depictions on the walls illustrate stories of *Jind Kaur's* marriage to *Maharaja Ranjīt Sīngh* in 1835. The history of the female tunic in Punjab can be traced through portraits portraying *Jind Kaūr's* life. In 1846, *Jind Kaūr* was separated from her only son and exiled to *Sheikhūpūra*, a city in Punjab, Pakistan, named after Mughal emperor Jahangir, near Lahore. This occurred following the First Anglo-Sikh War, which took place to gain control of Punjab in March 1848 (Singh 2015, 42).

2.12 The history and connection of Bahawalpur and Multan to the Sikh reign

The female attire and practices of the *Nawāb* of Bahawalpūr depended on the region to which his wife belonged. Both British influences and local customs are documented in the Bahawalpūr Museum. The historical roots of Bahawalpūr trace back to Muhammad *Chanī Khān Abbasī*, who commanded 5000 troops under Prince *Murad Bukht*, the son of Mughal emperor Akbar. The establishment of the Bahawalpur state by *Nūwāb Mohammad Bahāwal Khān* II took place with the decline of the *Durranī* Empire in

1802, with its center in the city of Bahawalpur. In 1807, *Mahāraja Ranjit Singh* besieged the Multan fort, laying the foundation for the Sikh Empire.

A treaty was guaranteed by the British and *Nawāb Mohammad Bahāwal Khān* III to establish a friendly southern frontier. The independence of *Nawāb Mohammad Bahāwal Khān* was recognized on February 22, 1833, when Bahawalpūr became a princely state. The sovereignty of the crown and the evidence of an independent yet influenced blend of new British Empire influences alongside the fading legacy of northwestern princes is evident in what is now Punjab, Pakistan. This era is visually represented in the Bahawalpūr Museum, which showcases the adaptation of British influences and practices in Punjab (Loyd 2020, 04).

The literature is sourced from museum archives, and gazetteers stand out as key references for collecting literature. These sources span from 1900 to the 1920s. Additionally, the literature reflects various theorists who analyze narratives and semiotics from diverse perspectives.

The third category of memorial tunic/shirt is elucidated by the precursors of the Mughal, alongside the Sikh and British invasions in Punjab. It is essential to examine the court and culture of the Lahore Darbar under *Mahāraja Ranjit Singh* fostered a peaceful and stable atmosphere, transforming Lahore into a "center of cultural activities." due to *Mahāraja Ranjit Singh* establishment of a peaceful and stable atmosphere. Another aim of this article is to investigate notable advancements in all areas of art and culture, focusing on the influence of other traditions in the Lahore *darbār* during the Sikh era of Punjab, Pakistan. This study explores the general evolution and emerging accessories of the *darbār*/court in crafting carpets, metals, astrological instruments, textiles, vessels,

gardens, and monuments. It employs a descriptive, analytical, and historical approach. After ascending to the position of Maharaja of Punjab, *Mahāraja Ranjit Singh* cultivated an environment that encouraged and promoted the development of the state's cultural life. Examples of Sikh-era attire are sourced from the Sikh Gallery and Museum at Lahore Fort. There are portraits and miniatures of *Māi' Jindān*, the wife of *Mahāraja Ranjit Singh*, also known as *Maharānī Jind Kaūr*. Details of Sikh female attire, which frequently feature in the Punjab Museums, are particularly prominent in Lahore. Khola Cheema, Associate Professor at Islamia University, Bahawalpur, authored this article about the social engagement of the Sikh ruler-ship. The article visually illustrates the Lahore Sikh Darbār (Cheema and Ahmad 2021, 2-21).

The casual wear of women's shirts in Sikhism is known as a *kurtī*. Textiles include various materials such as silk and satin threads blended with cotton. The shirt styles vary in length to accommodate different trousers. Lengths range from mid-hip/inseam to just above the knee/out-seam. Sleeves come in multiple lengths: full, three-quarter, half, or short. The *kurtī* is typically plain white for religious festivals. Women's *kurtīs* range from white to solid colors and are often adorned with contrasting embroidery, appliqué, and multi-colored patterns and prints (Kapur 2009, 101).

The term for a shirt in Sikh women's attire is "*kurtī*" or a small shirt. The "*kameeḍ*" is a dress top available in various colors that correspond to cultural festivals and is often adorned with embroidery. The colors of the shirt or tunic can either match or contrast with other accessories and trousers. They are worn in a coordinated manner, either matching or contrasting, as a form of humility, which aligns with the religious teachings of Sikhism and is also evident in women's clothing (Kapur 2009, 102).

2.13 The costumes worn by British women in the eighteenth century and the travel trend from Britain to South Asia.

The British donned formal coats, stockings, hats, and boots, along with long gowns and petticoats, often made from materials unsuitable for the hot and humid Indian climate. By the end of the eighteenth century, many British administrators, travelers, Christian preachers, and artists visited the Subcontinent with their families and settled there. This period is known as the Victorian era, characterized by a British attitude of superiority toward the natives and inhabitants. Life was structured, adhering to their social hierarchy, institutions, and aesthetics (Dhamiia 2010, 21).

European women's clothing styles did not appeal to most Indian women, who were used to wearing unstitched garments. Fashionable Indian women incorporated, at most, related accessories like shoes, blouses, petticoats, and jackets into their wardrobes. The formality of the *darbār*, or official court, existed in India's Mughal and regional courts and was later adopted by the British. This included attire, as office assistants and clerks were notably required to wear robes and tunics at the British office in Punjab, Pakistan (Dhamiia 2010, 23).

The documentation of this era has been preserved in archives located in various museums in the Punjab province. Museums in the Western world invite the public to contribute artifacts, including garments. India's legendary wealth is described by Chaplan Terry, who traveled to North India during Jahangir's reign and noted that it attracted merchants and conquerors from across the globe since ancient times, as documented in written reports (Foster 1921, 308). Some plundered and left, while others settled and took root, both assimilating with the local culture and enriching it with their

own. The allure of the East has long been linked to its natural riches. In the first century A.D., Quintus Curtius Rufus depicted it as a place where 'the rivers and the oceans are gold-bearing with precious stones and pearls. Its warriors gleam in gold and ivory.' He describes the extravagant lifestyle of its rulers: "When the king deigns to be seen in public, his servants carry silver censers along, filled with incense, the entire route which he has decided to be carried. He lounges in a golden litter fringed with pearls and is dressed in linen clothes embroidered with gold and purple. The king makes shorter journeys on horseback, but when he has to cover some distance, he uses an elephant-drawn carriage, the bodies of the huge beasts completely covered with gold. He is followed by a long retinue of concubines in golden sedan chairs."

2.14 Colonial Influence on Dressing in the Indian Subcontinent

On the last day of the 16th century, Queen Elizabeth issued a royal charter to the Merchants of London, traders generally known as the East India Company. This marked the first official interaction between India and England, further establishing British political supremacy over the Indian Subcontinent for the next two centuries. The British attire largely reflected London fashion rather than incorporating styles that had evolved over a hundred years in the Subcontinent. This consistency of European clothing styles mirrored the sartorial choices of other Europeans engaged in trade and business in India, including the Dutch, French, Portuguese, and Danes (Gascoingne 1971, 150). The first British Royal, Sir Thomas Roe, who served as a diplomat to the Mughal court from 1615 to 1619, frequently wrote in his journal about the significant differences between Indian and English clothing. Roe was quite impressed by the grandeur of the Mughal court, where he often observed people wearing fabric embellished with gold or garments

adorned with diamonds, pearls, and other precious gems. However, he consistently identified as English, donning similar attire. On one occasion, when he was honored with a robe by a Mughal prince, he reluctantly accepted it as a kind gesture but noted in his journal that it was more suitable for the London stage than for a gentleman (Gascoinge 1971, 151). The directors of the East India Company in London instructed their staff in India to wear garments primarily made from English cloth. This directive seems sardonic since one of the main trade items from India to England was cloth, which continued to flourish during the Industrial Revolution in Britain. The British in India were surrounded by an abundance of fabrics sought after by friends, family, and customers in England. East India Company staff shipped such clothes to England yet preferred European styles over Indian garments.

In addition to clothing made for local demand, they also imported garments from London, England. The demand for tailored clothes was so high that British tailors in India eventually ceased their work. The trend of dressing ostentatiously became so popular that, in 1767, the East India Company banned extravagant clothing for junior staff. In contrast to the fashion enthusiasts of the eighteenth century, some individuals preferred a more unconventional style, escaping the extreme heat of India by wearing loose-fitting Indian garments and fabrics suitable for the tropical climate. In 1813, the Royal Charter of the East India Company announced a reduction in such non-British practices. As British authority and power grew, the East India Company established legislative, judicial, and administrative offices mirroring their counterparts in Britain along with the clothing they wore.

Similarly, judges in India wore robes and wigs just as they did in London. When the East India Company prohibited its staff from wearing Indian dress at public functions, the death knell for the British was sounded, allowing them to wear Indian attire in 1830 (Johnes 2010, 222).

In Western society, acceptance of Western dress generally did not extend to the average Indian. Racial prejudices were too strong, and the partition, which influenced attitudes beyond mere dressing habits, proved too significant for the sophisticated elite of the country to ignore. Clothing was a vital aspect of the newly established order of colonialism.

On the one hand, psychological, sociological, and cultural studies on fashion are typically theoretical. They do not examine how fashion interprets the changing meanings associated with monarchy and semiotics. Symbolism represents the new government's hidden meanings (Jansen, 2020, 815-836) writes in her article "Fashion and the Phantasmagoria of Modernity: An Introduction to DE colonial Fashion Discourse" that colonialism is not just a tool that was applied during their anarchy but later became the singular practice of the local, replacing their own identity. The research in this dissertation indicates that retaining the colonial concept is far from reflecting the changes in local attire within the current practices of Pakistan's fashion industry. Chapter five discusses the social and political aspects of research that reveal how army and educational attire for females are colonized, and this influence has become entrenched in contemporary practices in Pakistan.

2.15 Interdisciplinary Theory and British Documentation

Visual culture theory, particularly Nicholas Mirzoeff's work, frames the tunic as a visual text that communicates across artistic, geographic, and historical boundaries. Tunics from Punjab, often richly embroidered and dyed with symbolic colors, reflect motifs shared across textiles, painting, architecture, and rituals, serving as interdisciplinary artifacts that embody overlapping regional identities (Mirzoeff 2009, 233).

The book is based on Captain Davies' edition from 1892-93, which took a considerable amount of time to prepare; the contents have been rearranged. The new edition states that the British documented all activities related to both official and non-official events and practices in the gazetteer of Punjab, which can be found in the Punjab archives. These documents have been rewritten multiple times. In this dissertation, the gazetteer is accessed initially from the Punjab archives instead of the rewritten versions. The reason is that William, H.S., noted in the digital library of the Punjab archive, Gujrat Gazetteer,that aligning the chronology is not feasible due to the style and manner in which it is documented (William, H.S., digital repository, 11-10-2024. digitallibrary.punjab.gov.pk).

The average colonialist viewed the European concept of civilization and unstitched garments as uncivilized. However, the true aestheticism of Indian clothing remained unaffected, as a large population, including royalty, wore loose clothing, especially during religious or ceremonial obligations. Gradually, the political atmosphere became hostile toward the British, and nationalism was celebrated by reevaluating traditional dress. The nationalist movement energized the understanding of the strength of Indian

ideology through the use of ethnic clothing, and as the wave of nationalism rose, so did the tradition of Indian attire. By the early twentieth century, khadi had become the symbol of India's struggle for freedom and was embraced by most gentlemen in the Congress in the form of kurta pā'jamas/shirt trousers and Gandhi tūpis, as well as by the growing number of politically active women who wore only saris (Dhamijia 2010, 235). On the contrary, British integration opposed local practices in textiles and attire; they retained their identification through the fabric's style and construction.

Throughout Britain's involvement in India, opinions varied on whether it was better to have clothing made in England before departure for India or to take sample pieces to India and have tailors prepare clothing as needed. Almost all families, however, had a tailor in India who stationed himself on the veranda and was always available to repair damaged clothing or work on new outfits. Those who could afford it also hired specialists, such as embroiderers, to refine their clothing, and having a reliable supply of fabrics for the tailors to work with posed challenges. According to Emily Eden, milliners did not sell satins or silks during the monsoon months since the moisture often resulted in spoilage. While the intense heat could be bad, the heavy rains during the monsoon created difficulties. High humidity and infestations of mold and insects attacked clothing to such an extent that many people found it practical to seal most of their garments in soldered boxes until the end of the monsoon season. Stores typically ceased selling fabric during this period to prevent stains or damage to the material. To keep up with London fashions, Europeans in India grilled newcomers about the latest styles. Newspapers and magazines also paid close attention to the Singer sewing machines; clothing made in Britain could be distinguished from apparel made in India based on

differences in stitching. Writings about formal occasions during the Indian summer typically include numerous descriptions of rivers of sweat and the resulting bleeding colors, especially from military uniforms (Malik 2006, 57).

2.16 Female shirt/tunic under Raj 1857 Precursors of Museums in Punjab

Foreign or local changes did not incorporate the female attire from this era. Some local women were residents of the Northwestern region of Punjab. The British Empire exhibited a contrast in clothing practices in women's shirts, which differed between native Punjabi women and foreign ladies from other courts, such as the British and French.

The bloody revolt of 1857 was considered the first war of Indian independence, jointly fought by all sectarian groups. In 1877, Queen Victoria was declared the ruler of the Indian subcontinent. The British remained isolated and did not integrate with the culture of their conquered territories, but they enacted many changes, including male attire of formal suits instead of local dress (Aijazzudin 2000, 37).

They have their own style and aesthetics of dressing. Miniature art is one of the finest examples of traditional female dressing and the integration of British influence. Colors are more inclined towards pastels rather than the traditional bright color palette.

The series of paintings selected here expresses the nature of British and Indian social interaction scenarios. As is the case with the more stylized images of the medieval and Mughal periods, the costumes worn by the portrayed subjects help gauge the extent of cultural integration that occurred. Above, British officers in the late 18th century are entertained by an Indian ruler. Thomas Holbein Hendley wrote the preceding passage in 1914 as part of a monograph entitled Indian Museum, which explicitly invokes elements

of the wandering house, initiating the concept of East Museums, which continued to be referred to as *Aʿjaibgharar* or *tuḥfajāts*/gifts curiosities (Hendley 1914, 39).

The painting of two British officials being entertained at a Maratha palace in 1837 provides insight into the determination of the officers of the Raj to maintain decorum in their dress on all occasions. The scene is set in northern India, where summertime is scorching. Although both gentlemen are seated on the floor in an Indian manner, they are dressed in tightly buttoned army uniforms, contrasting with the locals. Both men and women wear cool and airy garments. Most paintings and illustrations of the British in India during that time conveyed a sense of discipline in clothing.

Indian miniature painting, written by *Anjan Chakarvaerty,* is based on Mughal miniatures and reflects local practices. It provides information about Pala paintings through Rajput paintings and sculptors, highlighting stylistic features and the attire of women in religious contexts. This book discusses aesthetics from the arrival of the Mughals in the Subcontinent to their decline (Chakarvaerty 1996, 25).

2.17 Punjab documentation under the British Raj

This evidence of local and foreign clothing variance is documented as well. The Rev. Charles Swynnerton, a senior chaplain in the Indian government, documented it in 1903, in a work entitled “Romantic Tales from Punjab.” These images represent the traditional expression of female folklore in Punjab. He stated that some of the tales he documented, along with costumes and social atmospheres connected to antiquities, were preserved in the Lahore Museum, which was established under the direction of Mr. Lookwood Kipling, who was also the initiator of the Mayo School/National College of Art, Lahore.

Later, Mr. Lookwood Kipling also documented local costumes that emerged in Lahore in 1900.

The British Raj is represented through oil paintings, miniatures, and stamps found in the Lahore Museum. Their documentation in the Punjab Gazetteer under British rule provides information for ethnographic studies. Punjab has significant architectural evidence that denotes British rule. The British Raj left lasting imprints on every aspect of life during its reign in the Subcontinent. The Raj signaled a new era of progress and innovation in the socio-political sphere and introduced new dimensions to clothing culture. English replaced Persian as the official state language, Western education was encouraged, and the railway and telegraph systems were developed. Many of these advancements were undoubtedly beneficial for the people and the land. However, the adoption of a foreign culture with its techniques and styles negated past practices. (Nasreen- Crill 2010, 45). This text explains the colors of the Indus costume and Pakistani textiles. It illustrates a reciprocal relationship between women and hand skills like embroidery. The stitchery brought the private world of female domesticity into the fine arts, leading to the emergence of today's active and expanding crafts in art history and criticism. The book is essential for the current study of female skills and contributions to the creation of regional and cultural attire, while also discussing identity and individuality formation through crafted products. Documentation of the tunic/shirt displays different patterns depending on regional variations in Punjab and other provinces, which later became collections in museums.

2.18 The North-Western Subcontinent and the History of the Museum

The Europeans, the primary rulers during the 19th century, were also collectors of exotic treasures from distant lands, much like the explorers who returned with abundance from their voyages. European markets, such as the Louvre in Paris, were established by the nineteenth century for this era's limited local merchants and importers. Eventually, these transformed into museums in the modern sense (Morley 1981, 9). The British Museums, which feature ethnic collections from South Asia and around the globe, were founded in 1753. It was approximately a century later, around the middle of the 19th century, during which a widespread movement to establish museums emerged both in Europe and the United States.

2.19 European integration (1794-1795)

Miniatures represent the company's painting style in the Lahore Museum painting collection. They provide an introduction to the East India Company and the governors working in Lahore, who brought their female companions with them. The influences adopted by the locals contrast with those of the British during their time living in Punjab (Schimz and Rukhsana 2010, 130).

Francesco Renaldi is an example of someone who was born in London. After developing his career there and traveling to Italy, he went to India in 1786, where he remained until 1796. He is known as the father of the traditional costume of the Lucknow court, which was quite unusual for Europeans in India. He wore a white patterned *jāma*/shirt with a turban and *patka*. His young wife, who wore an *āngiā*/bodice, a diaphanous indigo *peshwāz*/frock with panels, and an orange *churīdār pajama*/contorted trousers, stands beside him. Her clothes were adorned with gūtā and

featured a bronze-gold dupatta. The senior wife was seated at a distance in a chair and wore a similar ensemble made of white and rust-colored fabric. The little boy, presumably his son, wore an *angarkhā*/panel frock (Asher Britannica 2003, 345).

The paintings of Europeans in their new domestic surroundings highlight that although the differences in clothing between Muslim and Hindu men were not easily discernible, the practices regarding attire worn by the British and the locals, referred to as Indians by British documenters, remained worlds apart. One such painting is the unfinished portrait of General William Palmer, who joined the East India Company Army in 1766. His second wife, Princess *Bībī Faīz Bakhsh un-Nisa' Begum*, was a member of the Delhi Royal family and was likely of Mughal lineage (Berenstain 1997, 145). This is one of the few early paintings that depict women dressed in the style of clothes typically worn in the Muslim courts of the mid-eighteenth century. General Palmer wore the English uniform, featuring a red jacket over a waistcoat, along with a cravat, trousers, and boots (Kumar 1996, 67). She remarried in 1778, this time to a French adventurer named Le Vassault. She amassed great wealth, later converted to Christianity, and built a fine church at Sardhana, with the chapel decorated with exquisite tessellation work. Some paintings depict *Begum Salmī* seated in the middle of a court scene, surrounded by her attendants and members of her entourage. This painting is notable as it is the only one where a woman is shown holding a coat. The fact that the Begum appeared before the men unveiled was unconventional. However, despite the strong European influences in her life, she seemingly held firmly to traditional Indian dress. There is no evidence of any stylistic fusion, even among the *Bībīs*' *Salami* of the European settlers having native origin.

From the mid-nineteenth century onwards, however, revolutionary changes in Indian court fashion took place. One of the critical factors that signaled this transformation was the replacement of India's traditional fabrics with textiles produced in Britain. This change occurred gradually and was by no means universal. In India, more than in any other nation, clothing has remained a symbol of identity throughout its history. It was a matter of pride for the natives to grow cotton, spin threads, and knit fabrics. However, British occupation and influence over the land altered clothing aesthetics and harmed local fabric manufacturing (Asher Britannica 2003, 355).

2.20 Documentation by the British on Textile and Fashion in the Museums of Pakistan

To understand crafts within the relevant culture, Sir George Watt discusses the history of mainstream gold, silver, and tinsel wire manufacturing in Gazetteer Indian Art 1903 in Delhi. Various influences emerge from early textiles through the techniques practiced during colonial times. British documentation of local dressing practices serves as an essential source for finding valid references to Punjab's history of female attire. This study explains how crafts were connected to a culture where foreigners came as rulers (Percy and Watt 1903, 56).

The Indian Museum in Calcutta and several other museums complemented ethnographic collections. Nearly forty-seven museums were established within one hundred and twenty-five years. It was the British who became familiar with museum activities in the region now known as Pakistan. In 1851, the first museum, the Victoria Museum, was built by Sir Bartle Frere in Karachi. This was followed by the Lahore Museum in 1864, the MacMahon Museum in Quetta in 1900, and the Peshawar Museum in 1907. Except

for the Peshawar Museum, all these institutions were intended to house and display specimens of art and crafts, industries, agriculture, forest products, and archaeological collections. However, the Peshawar Museum was dedicated to accumulating Gandhara Art. Taxila, recognized as the first archaeological museum, was established in 1918. The ancient site revealed Hellenistic influences reflected in its materials. Two additional archaeological site museums were established, one at Mohenjo-Daro in 1925 and the other at Harappa in 1926. The surprising discovery of a highly urbanized Chalcolithic period Harappa civilization (2500 BC to 1500 BC) enhances our understanding of prehistoric collections, providing strong evidence of female presence as goddesses and their attire as symbolic representations of status in society from prehistoric times in the Punjab region. The Armory Museum was established in 1928 in the old Fort Lahore and remains active. Educational authorities also established smaller museums with limited scope in some colleges, although their initial details are unknown. The first Botanical Museum was founded in 1909 at the University of Faisalabad, followed by the Natural History Museum at Government College, Lahore, in 1910, the Zoological Museum at Islamia College, Peshawar, and another Botanical Museum at Gordon College, Rawalpindi, in 1934. All of these museums primarily aimed to help students in specific trades learn about Pakistan's heritage (Dar 1981, 13).

In 1937, the first private museum in Lahore, *Faqir Kh*āna, opened. It was essentially a family museum, featuring collections of considerable historical and artistic significance. In 1947, the country was declared independent and inherited only sixteen museums, eight of which were public. However, there are approximately thirty museums spread across various regions of the country. The Lahore Museum was founded in 1864. The

current building of the Lahore Museum was occupied in 1892, with additions made to its structure in 1965 (Dar 1981, 15).

The accumulated artifacts are diverse in every museum. Textile-stitched shirts are primarily found in the ethnological collections of Punjab museums. Additionally, the Armoury and Mughal Sikh galleries feature specimens of women's shirts depicted in oil paintings from the eighteenth century. These galleries were established in 1964 in the Lahore Fort. The Mughal gallery houses beautiful manuscripts, coins, miniatures, and oil paintings. The Sikh gallery is also known for the renowned *Bamba* collection. In 1968, a small one-room museum was constructed in *Umer Kot*, the birthplace of the great Mughal emperor, but it was later closed. The *Tālpūr* family has initiated a museum in the new fort in Hyderabad dedicated to the family's history.

The Archaeological Department oversees the National Museum and organizes museums at significant sites, such as Mohenjo-Daro, Harappa, Taxila, and Banbhore. The Taxila Museum, also known as the category museum, has the most extensive collection of carved sculptures from various locations in Gandhara.

The National Institute of Folklore and Cultural Heritage in Islamabad highlights future possibilities in costumes, artifacts, relevant illustrations, and musical instruments adorned with various textile decorations. The National Museum Karachi was founded in 1950 and inaugurated in 1970. The museum displays items from prehistory and proto-history, including illustrations and paintings, as well as Gandhara and Brahmanic/Jain sculptures in their original architectural contexts to provide geographical settings, along with photographs of historical events and contributions made by women, supported by detailed documentation of attire. The Swat Museum was established in 1959, followed

by the Dir Museum from 1966 to 1969, the Mohenjo-Daro Museum, the National Museum Karachi, the Pakistan Museum of Natural History in 1976, and the National Museum of Science & Technology (NMST) in 1965 (Morley 1981, 21).

2.21 Indigenous practices female shirt/tunic Pakistan

Punjab is rich in culture and heritage. Folk stories of Punjab visually depict female attire. These stories describe past practices in women's tunics and how they represent women in Punjab (Swynnerton 1903,31).

Lahore: The Lahore District Gazetteer (1883-84, 172) features a study of significant monuments in the city, including architectural descriptions and technical drawings, along with a brief overview of Lahore's craft traditions. This book enhances the understanding of the political, cultural, and social foundations of the area through descriptions and information about Lahore's culture. Historical Landmarks of Lahore (Nadiem 2006, 16) provides an overview of the city and its historical, political, and cultural transformations. The social evolution of Lahore and the development of its culture have been shaped by various local and foreign influences. The dissertation establishes that the design repertoire of Punjab's artisans and its major cities was influenced by Mughal aesthetics, culture, and customs. With multiple layers, it has retained its origins and continues to contribute significantly to the aesthetics of Pakistan (Malik 1949, 88).

Local women in Punjab continue to weave botanical themes into everyday celebrations. The embroidery of Punjab and Sindh is known as walkway embroidery because it reflects the heritage passed down to the Subcontinent. This tradition started in the Neolithic period and extended through Muslim integration, reaching its height during

Mughal times under Sikh influence, and was documented by the British East India Company in the 17th and 18th centuries CE. This resulted in remarkable collections and the identity we recognize today, with paisley shawls exported from South Asia to Europe serving as one of the most successful examples (Kiran 1994, 94).

2.22 Shirt and tunic references in the Antiquity Collection of the Museum: Foreign and British Influence.

Dr. Dar, the former director of the Lahore Museum, states that the artifacts housed at the Lahore Museum are valuable for teaching about past culture and heritage. They should be documented and exhibited for skill instruction and enjoyment so that the diverse public can learn about the skills and techniques used in the past (Dar, 1981, 15).

Dress Detective (Mida & Kim, 1992, 56) analyzes the philosophy of object-centered research on fashionable dresses, based on "learning to look." The book outlines the object, as it is nearly impossible for the image to capture all the information about any specific dress item; adequate observation is necessary to study antiquity and understand the complexity of any dress in detail. Analysis through material culture is a research methodology that focuses on the relationship between objects and how they were perceived, providing our narratives of what occurred in the past.

In her book Translating Museums: Counter-History of South Asian Museology, Shaila Bhatti (2012) writes that the local insights and uses of museums in non-foreign societies are oppressed by the social, political, and cultural consequences of focusing on non-religious images in museum collections, which contribute to visual culture in Pakistan. Through Lahore, Bhatti examines the historical arguments between Britain and South Asia and our current perspectives on what defines a postcolonial museum as interpreted

by local viewers within a context of inherited civilizations and the governance of past invasions.

Gazetteers were created during the British era, from 1850 to 1900, to help identify clothing practices. The female ethnographical collection thus highlights areas of information that were in use. This gazetteer serves as detailed documentation that connects the reader with the collections in the museums of Punjab. Under British rule, South Asian natives were distinguished from Europeans by their attire. This distinction led to this dress becoming part of the museum collection developed after 1864 at the Punjab Industrial Exhibition (Catalogue of Punjab Exhibition of Art & Manufacturers, 1881-82).

The cotton textile category encompasses all loom-wrought cotton fabrics, whether colored or plain, featuring bright-colored cotton, gold leaf, tinsel, or lac-colored *dārees*, a type of woven blanket. The locations from which clothes were sourced include *Rohtak*, *Karnal*, *Delhi*, *Jalandhar*, *Shimla*, *Ludhiana*, *Hoshiarpur*, *Gurdaspur*, *Mian Mir*, Lahore, *Multan*, *Shahpur*, Montgomery, *Kapur Thala*, and native states.

The woolen textile category includes all types of fabrics except for needle-wrought embroideries. Loom-wrought shawls and carpets were included, but jail carpets were listed separately. The places from which clothes were sourced included Ludhiana, *Rohtas*, *Sirsa*, *Amritsar*, *Gurdaspur*, Lahore, Sialkot, D.G. Khan, Multan, *Shāhpūr*, Jhelum, Peshawar, Dera Ghazi Khan, and *Kūhāt*. (Catalogue of Punjab Exhibition of Art & Manufacturers, 1881-82).

Silk textile products featured wrought silks on looms. Clothing was sourced from Gurdaspur, Hoshiarpur, Jalandhar, Ludhiana, Delhi, Multan, Shahpur, Jhelum, Gujranwala, Lahore, Peshawar, Dera Ghazi Khan, and Multan.

Needlework embroideries were crafted in silk and cotton, resembling the Phulkari needlework of Punjab. Goldwork adorned Cashmere. Silk embossed designs were created on velvet or Karshob. The garments were sourced from Delhi, Hissar, Ludhiana, Ambala, Rohtak, Municipal Committee Amritsar, Shimla, Sialkot, Shahpur, Gujrat, Jhelum, Rawalpindi, Ferozepur, Gujranwala, Main Mir Lahore, Peshawar, Kapurthala, Kohat, and Hazara.

Fancy needlework for ladies originated from *Lahore*, *Sialkot*, *Hoshiarpur*, *Delhi*, *Kasauli*, *Rawalpindi*, *Rohtak*, *Hissar*, *Jalandhar*, *Shimla*, *Ludhiana*, *Sirsa*, *Gurdaspur*, Amritsar, *Jhelum*, *Gujranwala*, *Peshawar*, *Dera Ghazi Khan*, *Montgomery*, *Jhung*, *Shahpur*, and *Kohat* (Catalogue of Punjab Exhibition of Art & Manufacturers, 1881-82).

Research in Fashion and Dress: An Introduction to Qualitative Methods by Yuniya Kawamura, 2011, based on the work of a fashion or textile design author, shares insights into attire and fashion. It highlights their diversity, the history surrounding fashion, and the etymology of fashion patterns. This book aids in establishing a chronology by dividing the costumes of different eras into distinct sections. The author explains how various factors influence costumes, with the climate of a geographic area being the most significant in shaping fashion history. Additionally, he contributes to the research process by discussing related concepts, theories, and practices, as well as an appropriate research method for examining fashion and textiles.

2.23 Muslim League Freedom Movement 1947 and Pakistani Fashion documented through photography

The problem of what to wear in the nineteenth century can best be defined as the challenge of how much foreignness one should allow into one's clothing (Tarlo, 1996, 45). The writer Bhattia explains in her article Fashion Women in Colonial India that among the practices that enabled the production of images of proper Indian women in colonial India was the attention to their attire, which occurred within the social interplay of imperialist and nationalist relations. During high imperialism and the rise of nationalist movements, women participated and formed their identities (Bhattia 2015, 327-344).

The gallery in the Bahawalpur Museum and the Lahore Museum showcases the Indian freedom struggle, featuring various photographs that convey a symbolic narrative of women. For centuries, the voluminous *Jāmas* made of fine cotton muslin were the traditional court attire, which eventually gave way to loose coats and tunic-style *chūghas*, *kurtas*, and *angrakhās* with asymmetric openings, fastened with knotted ties or loops, worn in layers. Streamlined silhouettes became more prominent in men's garments, which evolved into tailored cuts. As a result, fitted coats known as *chapkan*, achkan, or *sherwānī* emerged as standard formal wear in twentieth-century India (Pathak, 2008, 61). Achkans, which are round-collared coats with front buttons, were often paired with a white European-style shirt collar, worn over trousers or a dhoti, typically favored by Hindus. This attire produced both an elegant and unconventional style. Fatima Jinnah, the sister and companion of Quaid-e-Azam during the quest for a separate homeland, is regarded as the first lady to introduce fashion in Pakistan, as

captured in photographs alongside her brother and other women during the fight for independence. Her keen sense of style was widely admired and emulated by other women (Basingstoke, 1998, 80).

Various types of embroidery were practiced, including *rūmāl* and shawls. Hāshiyā means "border," a Persian word that runs along the entire length and width. This includes single, double, and triple, used in a shirt or tunic called *phala* or palū-*dāman*/border. The embroidery at both ends meets Mattan, which is part of the embroidered ground. Būtā refers to flowers or motifs with flowing curves. Chanda, meaning "semi-circular," is associated with the necklines of shirts and tunics (Mehta, Rustam, 1969, 97-100).

The progression and invasion have significantly influenced the women of Pakistan engaged in the fashion industry, where cultural heritage plays a distinctive role in the fashion of the Subcontinent and Punjab, Pakistan. Before partition, women in South Asia, where present-day Pakistan and India are situated, both Hindu and Muslim, adhered to their fashion norms and typically wore traditional dresses that represented cultural, religious, and political significance (Iftikhar 2006, 59). Changes, both gradual and ongoing, affected the attire of Indian women in the Subcontinent, with many alterations introduced by the British rulers. For example, the construction of blouses, necklines, and sleeves was modified, and long frocks and long coats were also embraced locally. Women wore garments such as the *kameez*/shirt, kurta or kurta/panel shirt, and sari/draped cloth over the body with a blouse. *Gharara*, which are knee-pleated trousers, were worn with various blouses. After British integration, some women opted for long skirts, coats, and frocks. While Pakistani male leaders sometimes wear Western attire

like pants, coats, hats, and boots, the women do not. Female leaders did not wear skirts or white crochet or net frocks, which were distinctive styles of British women. Fashion is not merely an image striving to fulfill social or political objectives; rather, it indirectly conveys the identity of its users, contributing to a renewed societal awareness of fashion. Consequently, Pakistani women have reasons for their attire that have shaped their identity (Iftikhar 2006,119). Following independence, a concerted effort was made to shape the identity of Muslim women, in contrast to Indian and British women. Begum Liaqat Ali Khan wore a kurta/box-shaped straight shirt with *gharāra*/sack-shaped knee-pleated trousers during a formal visit to the USA in 1950, aimed at establishing their unique identity. This illustrates that the Pakistani government recognized how essential attire is in constructing the narrative of the nation to which we belong.

In 1947, the *shalwār kameeḍ*, which consists of two-legged baggy pleated trousers and a shirt, was acknowledged as the state dress of Pakistani women. The *sherwānī*, a straight-cut knee-length front-open coat, and the Jinnah cap were prevalent among males, while females favored *gharara*, sack-shaped knee-pleated trousers, suits, and *sarīs*, pictures of which are displayed in museums across Punjab, Pakistan. These garments reflect the female fashion trends from the 1940s to the 1950s. The cut lines of the *shalwār kameeḍ*, trousers, and shirts, as well as their styles, have evolved over time.

In the 1960s, globalization influenced the fashion of Pakistani women. In the 1970s, regional dress trends of Pakistan shaped women's fashion styles and contributed to the industry's growth. Significant changes took place in narrative-making through drama and film in Pakistan; the trend of glamorous clothing for women began to gain popularity, leading to a noticeable cultural shift away from Indigenous practices. This

resulted in changes in local craft practices in women's fashion, with more handcrafted delicacies incorporated into female shirts, which later became part of museums in Punjab, Pakistan (Iftikhar 2006, 120).

In 1980, General Zia's Islamization still influenced female fashion through religious law, known as Hudood or restricted religious ordinances. The shirts were loose, extended to the knee, and sometimes reached the ankles. However, the categorization of terminology continues alongside all these constraints.

2.24 Pakistan and Its Diverse Roots in Museum Collection

This essay examines the connections between historians, the general public, and museum fashion exhibits. It also discusses the display of ethnographic collections in archives and practice. "Anglo mania: Tradition and Transgression in British Fashion," which took place at the Metropolitan Museum of Art from May 3 to September 4, 2006, is used as a case study to illustrate a potentially novel type of exhibition that combines art-historical research with modern styling and viewing habits. The fashion of viewing is always interesting to the viewers. The Punjab, Pakistan museum has a large collection of fashion and textile garments. This article highlights the importance of fashion gallery viewership for the audience. This dissertation categorizes the displays and discusses the meaning and narratives behind the garments and displays within museums (Mc Niel 2008, 65-81).

Kumar discusses the unresolved cultural fragmentation in South Asia. He references archival records and formal analyses of art objects that represent the histories of archaeology displayed in museums across Pakistan and India. Specimens are portrayed in the museums from a historical perspective, particularly regarding the partition

between Pakistan and India, known as the Hindustan Freedom Revolution. He critiques Indian historiography by explaining the overlooked art histories of division, dislocation, and the dispossession of a shared heritage, which encompasses both tangible and intangible elements. He further elaborates on and emphasizes the interconnected history and artifacts. These shared influences continue to shape the art and artifacts in the museums and clearly illustrate the history of modernism in Pakistan (Kumar, 2018, 05).

2.25 Museum as Diversification and the Need for Research for Collection

Researching cultural heritage and viewing museums as guardians of antiquity is evolving, as various activities enable us to appreciate and celebrate history. While maintaining their traditional role, museums are expanding their functions to include experience sharing, showcasing similar objects within different cultural expressions documented under a unified theme. We must understand the layers of mass culture that communicate in our social life through practices such as antiquities housed in museums and the heritage we preserve there. This aims to clarify the pronunciation of the shirts and their significance as objects within the diverse cultures of Punjab. The objects that museums regard as institutional are valuable resources for regional development and the transformation of artifacts (Borza 2016, 22).

(Askari and Crill 2010, 45) discuss the colors of the Indus as well as the costumes and textiles of Pakistan. The Mughal period indicates that Lahore was a major production center for various types of textiles, and magnificent carpets were made for the Mughal emperors from Akbar onward. Her work is a classic re-evaluation of the joint relationship between women and hand skills, such as embroidery. It has elevated stitchery from the personal realm of female home life to the realm of creativity as an art

form, created a breakthrough in art history and criticism, and fostered the emergence of today's dynamic and expanding crafts movements. The book is essential for the present study as it explores identity formation through craft products. However, their museum representation offers a direct, hands-on experience of viewing these costumes, which needs to be addressed.

In Pakistan, there is a trend of clothes that are ornamented. Wearing embroidered clothes is part of the trend. Fashion magazines focus on bridal wear garments for women and emphasize delicate patterns and designs. Long garments *like shalwār kameeḍ/*trousers & shirt, female paneled dresses, coats, or jackets are all part of female attire, times single and layered. This depicts the culture of Pakistan and its provinces, Punjab, Sindh, Khyber Pakhtunkhwa, Baluchistan, and the Northern Areas. These patterns and cuts originated from China, Afghanistan, Iran, and Turkmenistan, a part of the ruler-ship that travelled from Sindh to the ancient Silk Route (Iftikhar, 2006, 121).

2.26 Development of Museums Sub-continent Northwest, Punjab

The British rule initiated the formal development of museums in the subcontinent and established written documentation as archives. This was occurring in the East, similar to what happened in London. Initially, the East India Company set up museums using whatever findings they had—like antiquities or crafts—and displayed them in the museums as Indian antiquities. Namely, the Oriental repository was showcased at the Crystal Palace exhibition in 1856 at the dawn of the 19th century. This collection includes objects and documentation from Punjab, which contribute to the thesis as a gazetteer alongside the library collections established within the selected museums.

The East India Company developed fifteen museums in the subcontinent. The Victorian Era, 1858-1901, is referenced by the Archaeological Survey of India, which was established in 1862. Archaeological surveys conducted by British explorers at excavation sites contributed to museum collections. Another notable foundation was the patronage of rulers and the establishment of the Government Museum in Mathura (1874). In 1906, the Victoria Memorial Hall was founded, and Lord Curzon laid its stone in Karachi as early as 1899. These areas were marked by the introduction of new rulers through portraits, sculptures, and architectural changes, illustrating the integration with the collection (Attique, 2020, 12). During the Curzon and John Marshall era, 1901-1928, Lord Curzon and John Marshall played crucial roles in excavations and documenting Punjab and surrounding areas. They contributed to the preservation of the cultural heritage of the subcontinent and the northwestern regions, now known as Punjab, Pakistan. This led to the establishment of local museums in Karachi, Lahore, and various areas of Punjab (Attique, 2020, 12).

2.27 Museum as a Medium of Communication

Theories and case studies helped categorize factors affecting this attire. The female shirt reflects society's response to change. Museum collections are essential because they help clarify the attire's historical and contemporary practices.

It was essential to understand how visitors engaged with the national museums and their motivations for visiting. The 'type' of museum visited could also influence their responses. Very few visitors came to the museum to reflect on their national identity. Instead, they visited with friends and family (diva-portal 2021, 66).

2.28 Semiotics in Clothing

Semiotics is a term related to signs, derived from the ancient Greek words semion and soma, meaning sign and signal. Semiotics refers to modes of expression, also known as communication that can occur through various means. There is explicit knowledge in semiotics interpreted through pre-existing concepts, whether verbal or literary. The interaction between these elements creates and reproduces meanings that are aesthetically and visually analyzed. Through this interaction of nonverbal communication, which is intangible, we construct our identities, and our practices connect to the culture and society to which we belong.

In this research, fashion has significance through its shape and silhouette. The items we wear and add to them are constantly influenced by ideas from our surroundings, which change fashion. The clothing we choose does not merely represent ourselves; rather, it is adapted as a part of our society. Language and clothing both have some combinational freedom, and this hidden meaning of attire exists within the semiotic realm (Bernard, 2020, 54).

2.29 Bourdieu's concept of cultural capital

Symbolic elements such as craft, skill, clothing, mannerisms, material inheritance, and academic credentials are concepts of cultural capitalism articulated by Bourdieu. This refers to the collection of forms for cultural events valued more highly than others. Factors that hinder social mobility include income or wealth, digital ethnography, principles, and practices. These factors prominently affect attire practices among all other living circumstances. Bourdieu's main concern is to overcome dichotomies in social theory, such as micro/macro, material/symbolic, empirical/theoretical,

objective/subjective, public/private, and structure/agency. This dichotomy of opposites helps distinguish the past from the present, with attributes like shirt/tunic. Another sociological aspect is to understand the practical ways of everyday life, particularly in relation to power dynamics, and to develop an impulsive sociology in which everyday practices reflect political, social, and cultural hierarchies. The primary objective is to introduce Bourdieu's key theoretical ideas: habitus, practice, field, and different forms of capital, such as cultural, economic, social, and symbolic effects on objects related to identification (Sarah and. Power, 2021).

2.30 Identity and difference in clothing in politics and religion as a language of communication

The political nature of fashion reflects the relationships between different groups or individuals. Men, women, and other genders differ in sexuality and gender. These distinctions are often expressed through personal clothing styles, which also serve as identification markers for individuals. First, the differences within museum collections are examined. Next, the case studies are analyzed using various concepts. This analysis explores the differentiation found in the patterns of manufacturing, lengths, and sizes of shirts and tunics. The variations in shirt attributes further illustrate how one group negotiates its relationship with another through fashion. As Brumaire said in 1852, 'Men make history with their efforts, but they do not make it just as they gratify; they do not make it under conditions chosen by themselves, but under circumstances directly faced, given and communicated from the past' (Marx 1968, 96). He also refers to pre-existing conditions and structures directly linked to culture, politics, and the economy. Karl Marx's notions of history and tradition exemplify the pre-existing cultural influences he

refers to. One is always born into tradition, a series of meaningful cultural and historical customs that shape our way of living. Any action or performance occurring within these established cultural and attitudinal frameworks is significant. These differences manifest in dress, music, and aesthetic styles of cosmetics. They form the foundation on which identity is expressed through products that carry hidden narrative translations of the cultures they originate from.

Metaphorically, what we wear is more complex than the language we speak (McCraken 1988, 68). Language has combinational liberty, allowing it to combine words into orders that communicate ideas and narratives that have not been interconnected before. Clothing lacks this freedom and can only reflect the present or past through prefabricated messages and hidden narratives. Consequently, clothing is limited in its communication and cannot connect with irony, allegory, or ambivalence.

2.31 Fashion and Textile in History Cultural/regional

Fashion and textiles frequently serve as shorthand for contextualizing specific periods of visual culture from the past, such as films, television, and drama. Furthermore, they discuss and interpret historical sociopolitical and cultural references, which are essential to a successful and insightful interpretation of fashion and textiles.

The temporality and perishability of fashion and textiles relate to time, as history is often seen merely as the passage of time. Fashion and attire represent the evolution of style, leaving marks on history as they fade. This encompasses the fleeting items people wore and used in their daily lives, with their connection to history shaping narratives about that specific period. While this is frequently perceived as a simple passage of time, fashion itself is defined by the transition from one style to another, thereby creating a

new history. Temporality is a fundamental reality in the theoretical exploration of fashion, history, and the semiology associated with it. The study of fashion history became an academic pursuit. Anthea Jarvis notes that dress and fashion history were studied in academic circles prior to 1960 (Jarvis, 1998, 299). Lou Taylor adds that traditional universities in the U.K. viewed object-based studies of dress and textiles as inappropriate subjects until the 1990s (Taylor, 2002, 64-5). The history of fashion serves as a cultural backdrop; it can be conceived as the context of fashion, continually produced and transformed by human evolution through fashion.

2.32 Memorial/Social Aspect and Uniformity

This concept is referenced in (ECO 1998, 191-4). The act of dressing up is an integral part of its culture. The combined effect of external forces or factors, such as weather, religion, and occupation, alongside basic needs creates internal influences. Furthermore, the representation of self through dress, particularly in political themes, can be exemplified by the museum's collection of female tunics, which represent women's empowerment and political figures within the collection.

One believed that women were confined to a low-paying, unfulfilling, and repetitive occupational structure, with limited opportunities for advancement. The women at Data represent the corporation to the outside world, creating an illusion of glamour and sophistication. The impact of how women are visually represented through their attire as a societal contributor is also debatable.

A designated array of rules for everyday conduct, akin to a uniform for schoolgirls, embodies resourcefulness, ambition, and personal responsibility. In specific attire, the enterprising self sets life goals as ventures, envisions a future, and seeks to shape itself

into what it aspires to be. The enterprising self is one that evaluates and improves itself for its betterment. Thus, the role of dressing—whether for working females in professional attire or consultants in philosophy and rhetoric—aligns with entrepreneurial culture. The sartorial presentation of self in the 1980s is known as power dressing, a practice of enhancing one's appearance as a means of conformity within boundaries. This paragraph discusses individual female representation in uniformed or fixed attire that signifies a particular reason or interpretation of female representation (Rose 1992, 146).

2.33 Discourse of Power Dressing

The sartorial discourse of power dressing constitutes a new technology of the female self, as seen in "Technologies of the Self" by Foucault. This work explains the idea that individuals can be influenced by their means or with the help of others. A series of operations on their bodies, souls, and thoughts were conducted to transform themselves and achieve specific states of happiness, wisdom, perfection, or immortality, creating individual identification (Foucault 1988, 18).

2.34 Hierarchy and Political Fashion

The history of costumes is less circumstantial than it may seem. Fernand Braudel's notes further explain the production of raw materials, processes, development costs, cultural stability, fashion, and social hierarchy. Braudel's list of insights includes observations from social sciences, such as economics, sociology, and cultural studies (Braudel, 1981,. 311).

2.35 Socio memorial narrative and transforming/transformation

In this book, Jersey Flapper, referred to as Coco Chanel, changed fifty dresses in the 1920s, claiming that modern, unbound young women in the 1920s shifted perceptions and roles in a male-dominated world. Liberation dress allows them to move quickly and comfortably, enabling them to dress and leave the house more swiftly with clothing and fashion practices. This facilitated new types and ranges of movements, leading to a new way of dressing that was embraced not just for its simplicity but also in response to gender stereotypes. This represented women as liberated and fashionable, challenging existing class identities.

The second important part is that the dress in a museum reflects social change. This change interprets female tunic construction in relation to aesthetics and the narrative behind it.

2.36 Conclusion and Research Gap

The original dress style of women in North-Western Punjab (now part of India and Pakistan) was influenced by local traditions, climate, and social patterns before the arrival of the Mughals. For a glimpse of Hindu women's clothing in this region, especially during the pre-Mughal period before the 16th century, it depicts local tradition amid a rich cultural heritage explained by Vedic and Raja traditions. In its earliest forms, it was probably a draped garment (modern saris are broadly similar, though they differ in the standardized method of pleating and draping). For women, it was a long piece of unstitched cloth wrapped around the body, with one end thrown over the shoulder, usually without a stitched blouse. The sari in Punjab could not have been as elaborate as the later draping, but it is still a simple form of cloth draping. The

draping is associated to 2600-1900 from belted figurines to the Jain and Hindu practices from Veda text 1500-500BCE to Jain temples evidences from 8th -7th century.

Overall, draped cloths and saris, modest head coverings, and scarves or dupattas are simple yet attractive, with regional variations in fashion. This style reflects the climate and culture, marking the essence of Hindu women's clothing in pre-Mughal North-Western Punjab. Influenced by strong customs and cultural elements from neighboring areas, this attire was both functional and symbolic, representing Hindu values of humility, family, and social standing. The robes and drapes of Sultanate monarchs from the Turkish and Afghan dynasties favored long, flowing robes made from luxurious materials like velvet, silk, and brocade as part of their royal garb. A *chadar* is a large piece of cloth draped over the shoulders, typically worn with this clothing. With an emphasis on elaborate draping and similar long robes known as *jama*, the Mughals, who hailed from Central Asia, continued and enhanced these traditions. Multiple layers were a key characteristic of the Sultanate rulers 1021AD, who often paired robes with inner garments to create layered outfits with significant volume. The Mughals continued to prioritize layering and frequently introduced a more structured, refined interpretation of tailored cuts and luxurious embellishments. This style was inherited from them and included the kurta (shirt), *shalwār* (trousers), and *chūrīdār pajama* (tight-fitting trousers). The garments included jackets, but the intricate *anghrakhā* predated Sultanate jackets.

A symmetrical robe with panels or a short waistcoat worn over the robe is associated with the Mughal style. The dissertation elaborates on the detailed differences between

visual and textual analyses, and it also incorporates symbolic reasoning. The extravagant rulers of Mughal spreading its biggest contribution 1524-1739.

The loose-fitting shorts known as *Kacherā* are a religious term in Sikhism associated with wearing garments 15th ce to power in 1799 to 1849. They represent moral discipline, self-control, and modesty, which are key factors in Sikh attire. Historically, *Kachera* were incorporated into military uniforms to facilitate mobility while promoting modesty and chastity. In addition to frequently wearing turbans, Sikh women uphold similar values to men; there is no gender-based distinction in Sikhism. While some choose to wear a scarf or dupatta instead, Sikh women are also permitted to wear turbans. Maintaining an identity rooted in Sikh ideals and principles is the primary goal for both men and women. This aspect is crucial to include in discussions about Sikh contributions in north-west Punjab. Numerous miniatures are available in the museums of Punjab, showcasing Sikh women wearing turbans. Women have also played leadership and supporting roles in several nationalist groups. They were active during the fight for independence, contributing significantly to the movement both intellectually and emotionally by participating in political events and marches 1940-to date. Among the well-known female campaigners was Fatima Jinnah, the sister of Muhammad Aʿlī Jinnāh, who was a prominent political figure in her own right and became a role model for female participation in the movement. *Begum Liaqat Ali Khān*/the wife of *Liaqat Ali Khān*, the first prime minister of Pakistan, strongly supported women's rights and was instrumental in the early years of Pakistan's establishment, advocating for women from various backgrounds, including peasants, laborers, and students who participated in demonstrations and marches.

Begum Rana *Liaqat Ali Khān* was the wife of *Liaqat Ali Khān*, the first Prime Minister of Pakistan. She was a strong advocate for women's rights and played a crucial role in the early years of Pakistan's establishment, promoting women's education and social rights.

Women from various backgrounds—peasants, laborers, and students—participated in demonstrations and marches. The cultural and social acts during the freedom struggle became part of gender roles, and clothing influenced women's involvement in Pakistan's quest for independence. Women's clothing and social conduct were viewed as significant markers of cultural identity during the colonial era and in the early years of Pakistan's formation. Pre-partition apparel varied greatly by location, class, and cultural customs. Muslim women in British India often wore traditional garments such as the *shalwār kāmeeẓ* and sari until the partition.

The fight for independence gained momentum through clothing, driven by social and political narratives. Numerous women who actively participated in the liberation struggle, especially those in the Muslim League, began to wear more patriotic apparel. For instance, women who supported the establishment of Pakistan may have embraced traditional Muslim attire as a symbol of culture and religious solidarity or worn the green and white colors associated with the new country.

2.37 Chapter Summary

The literature review examines Foucauldian interdiscursivities in the adaptation of female tunics found in Punjab, Pakistan, which arose from the development of museums during British rule. The literature lacks knowledge of feminist theory relating to female attire or presence in contextual narratives; historians describe only what these garments

are called. Material theory suggests that attire often symbolizes capitalist notions of power, portrayed as glory and wealth in literature by referencing those dressed for various events. Sikh egalitarianism in dress embodies both destruction and adaptation simultaneously. The disruptions of the British Raj, which imposed Victorian gender norms through new governance, also contributed to museums transforming attire into craft practices. The link between the nationalism of women in Pakistan and current practices of female attire is absent, particularly in how these are represented within museum contexts.

Chapter 3

Research Methodology

3.1 Chapter Overview

The chapter encompasses a detailed outline of the research design and methodology of exploratory research, explaining the mixed (quantitative and qualitative) method. The study delimits ornamentation and craft practices. Data is collected through purposive sampling, and validity is ensured by using multiple literature sources. A nominal scale variable segregates the tunics to attain data through a thematic scale.

3.2 Research Methods and Tools of Data Collection and Analysis

The study proposes adopting a pragmatic worldview. A pragmatic worldview advocates for using both quantitative and qualitative investigation methods and does not rely on a single source of evidence. Furthermore, it provides a holistic approach to understanding phenomena and cross-validates the findings (Creswell & Creswell, 54, 2018).

3.2.1 Research Paradigm

The study adopts a pragmatic approach to address the research questions using mixed methods. Initially, numeric data related to the museum collections is gathered, quantified by the number of tunics. The primary qualitative component is interpreted through semi-structured interviews with collection curators and archival and repository officers of the museums. Subsequently, the data is analyzed and interpreted based on historical observation notes and contextual references.

It also provides information on how the museums overlap similar specimens, segregated for analysis. Moreover, it also provides an account of the inclusion and exclusion criteria used for selecting artefacts and archives displayed in connection with female

tunics/shirts. The two methods used are collecting primary data documented through a field of museums and applying that collection to a systematic scale to segregate and analyze according to the attributes of each specimen, tracing the significance of the variety of tunics.

The quantitative data is gathered using a nominal variable scale with semantics to identify and segregate based on attributes. This attributional segregation results in dominant and common characteristics among the collected tunic specimens, enabling their identification by purpose and use, which contributes to our understanding of archive collection in museum.

The qualitative data is extracted through the visual analysis of shirts. The differences identified in this visual analysis are based on the characteristics and attributes of the tunic. The tunics are handpicked using defined inclusion and exclusion criteria, resulting in purposive sampling categorized by female tunic collections. Purposive sampling helps maintain focus on the female tunic collection, according to usage and purpose. Categories are defined by identifying types of tunics based on religious, socio-political, memorial, and cultural aspects, which provide context for the quantitative analysis. Thematic analysis addresses the primary attributes of the shirt/tunic. Contextual analysis connects the past to the present by examining similarities through interdisciplinary art examples and the museum's tunic collection.

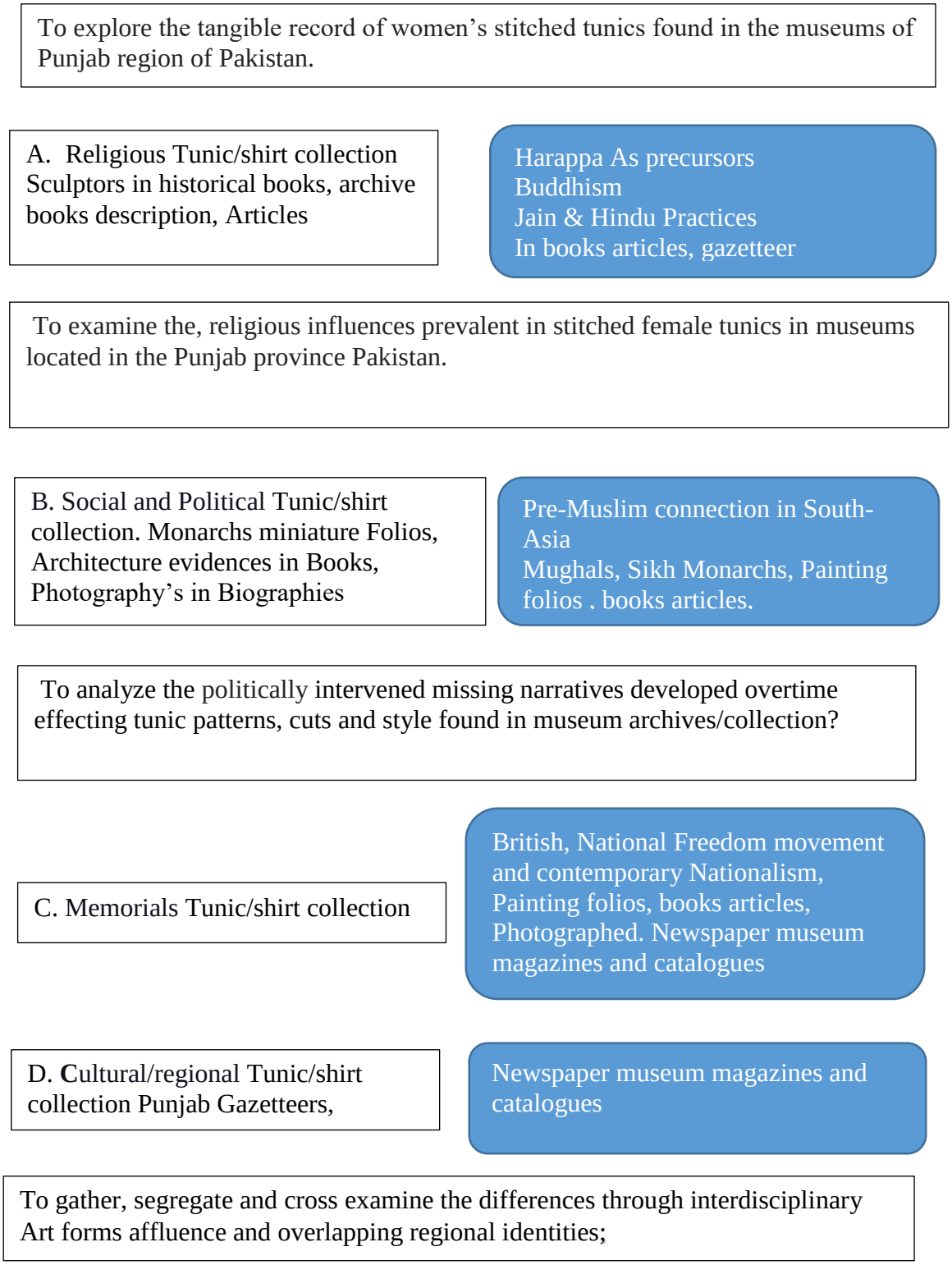


Figure. 2a Data collection Framework

3.2.2 Instrumentation and Scaling Techniques for Data Collection

The semantic scale helped narrow themes within the explicit or surface meanings of the data regarding the shirt tunic. It analyzed and distinguished between two levels of semantic meaning and latent hidden information concerning the shirt tunic's cut, shape, pattern, and silhouette (Braun and Clarke, 84 2006).

1. Use codes and titles that accurately represent the collected data or tunic shirt.

2. By synthesizing the data analyses described by the categorization type of shirt/tunic. Identifying themes in the data—similar to specimen shirts or tunics, but with essential or interesting differences—helped to summarize the data. (Alholjailan, M.I, 39-47, 2012) The purpose was to identify trends and highlight similarities and differences within the sample population. Thematic analysis is primarily supported by data collected through a semantic differentiation scale (Boyatzis, R.E. 17, 1998).

3.2.2.1 Nominal Scale Variables

a. Types of Museums

1.Government Museum.

2.Private Museum/ Collector with original historic collectors.

3.Personal Collection/Self-sustained and developed collection.

b. Types of Tunic

1.Religious Tunic/shirt collection

2.Cultural and regional Tunic/shirt collection

3.Memorial/social Tunic/shirt collection

4.Political Tunic/shirt collection

c. Construction or making type

1. Machine stitched.

2. Hand-stitched

3. Both machine and hand-stitched.

4. Covering the shirt silhouette.

d. Type of style

1. Ornamental collection.

2. Casual collection.

3. Luxury collection

4. Ornamental and luxury.

5. Ornamental and casual.

6. Professional/Specific to person.

e. Type of collection

1.Religious collection.

2.Regional collection.

3. Specific/Personal Collection.

f. Reference collection

1. Sculpture with stitched Silhouettes.

2. Painting/Miniature with stitched garments.

3. Photographs of females with stitched garments.

4. Textile Tunic.

5. Textile accessory with Tunic.

6. Painting/contemporary oil painting museum collection with a Tunic.

g. Museum collection category

1.Archive.

2.Display.

3.Personal collection.

h. Type of Textile specimen

1.Original specimen.

2.Reconstructed specimen.

3.Revived.

i. Tunic category/types

1.Bodice waist length.

2.Shirt Knee length.

3.Angiyah/ Blouse.

4. Full Length.

5. Multiple/variant size.

j. Ornamentation type

1. *Sheesha Kari/* mirror work
2. Needlework.
3. *Sheesha Kari*/ mirror work and needlework both.
4. Appliqué.
5. Plain with no ornamentation.
6. Printed.
7. Silver and gold wire work/Gutah.
8. Printed *sheesha kari*/mirror work and needlework

3.2.3 Population and Sampling Design

The population consists of costumes preserved by all five museums in the Punjab province of Pakistan, along with the names of the museums and the number of costumes selected as samples. Access was granted to the province of Punjab, Pakistan. Additionally, it outlines the inclusion and exclusion criteria used for selecting artifacts and archives displayed in relation to female tunics/shirts. The first method employed is The study proposes adopting a pragmatic worldview. A pragmatic worldview advocates using both quantitative and qualitative investigation methods and does not rely on a single source of evidence. Furthermore, it offers a holistic approach to understanding phenomena and cross-validating the findings (Creswell & Creswell, 5, 2018). A sample survey was conducted, and data were collected on an observational record sheet. Initially, descriptive data were summarized to indicate the number of artifacts in each museum. Later, a thematic analysis was performed to extract symbolic meanings from the specimens.

Research in Fashion and Dress: An Introduction to Qualitative Methods by Yuniya Kawamura, 2011, based on the study of Fashion or textile design, the author shares experiences with attire and Fashion. He identifies their diversity, the history related to Fashion, and the etymology of fashion patterns. This book helps to identify chronology, where he divides costumes of different eras in the book into various sections. He explains how multiple factors affect costumes, the climate in a geographic area being the most prominent and influencing fashion history. He adds concepts, theories, practices, and appropriate research methods to address Fashion and textiles in the research process.

The population consists of the costumes conserved by all nine museums in the province of Punjab, Pakistan; the names of the museums, and the number of costumes selected as samples are as follows:

Table 3.1 List of Museums in Punjab, Pakistan

Sr. No	**Museums in Punjab, Pakistan**	**Female Shirt/tunic**
1	Lahore Fort Museum.	02
2	Lahore Museum, Lahore (National Museum)	25-30
3	Culture and Heritage Museum (Private)	06 shirts
4	Allama Iqbal Museum, Lahore	02 Photographs
5	National History Museum (Regional)	02 Photographs
6	Bahawalpur Museum (Regional), Private museum, Remnants of Sultani Museum	15
7	Lok Versa Museum (National Heritage Museum)	25
8	Lyallpur Museum, (Regional)	02
9	Harappa Sahiwal Museum. (Regional)	05

The selection of museums. The Lahore Museum, Bahawalpur Museum, Lyallpur Museum in Faisalabad, Lūk-Virtha/Lok virsa Museum, and Harappa Museum contain visual evidence of silhouettes and textile shirts or tunics. In female shirts or tunics, there

is evidence of female tunics or shirts in a personal collection—for example, pictures from the Aᶜllama Iqbal Museum related to the family of Aᶜllama Iqbal. In contrast, private collections owned by Rafᶜi Mian Abbasids from the Sultānī Museum Bahawalpur, known as D͡era Nawāb Sahib Ahmadpūr, feature everyday regional clothing commonly worn in *Chūlistān*.

Lastly, the Culture and Heritage Museum in Lahore has a small private collection of stitched female shirts and tunics by the late *Amīr Yazdānī*, currently owned by his son Ali Sher. Pictures were obtained of a female official from the Army Museum.

3.2.3.1 Sampling Design

Purposive sampling was employed to collect the data. A comprehensive survey of textile-stitched apparel in contemporary Punjab focused solely on the permanent museums, where occupational attire is included in the collection. For example, the Lūk Virsa Museum features Pakistan's first Prime Minister Benazir Bhutto's Army museum, which highlights female attire through a contemporary timeline of professional women representing the Pakistani Army.

The contextual analysis of the data enhanced the understanding of the approaches, meanings, and perspectives surrounding the shorts and tunics in which they are developed and used, along with the points of emphasis and contexts. This analysis clarified how female apparel, as a product, contributed to the cultural identity of people in Punjab and gained significance as part of museum archives.

To accomplish the first part of the study, data was gathered keeping in view the female stitched tunics/shirts according to their categories and factual descriptions of the selected objects. An observational format was used to document each specimen. Further, various

themes were extracted based on the identifications made through religious, ethnological, political, commemorative, and luxurious/imperial characteristics.

A thematic scale is chosen for analysis, with categories for identifying similar patterns of shirt/tunic. It helps search data for segregating and reporting repeated patterns within a shirt/tunic by identifying characteristics. It is a method for labelling data, but it also involves explaining the processes of selecting codes and constructing themes (Braun and Clarke, 83, 2006).

Inclusion Criteria

The samples were chosen and characterized according to the timeline that is present in museums.

- Category of Textile as functional/wearable.
- The original and replica were added due to the perishability of the textile.
- Participle (woven, layered) stitched shirt. Single-layered stitched, ornamented, Plain, Personalized, Private, Public, Apparel/shirt, Sovereignty, Independent.
- Bodice pattern and non-sew pattern.
- Local and regional shirts.

Exclusion Criteria

Collection exclusion is done by specifying subsets recorded on the nominal variable scale, which will be studied because the data provider cannot provide reliable data.

- Subjects/samples not related to the female apparel
- Non-functional (Decorative)
- Foreign apparel (Apparel connected to a neighboring country)
- Textile accessories (Caps, Pants holding String, *Parandey*)

- Drapery (Shawl, *dupatta*)

A sample survey was done, collecting data on an observational record sheet. Initially, descriptive data were summarized to describe the number of artefacts in each museum. Later, a thematic analysis was done to extract symbolic meanings from the specimens. *Research in Fashion and Dress: An Introduction to Qualitative Methods by* Yuniya Kawamura, 2011, based on the study of Fashion or textile design, the author shares experiences with attire and Fashion. He identifies their diversity, the history related to Fashion, and the etymology of fashion patterns. This book helps to identify chronology, where he divides costumes of different eras in the book into different sections. He explains how multiple factors affect costumes, the climate in a geographic area being the most prominent and influencing fashion history.

3.2.4 Data collection

Data is gathered from multiple sources, including books, gazetteers, and records available at the museums during the British era, and the accession registers prepared for collection at the museum, which have a list of paintings, sculptures, and photography archives. These sources help the researcher identify the stylistic differences practised from era to era in Punjab. Lahore Museum and Bahawalpur Museum have libraries attached to them. Other libraries, such as the Quaid-e-Azam Library, National College of Arts, Punjab Public Library, Punjab University Library, and Punjab archive libraries, helped collect data.

3.2.4.1 Visits to Museums

To gather data, frequent Museum visits were made. The collections were in archives and displays, both areas covered for collecting data. Semi-formal interviews with curators,

past collection experts, and retired museum directors supported data collection. The curators of the Museums provided the archives and displays.

The study provides a contextual relationship between antiquities and archived textile collections. The study population comprised collections in museum displays and archives, but they existed in a limited number as textile specimens due to perishability. Hence, sculptures, photographs, miniature paintings, and oil painting collections were taken under discussion to find links in the analysis. For this purpose, semi-formal interviews were conducted and used as research tools to analyze the collections from all aspects. The pattern is symbolic in tunics/shirts, with different names according to cut and style.

Opinions of experts in this field, relevant publications, volumes of journals, historical literature, and other publications concerned with this research were extensively used for analysis. Necessary photographs, drawings, sketches, illustrations, diagrams, and graphical results of the data collected have been used for this research.

Each construction size and surface ornament reflects the vocabulary and regional affiliation of the area/ region it belongs to.

3.2.4.2 Inductive Analysis (Observation), Evaluation/ Judgment of a Specimen

In the inductive method, qualitative data dictate the study's results. This helped categorize the selected samples for careful examination and constant comparison. This is beneficial for analyzing the specimen selected, which comprises location, surface, treatment, and technique of its time. However, the most prominent was the shape of the shirt/tunic due to the addition of semantic meaning.

3.2.5 Data Analyses

3.2.5.1 Contextual Analysis (Interpretation) Thematic Analysis

*The the*matic analysis covers the primary attribute of the shirt/tunic. The Chosen analysis method is descriptive for the object, shirt/tunic, emphasizing characteristics and interpretive analytical reflection. *Figure 3* provides a pen picture of the extracted themes.

Extracted Themes

1. Research question: What historical evidence exist in the form of specimens and archives concerning female tunics in various museum Punjab region of Pakistan?

Religious Tunic/shirt collection Sculptors in historical books, archive books description, Articles

Figurines/Harappa As precursors Sculptors/ Buddhism Paintings, architecture remains, Sculptors / Jain & Hindu Practices

2. Research question. What influences prevalent in stitched female tunics in religious, socio political and cultural aspects?

Social and Political Tunic/shirt collection. Monarchs miniature Folios, Architecture evidences in Books, Photography's in Biographies

Paintings /Pre-Muslim connection in South-Asia, Mughals, Architecture mural, Sikh Monarchs, Painting folios,

a. How the transition does from draped attire to stitched female tunic highlights its religious significance?
b. How did tunics become symbols in socio-political concepts within material capitalism?
c. What cultural norms became a compulsory practice in the female stitched tunic?

Research Question 3 What are the missing narratives in stitched female tunics when examining different visual forms in contemporary designers work?

C. Memorials Tunic/shirt collection

Replicated Textiles/British, National Freedom movement and contemporary Nationalism, Painting folios, books articles, Photographed. Newspaper museum magazines and

D. **C**ultural/regional Tunic/shirt collection Punjab Gazetteers,

Newspaper museum magazines and catalogues

Figure 3 a Thematic Framework

Analyses are done by describing the material of each shirt/tunic and organizing the textures, shapes, colors, and silhouettes. These ideas are organized into patterns and compositional structures, shapes, and layouts/outlines of shirts/tunics, which contribute to communicating about regional practices of female shirts. This overall communication is about the product, tunic/shirt and its contribution to representing the culture, history, and technical aspects as a supplementary service.

Miniature paintings describe past practices of royal apparel. These paintings are pictorial evidence. The historical development of female apparel in the Sikh era has illustrative evidence in architecture, as the wall paintings in fresco technique studied for comparing these evidences are mostly from Sikh architecture in Punjab. This is only done because female figures are painted in Sikh architecture intensively in Punjab.

The documentation of craft in Punjab gazetteer traditions, documented by Kipling in 1870, George Watson in 1866 and Percy Brown, 1908, curator and director of the Lahore Museum, was a colonial approach to explain female attire practices, such as the tunic/shirt, by foreign integration and observation of local practices of clothing. The ideological basis is explored by gathering information from galleries having images of females of Punjab struggling during the freedom fight of Pakistan, parallel to the British era. Pakistan's independence gave a fine line and permanent ideology to the shirt/tunic. The archival research on the shirt/ tunic discusses the trail of historical events, subsequent changes, and detailed documentation in the museums of Punjab, Pakistan. This contextual analysis will help in understanding how the female tunic, as a product, contributed to developing the cultural/regional identity of females in the Punjab region

of Pakistan. The results are compared and combined with the references of existing literature and history books.

The visual culture has specific connections with the tunic/shirt through the patterns, symbols, and surface ornaments used in the displays and archives found in museums in Punjab. This analysis helps us understand the various features of formal apparel that are interconnected with surface ornamentation and aesthetics in pattern construction. Furthermore, it establishes the relationship between formal design elements, principles, and conventional practices that have contributed to the functional and aesthetic value of a shirt/tunic. Apparel possesses a technique, a vocabulary of patterns, and a style that has persisted from the Mughals to present-day Punjab.

3.2.5.2 Formal Analysis Reflection/Significance

The descriptive analysis emphasizes key elements and principles such as line, shape/outline, form/volume, balance, rhythm, and symmetry/asymmetry. Various examples are provided to discuss the evolution and changes in the tunic. The formal analysis shifts with changes in sample types according to chronology.

3.2.5.3 Theoretical Analysis Based on Literature

This study combines concepts extracted from the primary collection of visual data collected through visiting museums and describes the location where these visuals were present.

Through the description of the shirt or tunic, social and cultural phenomena related to it are explored. Social and cultural aspects are traced through the usability of the shirt or tunic as an everyday object. Traditions, in both conceptual and social forms within the culture, contribute to the evolution of the subject matter. The literature on the theoretical

interpretations of various theorists aids in understanding the ideas surrounding social connections with everyday objects and their effects in representing the culture in which they are used. Literature references enhance our understanding of the shirt or tunic as an object.

Figure 4 below provides a figurative guideline of the complete methodology used to extract information based on the theoretical underpinnings discussed in Chapter 2.

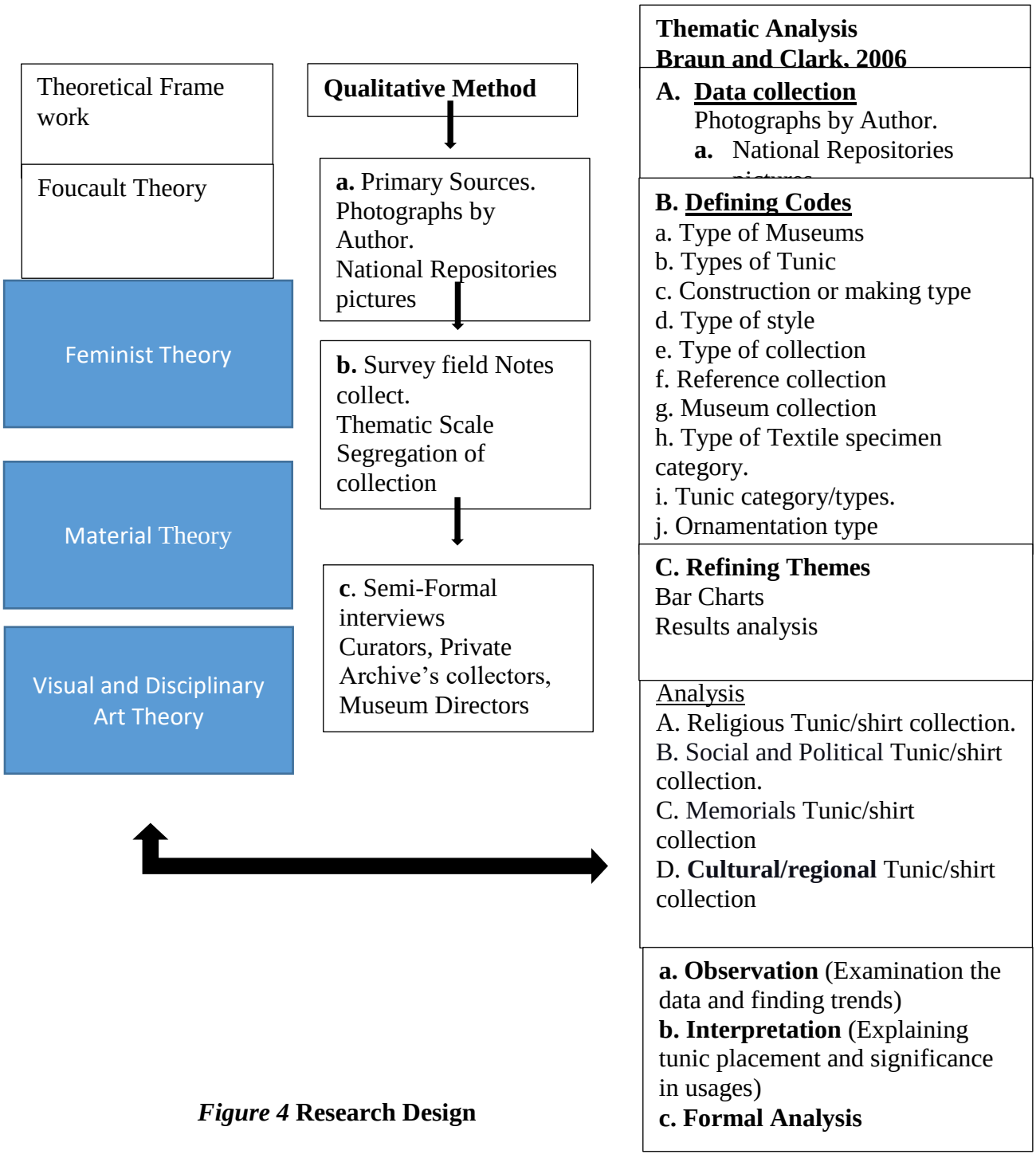


***Figure 4* Research Design**

3.3 Delimitations of the Study

The present study only focuses on the collections available in the museums in Punjab, Pakistan. It does not consider the intangible aspects of the artisans' learning curve, which, like any other guild of pedagogy, does not necessarily include a formal setting of history and reasons for making in particular areas. Intangible aspects such as work ethic, aesthetic training, belief formation, and learning incentives require a separate study and in-depth analysis.

The insight into design aesthetics and various particularities of the crafts made by the residents of Lahore is not added to another area, which would be a scholarly undertaking, and these practices need to be considered within the study. This study sidesteps this area as the inquiry demands extensive fieldwork limited to the museums. The cultural analysis intends to find pertinence by rechecking it through data collection from literature and books in museums and libraries in Punjab, Pakistan.

3.4 Limitations

Research is based on primary data collected through the Museums of Punjab, which exhibit female shirt/tunic specimens. This research depended on the availability of archives and access to them only with the permission of the Museum authorities, which was tedious due to the time-consuming process. During data collection, there was a delay due to COVID-19.

3.5 Chapter Summary

The methodology sets a path to Feminist and materialist assessments of sustainable women's shirts, combined with multi-disciplinary studies. The study on female shirts is interpreted more from a Western perspective. The North-West Punjab region has its own

local religious and socio-political scenarios in the context of events. The chapter next to methodology gives details of specimens present in a museum in their current space and time. Each of the specimens has been handpicked for interpretation in the fifth chapter.

Chapter 4

Female Shirt Data Collection and Analysis

4.1 Chapter overview

The gathered data is organized and analyzed to identify differences across interdisciplinary art forms, socioeconomic factors, and overlapping regional identities. Graphical representations of shirt collections in museums assist in categorizing the findings. Specimens featuring female tunics are depicted in paintings, illustrations, photographs, and sculptures. The interdisciplinary examples are organized chronologically and interpret the differences in stylistic changes and the variety of shirts according to religious, socio-political, memorial, and cultural shifts. In this chapter, the data collected on tunic shirts from various museums is graphically presented, and the information illustrated in the graphs is analyzed in detail. Each museum is detailed with primary data, observational notes, photographs, and archival records provided by the Punjab Gazetteers, a national repository that communicates attire data or discusses female shirts. Each museum maintains distinct records regarding female shirts. Some are on display, while others are part of archived collections curated by museum officers. The tunic specimens share common attributes, including length and sleeves attached with cutout seams. However, wearing a shirt conveys social status and contributes to identification, prominence, and existence within society.

The chapter displays bar charts, and each museum collection is explained in detail, including the collections present within museums. Many additional attire are documented on display, with the one chosen for discussion and interpretation in the last

chapter. The details are about displays and the names of collections that are present in museums.

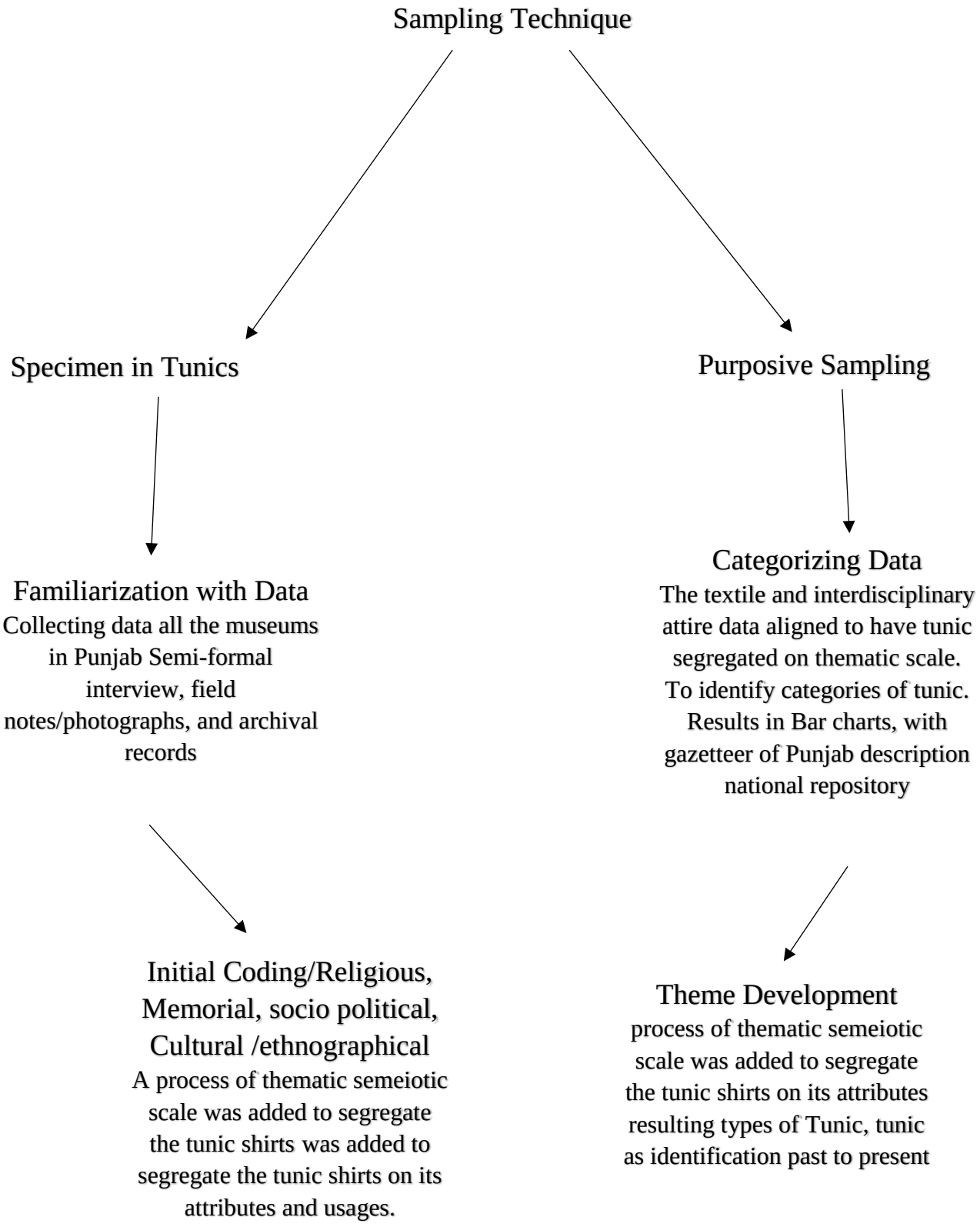


Figure 3 **Frame work of Themes Extracted Data**

The tunics were segregated in multiple interdisciplinary art examples and textile collections. The chapter explains all the collections from the museum in Punjab.

4.1 a Nominal scale variables result in types of museums

The first graph categorizes the different types of museums in Punjab, distinguishing between governmental/national, private, and personal collections based on private collectors.

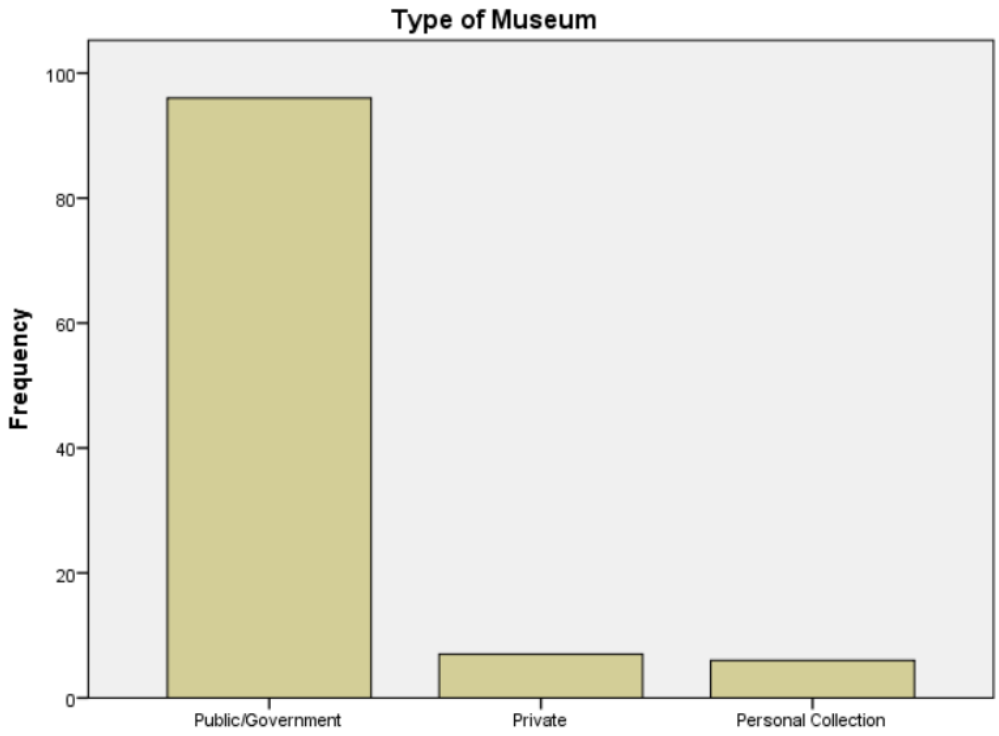


Figure 4: Type of Museums

Figure 4 above gives information about the types of museums segregated according to the collector's type. The highest bar was for public and government museums. The reason explained by the officers in museum families is that historical objects are donated to museums, where textiles, paintings, and stamps are the most common collections. The second reason for private collections is inheritance, which is passed down through the family line. The two collections that are kept on display are the Faqir Khana Museum in

Lahore and the Rafi Pir collection of *nawabs*/nobles of Bahawalpur at Ali Pur Tehsil. The personal collection, represented by the lowest bar in the graph, reflects the efforts of a few private collectors in Lahore. For example, the Lahore Heritage Club was discussed, and the collection is mostly taken. There is an authenticity issue in this collection. The public and government collections are authentic primarily because they contain old archives with lists present in national repositories and documentation, such as the Punjab gazetteers.

In private and personal comparisons, the collection has a rating of less than twenty, marking it the lowest on the bar chart.

The lack of information about private and public collections is due to the perishability of textiles. Secondly, the old collections are antiquities that were mostly given to museums; collections were preserved only in public and government museums. The third reason for having such a limited collection in private and personal collections is that textiles are not considered as expensive as antiquities compared to jewelry or other objects.

According to this result, there are three museum collections: Public/government, private, and personal, which are part of the dissertation *(Figure 4)*

Figure 5 below illustrates the categories related to the tunic, including its types, usage, and the attributes associated with it.

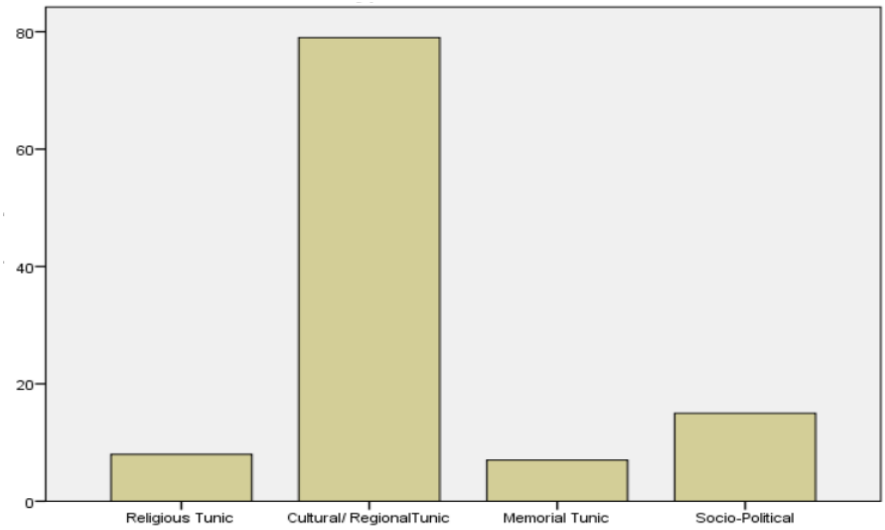


Figure 5: Type of Tunics

Figure 5 displays four categories based on the type of tunic present in the displays or archives of museums in Punjab. The tunic is considered a religious tunic, a cultural and regional collection, a memorial, and a socio-political statement. These categories are based on usage and how multidisciplinary Art examples are interpreted in museums. These tunics are in paintings, sculptures, textile accessories, photographs, and original shirt textile specimens. The specimens interpret time, style, and socio-cultural statements. The first bar in the graph represents the religious tunic category, named according to the place where it is used or worn. The Buddhist collection in the Lahore and Bahawalpur museums features reliefs and round sculptures carved with depictions of female attire. The sculptors from the Jain and Hindu are also part of religious subjectivity, representing females. This collection features paintings and textile specimens with images of Jain and Hindu mythological themes. The miniature painting in the Lahore Museum is considered the second-largest collection, featuring multiple images of draped and stitched garments with variations in style, cut, and usage. The textile specimen, *Chamba rumāl,* in the Lahore Museum's ethnography gallery, with needlework on the surface, features female groups in multiple patterns. The fourth bar is of socio-political tunics. These tunics are primarily derived from paintings in the miniature section of the Lahore Museum. This part of the tunic presents the Mughal anarchy overlapping and sustaining the addition of Hindu and Jain attire. The third bar is a memorial tunic mainly extracted from females present in the museum due to their extraordinary achievements in serving Pakistan. They are also closely tied to the freedom struggle of Pakistan, and following the end of the struggle, their

commemoration is part of recognizing female contributions. The specimens are mostly reconstructed.

Figure 6 reveals the second-highest collection of tunics in the museums of Punjab. The graph has cultural tunics. In cultural attire, traditional tunics are depicted in regional dresses. This category has examples from the Sikh era to local tunic practices. Some culturally reconstructed textile specimens have similar styles to those present in paintings.

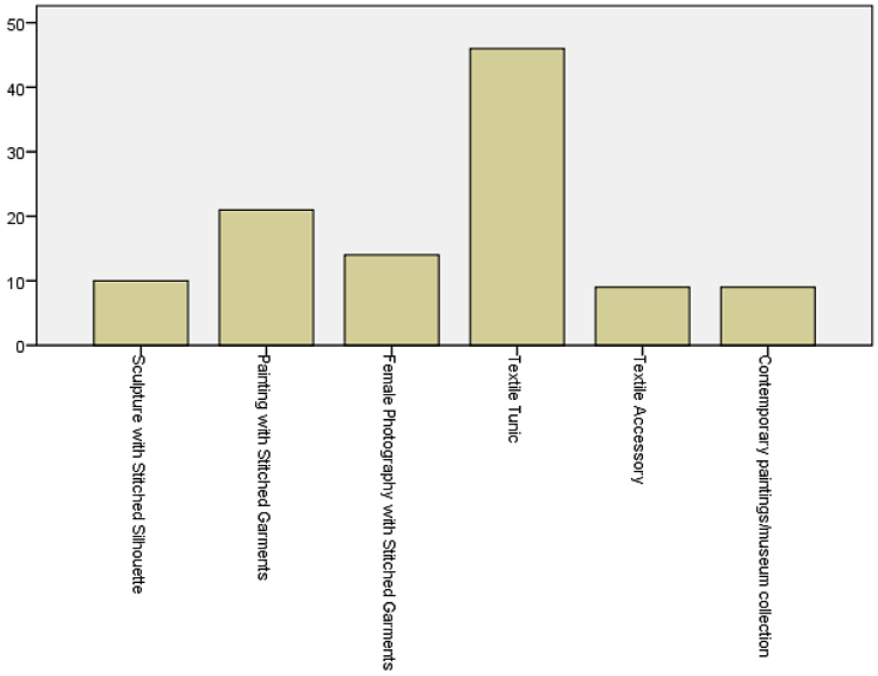


Figure 6: Categories of Tunic

Figure 6 shows sculptures with stitched silhouettes in fifth place, followed by most religious sculptors who are draped. That is because the earliest examples of sculptors are from the Buddhist collection. These female sculptors were selected based on the maximum resemblance of the shirt silhouette, which was done by observing contours.

Figure 7 below illustrates the presence of multiple interdisciplinary references in museums. The collection was examined to cross-reference its stylistic features and connections. All reference collections are part of museum archives or displays. The

aesthetic observation defines the evaluation of a shirt or tunic in museums in various ways.

All specimens illustrated in this collection share similar stylistic features but differ in their usage. The collection of female figurines is considered the oldest in museums. The oldest examples of female figurines are in the Lahore Museum, the Harappa Museum, and the Bahawalpur Museum. The Indus River is a significant reference in tracing Pakistan's historical connections. The earliest examples of civilizations, sustained and displayed in museums after excavation, profoundly impact art and aesthetics.

In museum specimens, the specimens are random, and there is no specified chronological order or historical trail addressing female tunics specifically. Tracing the changes in the tunic through the layering of excavations and foreign intrusions in Punjab yields a blurred timeline. This affected the culture of the specimen collection and analyzed their stylistic features. Museums and their research collections encompass various aspects, including the need to document history, culture, and archaeological evidence, which highlights the importance of objects in museum collections.

A sculpture with a stitched silhouette is the earliest example taken for analysis. The sculptors have multiple influences, from Classical Greco-Roman to Hindu and Jain. This is due to the multiculturalism reflected in the museum displays, which span multiple reigns in Punjab. There is a multiplicity in presenting females, ranging from domestic to mythological figures. The earliest examples of Punjab history, in which female figurines from Harappa and later Buddhist schist sculptors overlap with socio-cultural references of females more than those of male figures.

The second bar representing females in painting with stitched garments is mostly comprised of miniatures or illustrations of architectural pieces present in the museum, featuring carvings. The parts of these carvings are untouched due to the construction material, in which stone and wood are common. The specimen shirts/tunics of various ethnic groups, including hunters and cattle breeders such as the Jats and Jogis, as well as snake charmers, are displayed in miniatures at the Lahore Museum. They are displayed and archived in museums, categorized by different colors and the construction of tunic patterns, which vary in style, size, and color, while some are occasionally differentiated.

Third-bar female photographs with stitched garments are in the collections of the Lahore Museum, the Bahawalpur Museum, the National History Museum, and the Pakistan Monument Museum. These museums have pictures of the Pakistan freedom movement, where Muslim women actively participated in political events.

Fourth and Fifth bar textile tunics and textile accessories are present in the textile tunic specimens at the Lok Virsa Museum, Lahore Museum, and the Bahawalpur Museum. Most of these tunics are replicas, reproductions, or reconstructions for display purposes. The museums in Punjab are not just limited to the collections of local inhabitants, but also represent the state of Punjab. Still, there is a regional diversity in the costumes and the representation of different cultures under the umbrella of museums. The replication of textile attire is done based on the description provided by the gallery officers. Accessories of textiles were excluded from the study. Still, the Chāmbā rūmāl has detailed female figures as surface ornamentation, which is beneficial for tracing the links in female tunics in Punjab.

Sixth-bar contemporary paintings in museum collections are considered influences of the British reign in Punjab. However, other oil paintings by Pakistani artists are excluded. Most of them feature portraits or have very little detail of female attire in contemporary art, which is often present in museums.

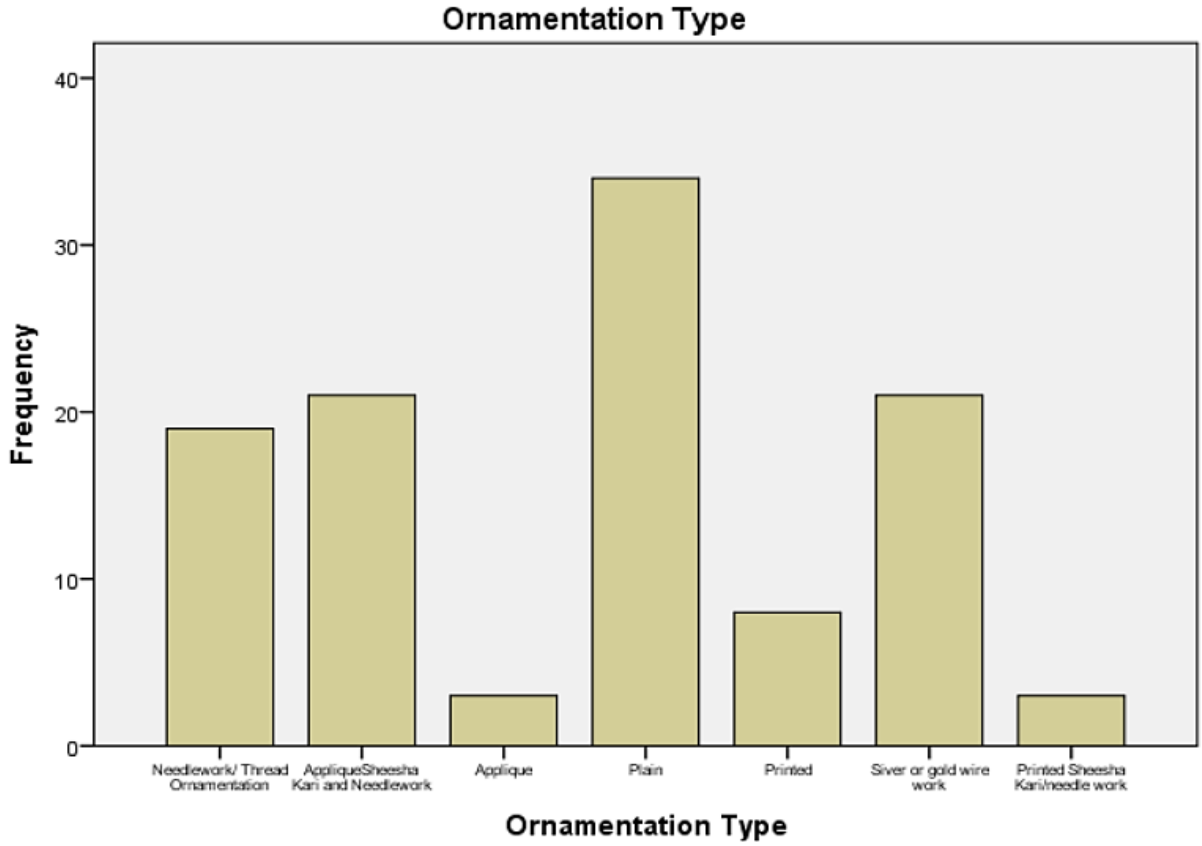


Figure 7: Category of Ornamentation Type

Figure 7 displays the surface detail, in which tunics can be identified by their regional segregation of surface ornamentation, which helps determine the area and style form to which this tunic belongs. Secondly, it also states that ornamentation reflects the wearer's status in different tunics. Surface ornamentation is a common practice in all areas of Pakistan, but the construction of patterns varies and is sometimes associated with a specific location. The highest result indicates that the plain category in shirts is the most prevalent in collections in Museums, particularly in old photographs found in archives

and museums in Punjab. Ornamentation with appliqué and needlework, including sheesha Kari/mirror work, gota, gold, and silver pieces, and string embellishment on a shirt, is almost similar in number. This is mainly related to ethnographic collections; textile shirts are displayed or archived. The last two appliqué and printed specimens of tunics are few (*Figure 7*).

The selected specimens from the Punjab museums of regional areas, specifically the shirt/tunic in the museum collection, are stylistically significant for studying this clothing item. Additionally, they describe the location and design specifications of female shirts in Punjab, highlighting the attributes that differentiate them from shirts in other provinces. Information from the Panjab gazetteer is included to provide ethnological insights into clothing practices, particularly those focused on women. This chapter outlines the specimens collected from the Museums of Punjab, specifically focusing on female shirts or tunics. The description helps clarify the specifications of the shirt/tunic and explains its significance. Gazetteers from various cities are utilized to relate to the practices of the region from which the specimens were sourced for the museum collection. The gazetteer confirms that the collection is rooted in local practices in Punjab (*Figure 5*). A conclusive analysis will be presented in chapter five, addressing the influences and construction lines of the shirt/tunic, interpreting this concept as an object with stylistic connections.

4.2 Interdisciplinary Art forms and the materialized record of female

There are other specimens, such as images from diverse religious and cultural collections archived in the museums of Punjab, Pakistan. Every component of the female tunic has a distinct culture and separate identity from its historical perspective. Modifications depend on various political, social, and economic factors. The rich and varied history has been documented in existing museums, where surface ornamentation, techniques, styles, and their variations according to regional diversity in Punjab are showcased in female stitched collections. Some are displayed within museums, and a few are in archives within museums and belong to the state or Government of Punjab, Pakistan. In contrast, a few examples of personal collectors feature textile specimens, including those from the Ahmed Pur tehsil, Bahawalpur, and Lahore culture and heritage collections, which are private specimens.

The selected specimens were focused, and the analytical findings for the dissertation were documented. The themes were categorized by surface ornamentation, pattern construction, and representation of female identity, which were later analyzed and explained. The selected specimen helped to identify the regional and cultural atmosphere. The interpretation through colors and symbols will also be described and compared across various interpretations in their cultural contexts and religious practices, maintaining the chronology.

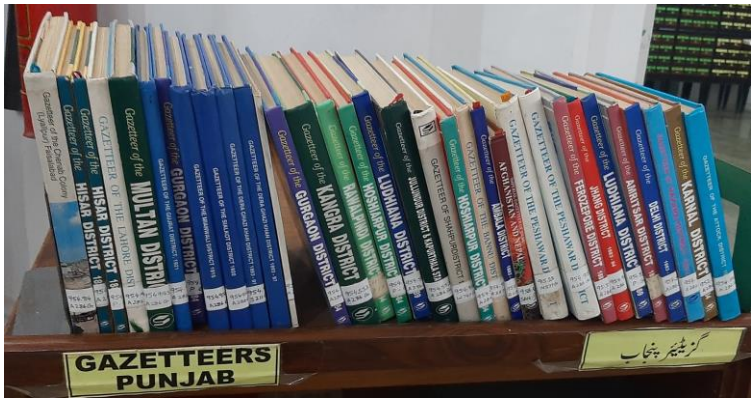


Figure 8: Gazetteer of Punjab, Bahawalpur Library.

4.3 Selected Museums Present in Punjab with Female Tunic Evidence

The study conducted in these museums is categorized and shortlisted by purposive sampling. Museums often feature collections of female dresses and tunics to explore. A nominal variable scale shortlists samples. This scale helped interpret both qualitative and quantitative variables, in which the attributes possessed by the sample categorize each one.

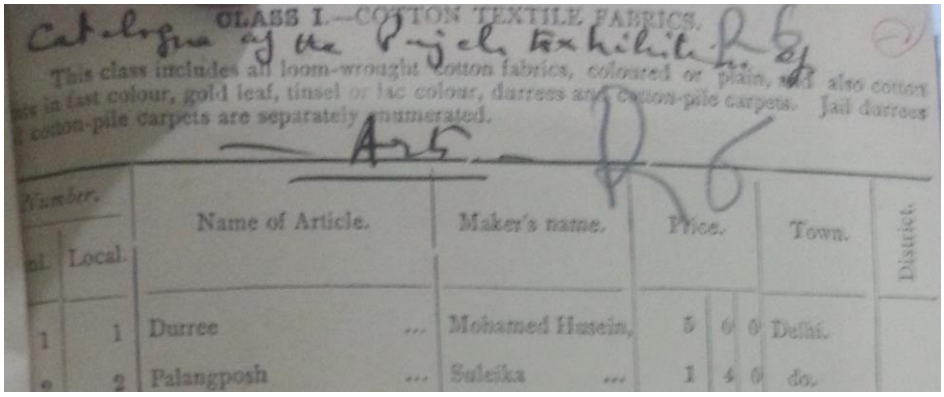
1. Lahore Museum Lahore, 1894
2. Mughal and Sikh Galleries in Lahore Fort, 1928
3. Faqirkhana Museum, Lahore, 1937 (Private)
4. Sultani Museum Dera Nawab Sahib Ahmadpur, 1938
5. Archaeological Museum Taxila, Distt. Rawalpindi,1965
6. Allama Iqbal Museum, Javed Manzil, Lahore, 1967
7. Lokvirsa/Folk Museum- Islamabad, 1974
8. Bahawalpur Museum, Bahawalpur, 1977
9. Lahore City Heritage Museum, 2008
10. Lyallpur/Faisalabad Museum, 2011
11. Pakistan Monument Museum Islamabad 2010

Figure 9. Map of Punjab showing Punjab route from Southeastern Punjab to Northern West.

4.4 Types of documentation present with textiles

Punjab has a history of fine *Pashmina* being woven in Lahore, which is superior to that described in the Punjab Gazetteers and the catalogue present in the Punjab archives (Lahore Gazetteer 1883, 97). This loosely woven fabric is also used to construct shirts for males and females. In attendance on the loom, embroiderers are found, and there are many in Lahore on display in various museums. Besides fine goods, woolen blankets are the primary product of this hand-woven industry, which remains a significant part of the industry's sustainability. Cotton and wool were famous in the city and were regularly practiced in the suburbs, such as *Mozhang* Lahore, which were the dominant areas. This is written in the Gazetteer of Lahore. In silk, there was a relatively large and prosperous trade. *Gulbadans*are striped fabrics were formerly woven in much stouter than they are now and in wider widths. *Dhupchaūn* is the name for a wrap of one tint with a weft of another. Red and green were suggested as favorite colors for this combination. They relate to the traditional use of colors, which can be seen in the *Mazārs*/shrines of Lahore, and are used to present at occasions in analysis. These colors and ornaments reference clothing inspiration and the uses of fabric making, as well as its multiple aesthetic applications. The more significant part of these silks is for ladies' use; the narrow width and the crude colors prevented their adoption by the Europeans. Sufis, the name for fabrics made of mixed silk and cotton, does not seem to be produced regularly now. These fabrics are standard within the collections of museums, featuring stitched pieces that represent different crafts, eras, and styles. The information in the gazetteer helps identify past practices and trends that prevailed before colonization. However, after British integration, the documentation of regions was characterized by their regional,

cultural, and sometimes political differences. There is only an overview of costumes present, whereas detailed symbolic additions and regional attributes are areas where these links will be explored in the findings of the female tunic. The gazetteer is republished again by *Sang-ī-Meel* publication, Lahore (Punjab Gazetteer 2001, 61-63).



CLASS I.—COTTON TEXTILE FABRICS.

Catalogue of the Punjab Exhibition

This class includes all loom-wrought cotton fabrics, coloured or plain, and also cotton ... in fast colour, gold leaf, tinsel or lac colour, durrees and cotton-pile carpets. Jail durrees ... cotton-pile carpets are separately enumerated.

Number.		Name of Article.	Maker's name.	Price.			Town.	District.
ial.	Local.							
1	1	Durree ...	Mohamed Husein,	5	0	0	Delhi.	
	2	Palangposh ...	Suleika ...	1	4	0	do.	

Figure 10: Catalogue of Punjab location Punjab Archives Lahore.

The Punjab Industrial Exhibition Hall was initially established in 1865-66. The museum's collection shifted in 1894. Later, the entire collection was located in a building designed by Sir Ganga Ram. He was a Lahore-based architect. The museum's first curators were Rudyard Kipling and his father, John Lockwood Kipling (*Figure 11*) The multiple collections of the Lahore Museum (Figure 12) and the details of its creation make it a diverse institution, distinct from other museums in Punjab. The *Nakhlīā* Garden is the location of both the Lahore Museum and the National College of Arts. This garden once enclosed *Wazir Khan's bāradarī,* or pavilion, which featured multiple air entrances. During British rule, this site was temporarily utilized as a settlement office, a telegraph office, and a military museum. The final timeline can reference the notification from March 1855. The Punjab museums developed into

centers at the district level, prompting the collection of natural specimens from the provinces to facilitate the advancement of agriculture, machinery, arts, textiles, and clothing with regional ornamentation. It was explained that while the various local museums in Punjab aimed to illustrate the products, trade, industry, and arts specific to their districts, the central museum in Lahore represented the products and manufacturers of the province of Punjab. This museum was divided into four departments: raw produce products, manufactured articles and coins, and natural history (Figure 12). There was also an excavation of civilization in Punjab that was conducted and documented during the British period (Punjab Archives, 1855, 44-6).

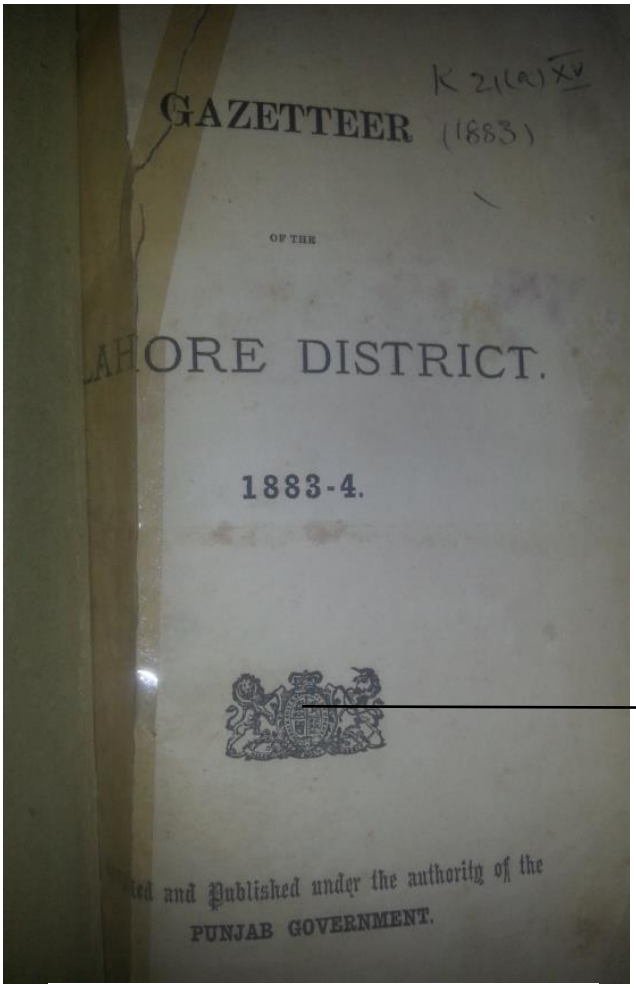


Figure. 11. Punjab Archives Lahore Sectarian

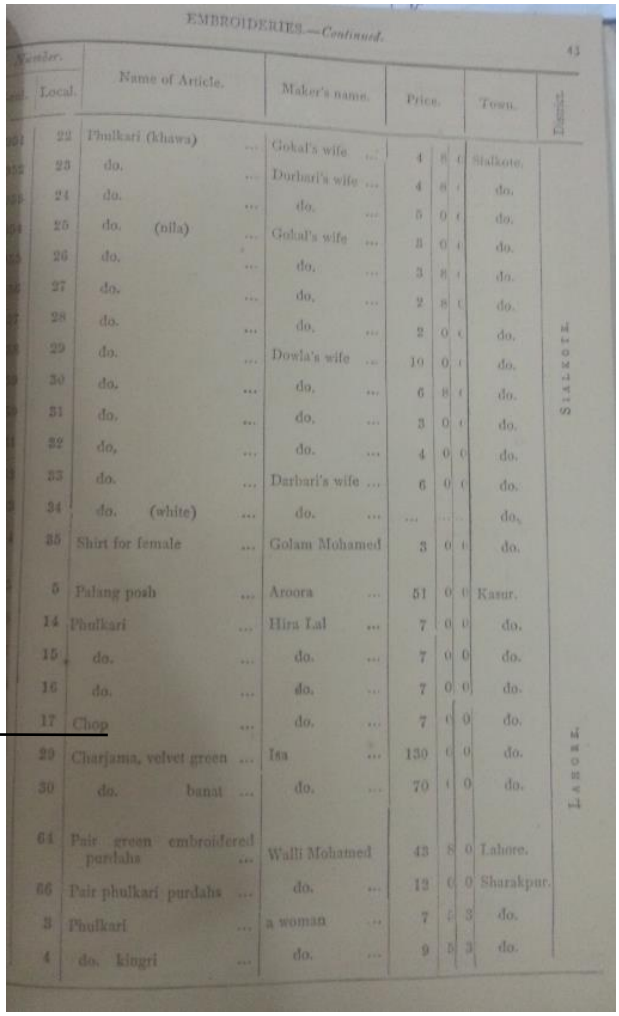


Figure*12. *Punjab Archives Lahore Museum

Figure. 13. Silk cloth Called Gūlbadan. Lahore Museum Source: J. Frobes Watson catalogue of Indian fabrics, Museum, Acc no 566-567

Figure. 15. Silk and cotton stripped cloth. Lahore Museum Source: J. Frobes Watson catalogue of Indian fabrics, Museum, Acc no 210

Figure. 14 Mughal Blanket, Cumblee. Source: J.Frobes Watson catalogues of India fabrics. Courtesy by Lahore Museum, Acc no 256

The female tunic/shirt on display primarily represents the ethnological collection at the Lahore Museum. It also signifies the contemporary culture of the past. The Mughal textile collections are, unfortunately, mostly archived. Due to perishability, only a few have survived and been preserved. Shirts, bodices, and a few accessories are archived. The male collection is permanently exhibited in the museum. An ethnological collection includes shawls, caps, bed covers, and other textile accessories. This collection reflects regional, tribal, and customary behaviors, traditions, and material culture. It is closely related to the validity of the social and anthropological interpretation of the material culture represented by a female tunic. The collection contrasts sharply with Mughal, British, Sikh, and contemporary ethnic collections. The textile catalog documents various textiles, explaining their usage. These descriptions detail the types of textiles suitable for the tunic. Both males and females have generally used textiles.

4.5 Multidisciplinary Art and design examples tunics displayed in the museums of Punjab

Sacred identity with female representation precursors/earliest evidence of Females at *Harappa* Museum.

A railway connection was constructed between Lahore and Multan, near the *Harappa* Museum, between 1965 and 1968. The museum was built after the railways, and a significant part of the excavation consisted of figurines of females, which were added to observe the construction of the female tunic. These figurines show no evidence of stitched clothing, but ornamentation is used to explain the female covering. This explains the body covering as the basis of female attire in civilization. The ornamentation was a major additional part. *Figures 16 and 17* display the Indus Valley Civilization centered in Sindh and Punjab. The ancient ruins of *Harappa* were constructed under British rule, with bricks from the ruins used for tracks during the time of the discovery of the Chalcolithic period *Harappan* civilization in 1926 (Dar 1981, 10)

Figure.16. Female Figurines. Terra cotta copy of originals. Harrapa Museum. Photo courtesy Harrapa museum.

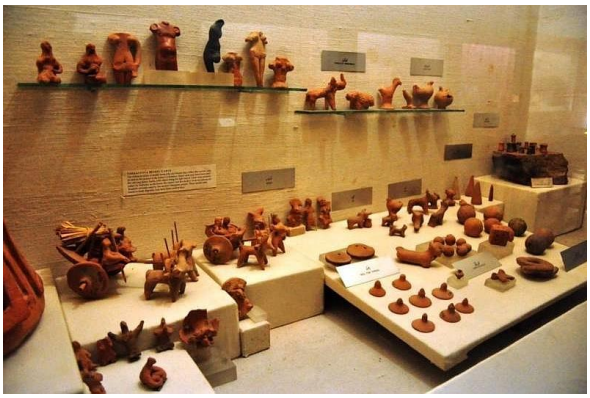


Figure.17. Female Figurines in show case with atmosphere where these figurines are present in Harrapa Museum. Terra cotta copy of originals.

These figurines are among the finest examples of nature and its subjects as human creations. The attire or covering is draped or patterned by humans. Observing the variety

of silhouettes in the shape of the female tunic is considered a key indicator of the first cultural identity of females in Punjab. This demonstrates the variation in standards for representing females and the differences in their social, spiritual, and cultural rank, as well as the varying interpretations of their status. However, in this specimen, the figurines refer to a more domestic aspect. Whimsical standards of beauty and aesthetics exist in analyses of various art forms and styles. These figurines are works of art in their treatment and expression, but they also represent the position of females within the prevailing social circles of history. These belts, which define the waistline, are layered with multiple lines that indicate different connected areas, providing a noticeable contrast in the bust and leg areas. This is done deliberately to highlight the pattern difference in human segregation of the torso from the legs.

4.6 The collection in Lahore Museum

The Lahore Museum has multicultural collections. The Gandhara civilization and the Indus civilization belong to two distinct eras. The older Indus civilization primarily encompassed Punjab and Sindh, spanning from approximately 3500 to 1700 BCE. The Gandhara civilization emerged in the middle of the first millennium of the Christian era. However, due to extensive British excavation efforts in Punjab, Peshawar, and Sindh, a significant collection is housed in the Lahore Museum. The museum boasts an extensive array of Buddhist sculptures. Female figures in schist sculptures exhibit multicultural attire influenced by Hindu styles and Greco-Roman drapery (Figure 18). These collections became part of excavations during the British period and were documented in files and folios, thereby becoming permanent components of the archives at the Lahore Museum. Additionally, the Jain and Hindu collections contain sculptures,

miniatures, and architectural carvings of female figures. The collection is complemented by Mughal miniature paintings from the Pahari and Mughal eras featuring royal females. Sikh paintings are also included due to the change in governance in Punjab. The archives were established and documented during the British period, resulting in a gazetteer of Punjab.

Figure. 18 Excavations documented in reports and gazetteers. Female figurines at Lahore Museum

4.7 Gandhara Collection/Religious Mythology at Lahore Museum

The Gandhara collection has an archaeological history that is part of a regular sequence of events in the history of female representation, marked by foreign influences on female costume. This female sculpture collection has visual evidence of Western integration and stylistic features. The museum collections are dated by the Archaeological Department of Pakistan, headed by Sir John Marshall in 1902. The Buddha story consists of discussions, some of which were selected for Gandhara sculptures in Lahore with female figures. There are a few female sculptures present in the Gandhara gallery at

Lahore Museum, comprising the standing figure of Athena, showing foreign influence, terra-cotta, stucco, and architectural fragments, the famous Fasting Buddha, the Miracle of *Sravastī* (*Figure 19*) which have female busts and some have full figure usually identified as *Sukhavatī* Heaven (Khan 1981, 206)

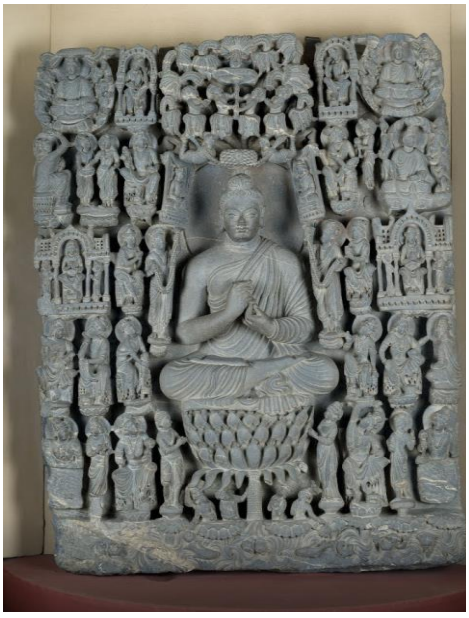


Figure. 19. The Miracle of Sravastī

Figure 20: Athena female figure, classical influence.

Figure 21: Schist Haritīfemale demon Buddhist
Collection of Lahore Museum Lahore.

Specimens from the Gandhara collection in the Lahore Museum exhibit various treatments and expressions that represent the females of Gandhara. There are multiple influences present in the Buddhist females in the carvings. Hellenistic Greek stylistic features are essential attributes that share commonalities with influences from Hindu and Jain traditions. It offers a diverse range of female representations in society through the

female tunic. On the one hand, the female Athena is considered a goddess in Greek mythology (*Figure 20*). The Buddha story states that six teachers of *Rajagrihā* to participated in a contest of miracles before King *Prasenajit*. Different female figures are depicted wearing dresses that resemble draperies. These specimens reveal the connection between pre-Muslim clothing in Punjab and its surrounding areas. The female figure of the demon Hariti, a Buddhist sculptor on display at the Lahore Museum, is the finest example of the representation of female dress silhouette at the Lahore Museum (*Figure 21*)

A belt formation on the waist area identifies the waistline, as in the sculpture of *Hariti*, a Buddhist schist. This became the primary partition of shirt-shaped silhouettes for bodice-fitted area specimens. A waistline is similar to the choli/bodice area dropped by local Punjab females, mainly from the Hindu religion. Before Muslims entered Punjab. Classical influences in subject matter and the representation of females portray female shirt/tunic practices as more traditional.

Figure 22: Female figures with classical influence. Under collection Lahore Museum

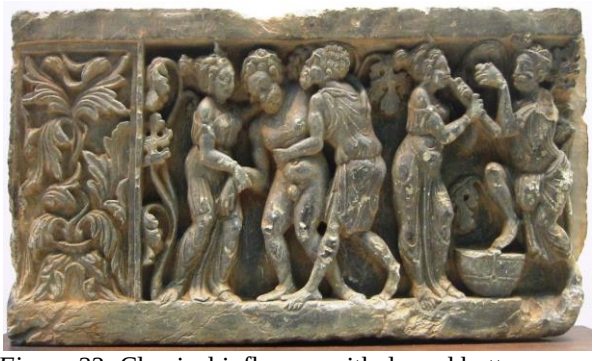


Figure 23: Classical influence with draped bottom knotted on arm area. Under collection Lahore Museum.

Female figures with classical influence are draped from the bottom, but the upper torso has a sleeved bodice with a bow-shaped pattern on the back. This was a jewelry piece to attach textiles to the front of the bust area. In both cases, the definition of bodice and pattern is present. There is a curve on the bicep of both female images in the above specimens from Gandhara. These fitted sleeves are patterned in the shape of an arm, not draped above the shoulder (*Figures 22-23*).

The second exciting detail is the string connection from the shoulder to the hand. The drapery bands are connected from shoulder to wrist, but later, they were connected as the tunic sleeve. Saying exactly when it happened is impossible to determine with an accurate timeline, but cultural integration transformed this drapery, with a clinging shoulder to the wrist, into a sleeve.

4.8 Religious subjectivity and Hindu mythology

The transition from Buddhism to the Gupta period began at the start of the fourth century C.E. The Kushan Empire came to an end in the mid-third century. The Golden Age is associated with the Gupta period and is also known as the Classical period due to the inspiration it received from foreign visitors. Initially, male tunics and shirts were visible as shirt silhouettes, with long-sleeved brocades becoming the primary garment for the upper class and elites. The *Antalya/*draped skirt was considered the most essential garment for the emperor. It was often silk on the legs that flowed into the skirt, which was blue in color, possibly decorated with a block-printed pattern. This was common in men and women. It was only during this period that details on garments were given. Gradually, the women who wore *skirts draped in Antalya style, ghagra, or pleated skirts from the waist created* many swirling effects with beautiful folds (*Figures 24-25*).

Figure 24: Radha Krishna carving of Jain temple carving, Jain gallery Lahore Museum

Figure 25: Shiva with Parvati Jain temple carving, Jain gallery Lahore Museum

Figure 26: Jain and Hindu influence and female attire representation Acc no. 023486, Lahore Museum

Figure 27: Jain and Hindu influence, female attire representation Acc no. 023480, Lahore Museum

Figure. 28. Jain and Hindu influence and female attire representation terra cotta figures, Lahore Museum

The technique of tie and dye, used in patterns known as *pūlakābandhā*, or layers of different colors, was commonly used in women's upper garments. These thin brocades, woven with silk and golden wire fabric for the upper class, were a cheaper cloth known as rural or bound, used for festivals and bridal dresses of the poor or lower class (*Figures 26-27*). The inhabitants' practices are reflected in small terra cotta figurines that depict Hindu religious practices in Punjab (Figure 28). This full-color pattern is sometimes added in layers to the bodice or sleeves, and neckline appliqué is used around the neckline.

4.9 Socio-Political Tunic

How tunics became a symbol in the socio-political concept of material capitalism it starts from Mughals. The Mughal era served as a cultural, historical, and artistic medium during which the Mughals embodied society's identity, craftsmanship, and socio-political dynamics.

4.10 Tunic in Lahore Museum Collections

The Mughals documented the life of monarchs, and each event was capitalized by attire in visuals. This served as a range of intricately embroidered kurtis, from those with elaborate embellishments characteristic of the Peshwaz, the Mughal nobility, to the humble *kurti.* This variety reflects the contribution of centuries of artistic expression, trade influences, and gendered labor. This significant historical and artistic contribution has become a global representation of extravagant contributions in international and regional museums. The fragments of richness in attire contributions are reflected as a key feature in British documentation.

4.11 Mughal dressing style and interpretation in Paintings

Persian carpet motifs featured floral patterns commonly used in Mughal textile designs and were often prominent in clothing. This was due to the Mughals' arrival in India around 1200. They were in touch with Persia, and exchanging gifts with each other was a regular practice. Persian art, textiles, and other utility objects were exchanged. The study draws inspiration from Mughal costumes, which were influenced by tunic/shirt robes and straight coats, traditional elements of Persian attire. Later, the tunic/shirt was also used as a hybrid with coats, making it not two different pieces but an entire garment. Muslim women of the Mughal court originally wore tight *pajamas and churīdār*/contorted pants beneath a dress that covered them from head to toe. However, royal dress began to change with the increasing influence of Hindu culture. Shāh Jahān's grandmother and mother were from Hindu Rajput princely houses (*Figures 25-26*) and brought the indigenous tradition of wearing flowing garments (Gascoigne 1971, 188). Tight *pajamas and churīdār*/contorted pants were worn with a flowing garment of soft, transparent floral embroidery, a richly embroidered jacket or sash, and a billowing veil that revealed more than it concealed. Niccolao Manucci, a Venetian writer of the 17th century, writes to the queen about dresses as being "splendid and costly, perfumed with roses the women put on such a thin raiment that their skin shows they wear two or three garments in layers each weighing not more than one ounce and price of forth to fifty rupees each. Gold lace was added to the attire, tunic/shirt, specially bought for males and females." Bernier was also struck by the delicacy of the dresses worn by women of

the court: They were so acceptable as to wear out at night with the same generosity regularly. This dress was beautifully embroidered with needlework, which could take a few hours and cost more than ten or twelve crowns. The pure cotton muslins from which such dresses were made were named woven air, running water, and night dew in Persian, described as *baft hawā, āb-ī-rawān, and Shabnam*. Bernier explicitly remarked on the fabric's alluring transparency: "*The Sultan and the great noblemen's wives make their shifts and garments in hot weather, and the king and the great lords take great pleasure.* (Gascoinge 1971, 138).

Mughal costumes featured patterns and geometric designs that were widely used in architecture, illumination, and attire, including shirt and tunic styles. This trend began during the Akbar period and continued to share similarities Jahangir's reign. Jahangir's travels brought noticeable changes in motifs, such as the transition from geometric designs to floral and naturalistic themes, including animals and birds reminiscent of Kashmir, which prominently reflects a shift in taste. (Schmitz 104, 2010) The naturalistic motifs prevalent during Jahangir's era evolved into a more stylized form during Shāh Jahān's time, characterized by layered clothing, such as ornamental jackets embellished with jewels (Figures 29, 30).

Figure 29: Jodha Baī' Acc.C-1006

Figure 30: Nūr Jahān, Ivory painting Acc.C-1004

Figure 31: Mumtaẓ Mahal wife of Shah Jahan. Archives of Lahore Museum. Painter Haji Shareef

Figure 32: Aūrangzeb Daughter Zeb un Nisa. Archives of Lahore Museum.

4.12 Miniature Collection under Lahore Museum

Different schools of miniatures emerged after Aurangzeb came to the throne. In the Himalayan Range of mountains to the east and northeast of Punjab, various schools represented different areas of Punjab painting, also known as *Pahārī* painting, featuring women in diverse attire. The *Basholī* School has been recording historical events, while the Rajput school derived its subjects chiefly from folklore and the great Indian epic. Miniatures of the Indo-Pakistani Subcontinent are often found in book illustrations. (Kanwal 2010, 12) During the period of Muslim domination, from the thirteenth century onwards, Hindu schools of painting continued to flourish in Banaras, Punjab, the Deccan, and South India (*Figure 33*).

Figure 33: Basholī, Princess with maidens Accession no. J -31, Archive

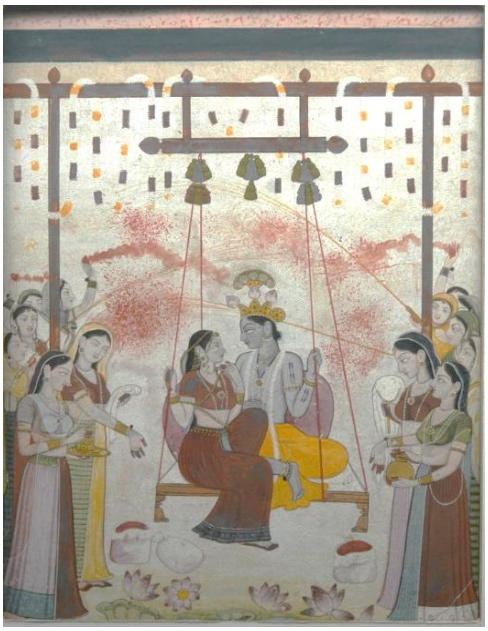


Figure. 34 Basohlī, Radha Krishna in swing Accession no. J -10,

The mminiature at right has a group of females standing beside the empress. The female companions of the empress can be identified as Muslim and Hindu by the size of the shirt they are wearing. Hindu females wear short blouses or *ānghiāh* (*Figure 34*).

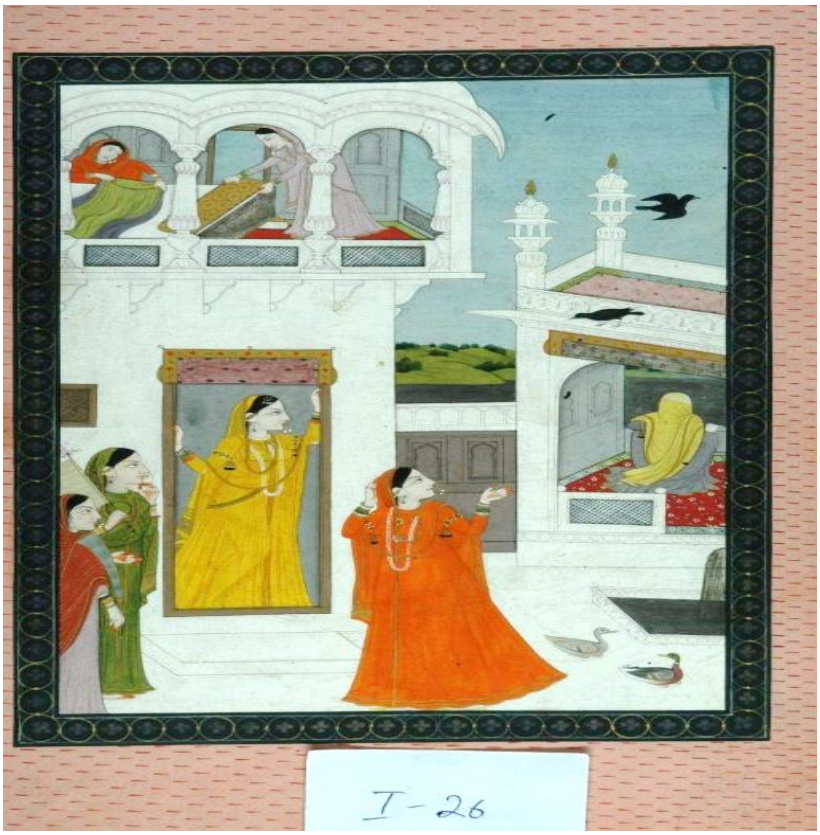


Figure. 34 Chambā, Princess on pavilion Miniature under the collection of Lahore Museum, Accession No. I-26

Muslims wore fitted tops with full sleeves that reached the waistline or lower. The second miniature depicts Krishnā and Radhā sitting on a swing, surrounded by a group of women, each uniquely identified by the color and ornamentation on their sleeves. The fitted bodice, featuring an exposed area of the belly, is a recurring theme in Pahari paintings. The blouse area is smaller than that of the shirt. The next part shows the standardized sleeve size, which extends from the shoulder to the midpoint of the arm and is adorned with a golden border that marks the end of the sleeve.

This miniature features two compositions that illustrate how, in a private harem, the textiles and attire of royal females were an everyday activity. The Mughal atelier transitioned from Persian features to become gradually more Indian by the middle of Akbar's reign. The reason Akbar married Jūdha Baī', the daughter of the Raja of Amber, was to introduce Hindu cultural influences into the Mughal family and leave a lasting impact (Sen 1984, 152). However, in this miniature female interpretation of an Indian-Persian hybrid, the *angharakhā*, or long frock, is a Muslim interpretation of female attire. At the same time, architecture and perspective are used in Persian treatment. While the Indian adaptation is in flat, bright colors, the Persian-influenced dress is rendered transparent with delicacy in this area of female figures, covered in a single tone without variation. In the arch, two females in the background are holding textiles and appear to be engaged in some activity. The pattern is visible, and both are different in appearance. This painting style is evident in *Figure 34*.

The miniature has influences that overlap and can be identified as integrated paintings, incorporating Indian, Persian, and European styles into an authentic Mughal style and approach. These events primarily take place in everyday court scenes, both outdoors and indoors, as the study focuses solely on females (*Figure 35*). Tunics are emphasized with texture, color, and occasional differences.

***Figure 35:** Guler, Lahore Museum, Accession no.I-24*

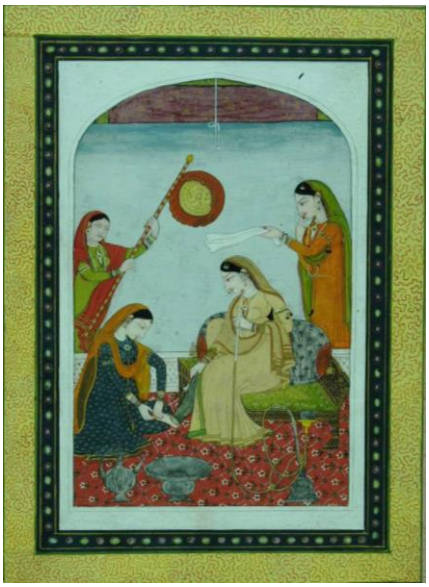


***Figure 36:** Guler, Lahore Museum, Accession no. G-12*

The above miniatures show a clear tactile difference. The miniature at left, a woman under a tree with antelope, has a plain long dress, but a red border edge follows the width of the dress. The second miniature on the right has different types of tunics. The pattern cut is almost the same as that of long dresses or tunics, but the way it is ornamented creates a distinct difference. This visual difference in ornamentation gives a rank difference. The lady sitting in the chair is wearing a plain, skin-colored dress, but the soft light rendering makes it appear even more so.

In comparison, the lady on the floor has a blueprint. There are two more females in the background. This miniature, featuring bright orange and opaque green, exhibits Indian painting influences, the covered shirts have difference in cut and style. (*Figure 36*).

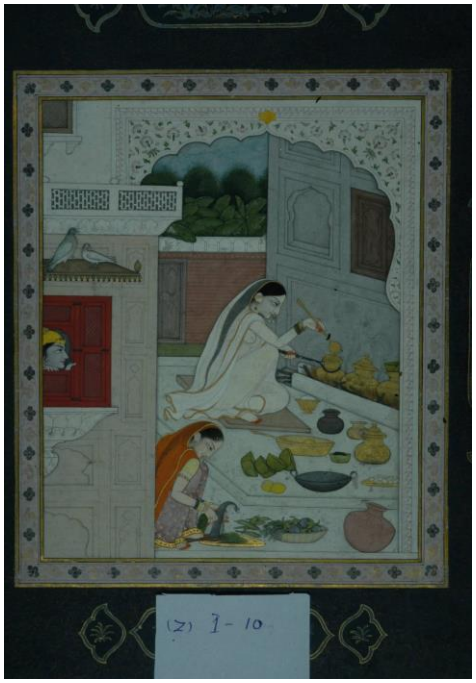


Figure 37: Guler, Pitcher glazing maidens Lahore Museum. Accession no.I-10

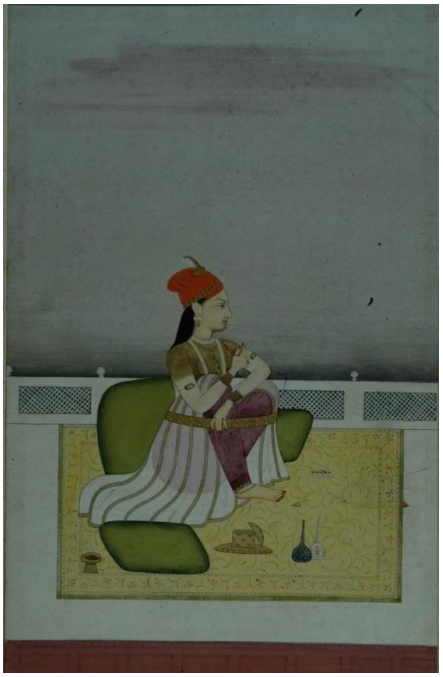


Figure 38: Guler, Princess with perfume bottle Lahore Museum, Accession no.G-46

The common subjects in Mughal miniatures were court events, which featured typical Persian and Mughal themes. The Guler miniature, in contrast, was characterized by a

broader style of expressive faces and autographed workers (*Figure 37*). The water sprinkling in the court function was associated with Persian norms. Emperors were usually dressed in a golden robe or *chaugha*. However, in *Guler*, everyday household activities like sitting and resting, empresses have a wide range of differences in representation. Above are two examples wherein, on the left, females are painting pots in similar attire. Second, the empress sits with accessories such as perfume bottles and jewelry boxes. Both miniatures feature different attire, which is diverse in its effect and represents distinct social classes (*Figure 38*).

Figure 39: Punjab Sikh Miniatures, Block printing, Katās Raj Lahore Museum, Accession no. A-226

Figure 40: Punjab Sikh Miniatures, The court dancer Lahore Museum, Accession no A-322

4.13 Sikh History in Punjab and Miniature Lahore Museum 1799

Sikh history in Punjab starts from 1799 when the 19-year old *Ranjit Singh*, one of the several Sikh fighting clans of the Punjab, who occupied Lahore fort, links transition from Pahari painting of Sikh Ruler *Kangrā*, *Sansār Chand* (c. 1765-1823) who encouraged to seek new employment in Sikh cities of Lahore and Amritsar, or perhaps accepted patronage from Sikh clients. The remaining hill states were again independent,

supporting their clients, *Tehri Garhwal*, in which miniatures retained the Indian style and effects of traditional paintings. To understand the subject matter and representation of females from a Lahori artist, Imam Bakhsh, who worked for French Generals and was also employed by *Ranjit Singh*, there are many paintings produced by his group that are notable for their bright, intense colors, unlike the pale washes preferred by *Paharī* artists. However, the imagery has changed, and ethnographical images are typical. The two miniatures are almost simple in treatment, but there is a difference in attire, as well as a particular variety of tunics or shirts. Women with arrows have fitted shirts covered with a dupatta or scarf at the front. There are fitted shirts on the female body in the left miniature. The ornamentation on the bodice area segregates the upper and lower parts of the body (*Figures 39-40*)

The second miniature woman, the snake charmer, is wearing a small shirt called a kali dar *kurta or shirtwaist, which is knee*-length. The shirt style is new in its appearance, offering both long and short options, and features a bodice outline. However, this shirt is stitched with panels enclosed as a tiny dress (*Figures 41-42*)

Sikh paintings depict a variety of scenes from Punjab. The miniature at the left illustrates a person sitting and printing cotton. The artist wrote the description of a cotton printer, *Kartārpūrthalā*. This place is in Punjab, Pakistan. Currently, many Sikhs come to commemorate religious offerings for *Guru Nanak*. The second miniature on the right depicts a Sikh noble being entertained by a dancer. The dressing is represented in Mughal style. A translucent fabric and a long, ankle-length frock are prominent features. The surroundings are flat, with the key factor of Sikh miniatures.

These miniatures represent the cultural and ethnic aspects of Punjab's transition from traditional practices to regional categorization. These miniatures convey all this within their representation, and the effects of the craft are evident in Punjab (*Figure 44*). Craftsmanship is evident in the miniatures, ranging from luxury to regional categorization. Patterns on shirts can identify ornamental elements (*Figures 43-44*)

Figure 41 ***Punjab Sikh Miniatures, Lady with flower, Accession no A-322***

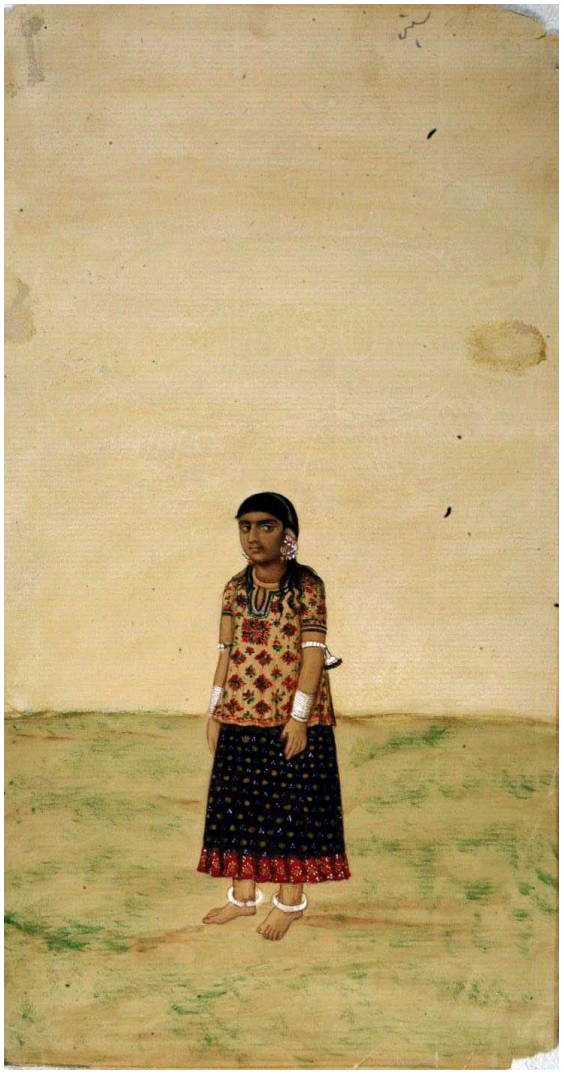


Figure 42: ***Punjab Sikh Miniatures, Girl with Chūli Ghagra Lahore Museum,*** **Accession no.A-121**

***Figure.* 43 Punjab Sikh Miniatures, Bathing princess. Lahore Museum, Accession no.A-224**

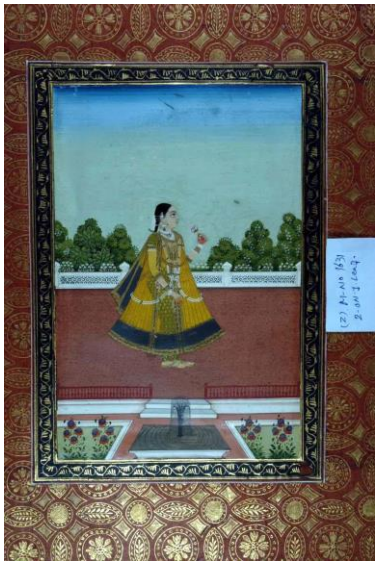


***Figure.* 44 Punjab Sikh Miniatures, Standing Princess with flower Lahore Museum, Accession no.A-1631**

The four-division pattern *ūdhanī*/scarfs are prominent and decorated with colored hem schemes. These were common in shirts during the Sikh era. The left miniature features various *ūdhanī* /scarves that showcase prominent differences and various effects achieved through textiles and patterns, depicting ordinary women in a casual atmosphere. To differentiate the Sikh royalty, the right miniature is a prominent example, in which a female is wearing a heavy shirt with ornamental patterns. The paintings featured intricate, detailed, and widely used zārī/gold wire work throughout the shirt (*Figure 45*).

Figure 45: Mahāranī Jindān Seated on European style chair. Lahore, 1850-60. Water color by Percy Brown. Acc. No.S.234

Percy Brown, 1902, explains the Sikh era painting in the Punjab Gazetteer of the Lahore District, 1883-84, and laments on the treatment and application of these ivories. However, political documentation of that era is prominent within these paintings. There are several sets of ivory paintings of Sikh rulers and *sardars* in museums in Amritsar, Lahore, and Patiala, which were probably created between the third quarter of the 19th century and the early 20th century. Part of a set of 22 ivories with Sikh portraits in the Lahore Museum can be attributed to *Elahi Bakhsh*, as their names are listed in the catalog for the Lahore exhibition of 1864. Images of *Ranjit Singh* and the leading Sikh *sardārs* were first made in the 1830s, and in the 1840s, pictures of the Maharajas' successors and female regents were established. Miniatures show *Maharanī Jindān* (Figure 44). The miniature face has much heavier features, and the treatment of costumes and coloring is more summarized than in the Delhi miniatures. (Kanwal 2010, 25)

4.14 Fabric Gallery Lahore Museum/ *Chambā Rūmāls*

Selecting *Chambā* rumors was done to discuss the variety shown in needle miniatures present in the Lahore Museum. The *Chambā rūmāl* connects back to the 16th century when it was believed to have been embroidered by the sister of *Guru Nanak* Dev, Baibey *Nānkī*. He is considered the founder of Sikhism, and his commemoration is located in a small district, *Gurdāspūr*, on the Indian side of Punjab, approximately 2.9 kilometers away from the Indian border in Pakistan, known as *Kartārpūr*. The *rūmāl* was presented to him during his wedding in the late 15th century or early 16th century. They are currently in the collection of the Lahore Museum, showcasing a culmination of

the *Pahārī* painting style in miniatures on textile surfaces as ornamentation with threads. Secondly, the subject matter of these murals elaborates on the life of Krishna, *Radhā*, and the *Gopis*, known as Needle miniatures of Himachal or Pahari *rūmāl*/handkerchief (Naik 1996, 128).

Figure 46: ***Krishnā Playing flute in the company of Gopīs.Source: Taqi Marukh A study of the collection Chamba Rūmāls at Lahore Museum.2012-2014. M.S dissertation, PUCAD.***

Figure 47 ***Krishna and Gopīs playing Rasalila in circle. Accession No.F.113.Source: Taqi Marukh. A study of the collection Chambā Rūmāls at Lahore Museum.2012-2014. M.S dissertation, PUCAD***

Figure. 48 ***Krishna dancing with Gopīs. Accession No.F.114 Source: Taqi Marukh. A study of the collection Chambā Rūmāls at Lahore Museum.2012-2014. M.S dissertation, PUCAD***

Eight figurative characters in *Figure 47* show *Krishnā* and *Gopīs* playing *Rasalilā,* holding hands with each other. There is a stylized *Hashia*/border, giving closure to the leading figures in the center. The bodice/*Anghiāh* are is plain, but two circular appliqués are at the front of the shirt, continuous in both specimens above (*Figure 48*). The second part is the variety of patterns present, which gives rhythm and harmony for the viewer to connect from one figure to the second adjacent to it. There is a sense of continuity with interest in examining the activity within the closure of the surface of the *rūmāl*/covering. These are stitched blouses fitted according to the pattern, similar to the bought specimen. These specimens document the attire and fashion prevalent in the 18th century, during the Mughal era, while maintaining individuality in religious interpretation, apart from the Muslim ideology of attire (*Figure 49*).

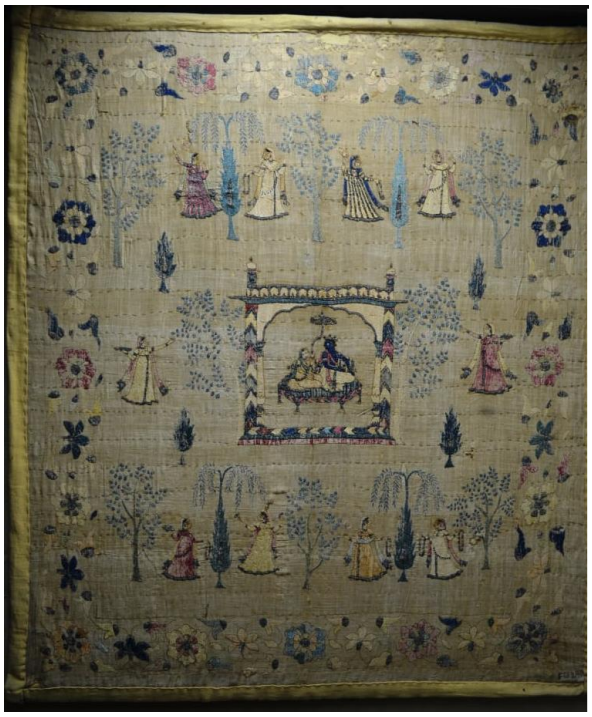


Figure 49: ***Radha and Krishnā seated under a Pavillion. FBR-296 Krishna Playing flute in the company of Gopis. Source: Taqi Marukh. A study of the collection Chambā Rūmāls at Lahore Museum.2012-2014. M.S dissertation, PUCAD.***

Figure 50: ***Radha and Krishnā in a swing.Source: Taqi Marukh A study of the collection Chambā Rūmāls at Lahore Museum.2012-2014. M.S dissertation, PUCAD.***

Figure. 51 Radhā and Krishna Source: Taqi Marukh A study of the collection Chambā Rūmāls at Lahore Museum.2012-2014. M.S dissertation, PUCAD.

Figure 52: Krishna playing a flute. Radhā and Krishnā in a swing. Source: Taqi Marukh A study of the collection Chamba Rumals at Lahore Museum.2012-2014. M.S dissertation, PUCAD.

The *Rūmāl* depicts *Radhā* and *Krishna* epics in different formations, some seated in a pavilion in a garden, a temporary or semi-permanent structure like *Jharūka*/balcony in the background, or a swing surrounded by gardens and pleasure colors. The scene described has a comfortable closure with each other wearing bright yellow *ghagrā*, *choli*, and *dhoti*. The variety of female dresses encompasses a range of patterns and styles, and they are often adorned with jewelry and ornaments. *Radhā* also wears a yellow silk dress inspired by the Mughals in the late *Kangrā* style in 18th and 19th Ce, known as a *Pishwās* or *angrākha*, an asymmetrical dress (Schmitz and Usmani 2011,45) of the late eighteenth century (Figure 50). A dress like a long frock covering the neckline to the feet. She wears a variety of cuts. The females in the surrounding pavilion wear this same type of dress. The only difference is the pattern color compared with the other two examples of *Chambā rūmāl*. The long dress is missing, and the short shirts are intact to the waistline. Both shirts present have different types of linear patterns in various colors. This pattern is more textured than the two examples above. The main

issue is the surface treatment, which highlights the position through the shape, length, and pattern of the figures (*Figure 52*).

4.15 The British in Punjab

The British timeline for documenting the transition in local attire is from 1849 to 1947. This period is considered a time when Punjab was subsumed into the British Empire, and significant changes in paintings, from attire to expression, were reflected in the subject matter and style. The Persian and Hindu illustrations are classics, replaced by watercolor paintings of the local people perusing crafts or standing in their native costumes. There is a culmination of the female courtesan in traditional dress accompanied by a British courtier. This is discussed in Chapter One, which examines British officers in the late 18th century and the culmination of the South Asian atmosphere with British integration. (*Figure 53*)

Figure 53 Punjab British influences Miniatures, Lahore Museum, Accession no.B-139

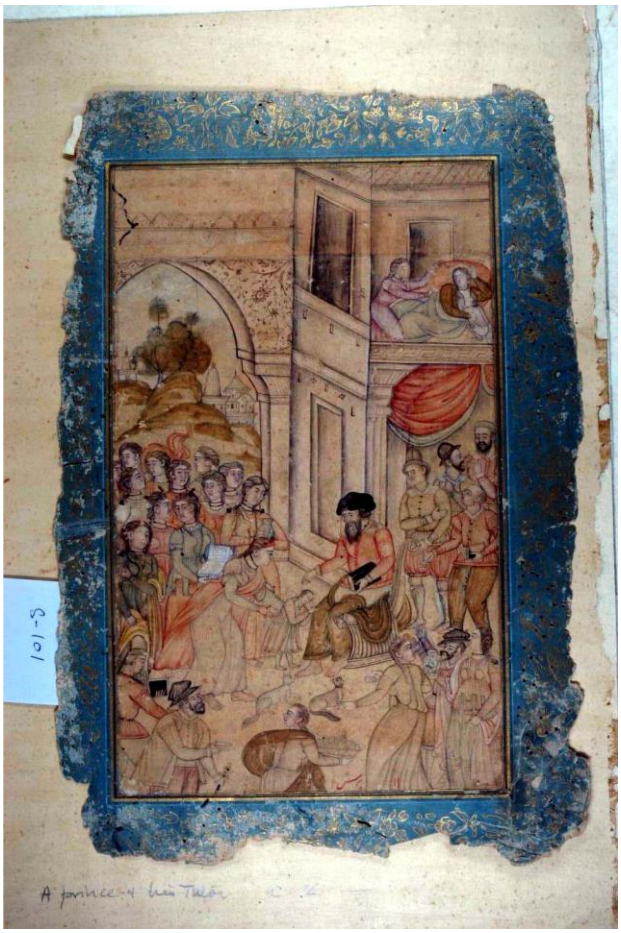


Figure 54 Punjab British influences Miniatures, Lahore Museum, Accession no.B-139, Accession no.A-1631

In 1864, a unique building, Tollington Market, currently adjacent to the Lahore Museum, was constructed in Lahore to host the first Punjab Exhibition of Local Arts and Industries. At the exhibition's conclusion, many specimens of the arts and crafts remained in the building. *(Figure 54)* Paintings depict the attire practices of the British period and document their presence in Punjab *(Figure 53).* These colonial paintings are part of a collection from 1894, with the pieces being public subscriptions to commemorate Queen Victoria's Jubilee. (Mumtaz, 1981, 203)

British attire was integrated into a visual culture that sculptors and painters contributed to. By the mid-nineteenth century, British cultural influence had become pervasive in many principalities, with English nannies, governesses, and tutors shaping the young princes. Many educational and vocational institutes were initially established. (Kumar 1999, 136)

Men's voluminous *jāmas* were replaced by more tailored clothing, including the achkan and *sherwānī* (two types of long, fitted coats), which were worn with *chūrīdār* pajamas (tight-fitting pants) or even a dhoti. Over time, many princes adopted Western-style ceremonial robes that featured decorations inspired by the British court. Early twentieth-century portraits of princes and heads of state depict them in a blend of traditional attire and British-style ceremonial robes and sashes. However, Indian princes never fully embraced the Western outfit.

Compared to the wardrobes of local princes and princesses, the wardrobes of ordinary women incorporated very few elements of British patterns. The addition of crochet and puffy sleeves represented a British influence on the female tunic (Figures 55-56). These

pattern changes will be discussed in the findings and conclusion of the following chapter.

Figure 55: Oil painting of Queen Elizabeth. Full length gown with golden ornamentation.

Figure 56: Queen Elizabeth. Full length gown with golden ornamentation

Collingham, a writer from the British era, has noted that to reinforce distinctions, Indians were not allowed to wear Western-style shoes in offices. The British's clothing served as a significant vehicle for their dominance of the Indian Subcontinent. However, this Western interpretation of why so few Indians adopted Western clothing traditions overlooks local attitudes toward clothing (Taylor J.R 1988,18)

Numerous Indian words for textiles also migrated into English, including calico, cambric, cashmere, chintz, dungaree, gingham, khaki, madras, muslin, seersucker, and taffeta. The British maintained their paramount position (*Figure 57*).

Figure 57: Oil painting of Queen Elizabeth. Full length gown with golden ornamentation Portrait of a British woman

Two centuries later, the official exchanges between England and the Northwestern Subcontinent led to British political domination of the latter Subcontinent (Figure 57)—a portrait of a random British female official present at the Lahore Museum. The British wear in the Subcontinent reflected London fashion rather than adopting an approach to clothing that had evolved over millennia in the Northwestern region of Punjab. It was a hub for them to stay and work, as evidenced by the documentation featured in the Punjab Gazetteer. This maintenance of European clothing styles reflected the tailored attire of Europeans participating in local activities in the Subcontinent, namely the Portuguese, Dutch, French, and Danes. Sir Thomas Roe was the first British royal diplomat to the Mughal court, serving from 1615 to 1619 during the reign of Jahangir. (Bamber 1989, 42) His journals showed the vast differences between English and local

clothing attire. Females in Britain maintained their presence, often accompanying their British counterparts in white satin gowns, with crochet innerwear as their everyday attire.

4.16 Pakistan Movement Gallery with female representation

In Calcutta, the heart of the British administration, Lahore was the primary commercial pollination and a characteristic form of dress for the middle classes developed. In addition to this comical ensemble, the gentleman is wearing a lark European-style jacket and carrying an umbrella. Such outfits were typically worn in conjunction with the type of headwear considered suitable for the individual's social and religious standing. This was similar in females, but mostly *Pārsī* females. The connection between Pakistan and the female tunic/shirt is made to elaborate on the relationship between *Muhammad Ali ᶜJinnah's* wife and *Liāqat Ali Khan's* wife. The wealthy attire of Muslims retained the *Sari*, *gharāh/*pleated trousers, and a Kurta, a box-shaped, straight shirt. These distinctive features were evident in pictures of *Muhammad Ali Jinnah* with members of his family (*Figure 58*). Clothing was an integral part of the European notion of civilization, and the average colonialist looked upon the unstitched garment as uncivilized. Despite this, the fundamental aesthetic of Indian clothing remained unchanged.

Figure 58: ***Quaid e Azam with wife and sister. Lahore Museum. Pakistan freedom struggle gallery***

A large proportion of the population, including members of the royalty, still wore unstitched clothing, mainly when performing ceremonial or religious duties. As the political situation became increasingly hostile towards the British, nationalism came to be associated with a return to traditional clothing. The nationalist movement encouraged the understanding of the strength of Indian identity through the use of indigenous clothes, and as the tide of nationalism spread, so did the wearing of Indian garments. By the early twentieth century, *the Khādi* had become a symbol of India's struggle for freedom and was adopted by most men in the Congress in the form of kurta-pajamas and Gandhi tops, as well as by an increasing number of politically active women who wore only *sārīs*.

4.17 Ethno collection

All four provinces are represented in the Lahore Museum ethnographical gallery. Lahore is known as a center of gold wire drawing (Tarkāshī), ingot-making, and gilding *(Kūndle Kāshī),* and tinsel-making was a hub for these techniques. (Gazetteer 1893-94,418)

Gold and silver leaf are made in Lahore, as in large towns, by beating out metal under sheets of *Jhillī,* or gold bearers' skin. Sheets of bright brass and tin foil, in pieces about eight inches broad and two feet long, are also made and used for decorative purposes. These are converted into thin, wire-like strings and used for expensive surface embellishment. The third exciting aspect was the surface textile, delicately made and named differently, such as *Sheeshā Kārī* or mirror work. *Dhaagey Kā Kām*/thread work, *būtī dār*/flowered pattern (*Figures 59-60*).

Figure 59 Multiple Ethnographical dresses. Lahore Museum

Figure 60 Multiple Ethnographical dresses. Lahore Museum

Figure 61 Display of different shawls ornamented with different craft of needle work shirt and shawl

Figure 62 Showcase with Kailash female dresses displayed, Lahore Museum Lahore

The cultural and contextual influences of roots are evident in the Mughal artisans of the 7th century, as seen in the similarity between Persian and *Kashmirī* motifs in their

Figure 63:Chūlīs tan Dresses, Lahore Museum

designs. For instance, the use of crocuses or small bulbous plants in Persian motifs, also known as saffron plants, and the craftsmanship from Kashmir (*Figure 61*). The ethnographic display at the Lahore Museum showcases a regional variety of female needlework, representing diverse cultures and traditional female attire (*Figures 62-63*). *The Gazetteer of Dera Ghazi Khan* 1893-97 provides information about the eastern lands of Punjab. Which is the center of Pakistan, as their cultural heritage and significance in the creation of needlework ornamental surfaces and the representation of female attire are the same. The gazette records the ornamental attire of males and females described in it, which leads the researcher to compare the significant differences in the cultural aspects of their lifestyle and to contrast the mountainous life and tribal system or caste with the other apparel of Punjab. This gazette also provides detailed

information about the differences and similarities, and explains the reasons behind the kinds of crafts, arts, and skills they use in their daily life. The significant difference explained in this gazette was between their embroidery and clothing styles.

The Gazetteer of Multan 1923-24 provides a history of Multan from the Greek connection in Punjab to Alexander's visit to South Asia, covering the pathway from the trail of the River Indus to Upper Sindh, and offers detailed information about the inhabitants in this region. This helped connect through patterns and identify their links in other cultures. The Gazetteer describes the population's architecture, dress, art, and other details. This gazetteer describes the temples of Hindus and Zoroastrians, as well as Muslim shrines and mosques. The art, including the calligraphy created and the decorative elements, with patterns and motifs, reflected people's aesthetic tastes, embodying the time and aesthetics of the era. Shrines of Multan have been part of an apprenticeship in Handicrafts (*The Gazetteer Multan* 1923-24 2016, 23).

4.18 Sikh Gallery Lahore Fort

Rani Jindan Haveli was built in the Sikh period (1833-34). The paintings on display are of the Sikh rulers of Punjab, Maharaja Ranjit Singh's wife, Mai Jindan, and granddaughter, Princess Bamba's daughter, Dalip Singh. *August Theodor Schiaffi* was a famous European painter who created oil paintings. Leslie Poole Smith is also a notable name, as the paintings are unsigned. The crucial paintings are of *August Schiaffi*, a Hungarian painter hired by the court of Maharaja Sher Singh in 1841. (Swarup 1968, 45) These were part of Ranjit Singh's collection and that of his family members. The cultural and contextual influences of roots are evident in the Mughal works of the 17th century, similarity between Persian and Kashmiri motifs in their designs. For instance, the use of

crocuses or small bulbous plants in Persian motifs, also known as saffron plants, and the craftsmanship from Kashmir. The ethnographic display at the Lahore Museum showcases a regional variety of female needlework, representing diverse cultures and traditional women's attire.

Rani Jindan Haveli was built in the Sikh period (1833-34). The paintings on display of of Maharaja Ranjit Singh's wife, Mai Jindan, and granddaughter, Princess Bamba's daughter, Dalip Singh have difference in attire princess bamba is wearing ka typical Kanjiwari sari which is later documentation in comparison *August Theodor Schiaffi* a oil painting is deliberate attempt to show the stylistic style *ranī Jindān* had during Ranjit Singh reighn. The paintings are of *August Schiaffi,* a Hungarian painter hired by the court of Maharaja Sher Singh in 1841. These were part of the personal collection of Ranjit Singh and his family members (Figures 64–*65*) (Swarup 1968, 35)

Figure 64: Princess Bamba, Daughter of Dalip Singh. Source Ardeep Singh Sikh the lost legacy, Peguin Books.2016

Figure 65: Portrait of Maharani Jinda Kaur. Under collection of Lahore fort.

4.19 Faqīr Khāna Museum

The artifacts and objects at the *Faqīr Khāna* Museum were given to the Fakir family by *Maharaja Ranjit Singh* during the *Sikh* era. The family established the museum in their house as a public museum in 1901. The museum collection is from the 19th to the 20th century. The collection contains numerous gifts given to the Fakir family by *Ranjit Singh*, which include carved ivory pieces, 10,000 manuscripts, 180 miniature paintings on display, and Sikh-era textiles (*Figure 66*)

Figure 66: Shawl Mai' Jindān Sikh era, Faqīr Khan Museum.

Figure 66a: Banārsī belt Mai Jindān location Faqīr Khāna Museum

Paisley's motives on the *Mai' Jindān Shawl* at the *Faqīr Khāna* Museum are a twisted teardrop shape that originated in Persia/Iran; however, the word "paisley" is derived from the western Scottish town (*Figure 67*). These two specimens were not used, but they helped in analyzing accessories attached to shirts during the Sikh era, similar to those portrayed in paintings and miniatures. The connection to this pattern from Punjab

is that the era of this pattern is identified as Būteh, meaning "Petals" in Persian. The same patterns are present on the ornamentation. (Amardeep 2015, 83)

4.20 Allama Iqbal commemorative museum

Aᶜllāma Iqbal is known as *Mufakkir-e-Pakistan*/the thinker. *Aᶜllāma Iqbāl* was officially declared the National Poet of Pakistan by the government. Iqbal's origin is from Sialkot. He lived and died in Lahore, and his home, *Javed Manzil*, is also known as the *Aᶜllāma Iqbāl* Museum. The museum is situated near Lahore Railway Station, Punjab, Pakistan. It has been under the care of the Punjab Antiquities since 1975 and was recognized as a national monument in 1977. This is a memorial museum for *Aᶜllāma Iqbāl*'s personal life and belongings. The specimens collected from there include pictures of his family, with an emphasis on females, specifically *Aᶜllāma Iqbāl* 's family members.

The dresses of the peasants and the villagers are simple. Sialkot was initially a tiny town where *Aᶜllāma Iqbāl* was born. His commemorative museum, Javed Manzil, features photographs of his wife and mother wearing traditional female costumes. The second wife of *Aᶜllāma Iqbāl*, whose picture is part of the *Aᶜllāma Iqbāl* Museum's collection, passed away on May 23, 1935. She is buried in the Lahore graveyard at Bibi Pāk Dāman (*Figures 67-68*) (Ali,A.H 2019,77)

Figure. 67 Mother of Aᶜllāma Iqbāl Iqbāl Museum

Figure. 68 Iqbāl Museum Sardār Bibi wife of Aᶜllāma Iqbāl

The 1920 Gazetteer of Sialkot states that the practices of peasants and villagers regarding their attire are simple. His commemorative Museum, Javed Manzil, will feature photographs of female costumes. Tunics/shirts and clothes are the specimens for the study. The Sialkot artwork initially featured an agricultural landscape surrounding it. The dresses consisted of a *safā*/*pagrī*, a chadar/plaid thrown loosely over the shoulders, a kurta or shirt, and a tahmat, mostly made of simple cotton for men. However, for women, the *tehmut* differs from the *lācha* and is of one color without a border, whereas the lacha in the picture of Allama Iqbal's mother is worn with a kurta in a straight box shape. These garments are made of khaddar cotton cloth woven with yarn. Factory-made clothes are now replacing this practice. Men in the towns used to wear *pajamas, but* now, the *shalwār* has replaced them. This is mostly worn by *Zaildārs* and *Safed pūsh, a term referring* to the middle working class. The women sometimes wore colored *pajamas*, or sometimes they preferred *lāchā*.

4.21 Bahawalpur Museum

In 1974, the Bahawalpur Museum was established. This is a museum have archaeology, ethnology, art, and crafts. The Bahawalpur District manages and controls the Museum activities. The museum has eight galleries. The first is the Pakistan Movement Gallery, which has the Modern history of Pakistan. The second represents the archaeological gallery along with the history of this region. Exhibits have manuscripts of Quranic inscriptions, as well as documents. Bahawalpur's cultural heritage is expressed through its rich history, diverse art, and a notable coin collection. *Cholistan* is represented through its ethnological collection and rich culture of crafts. To understand Bahawalpur's collection and analyze the tunic/shirt practices of its surroundings. The

specimen, used as a case study, is subject to various influences, some Indigenous and others from across the Punjab border.

The pictures at the Pakistan Movement Gallery were the second most crucial gallery with females. Photography documents different occasions. These pictures serve as visual evidence that the shirt/tunic became a symbol of women's National identity in Punjab and Pakistan.

Figure. 69 Mountbatten & Lady Mountbatten, Fatima Jinnah & Muhammed Ali Jinnah Under collection of Bahawalpur Museum and Lahore Museum

Examining the chronological evolution of the shirt, these pictures will be analyzed in terms of stylistic features and changes in female participation during 1947.

This gallery has a collection similar to that of the Lahore Museum. It is a photo gallery displaying pictures of Pakistan's independence movement, known as the Pakistan Movement Gallery (*Figure 69*). There are similar pictures in the Lahore Museum's photo collection. It revives the time when women during the partition of Pakistan were representing women's struggle for an independent state of Pakistan. The women freedom fighters were part of different events, captured in the photographs, and provided the

basis to represent the time of modernism that was present during this event (*Figures 70-71*)

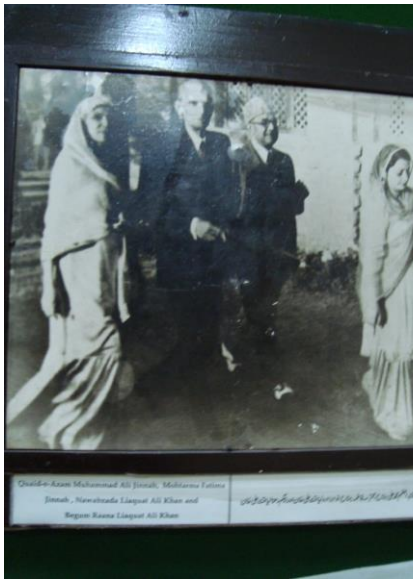


Figure 70: Begum Rana Liaqat Ali Khan, known as Sheila Irene Pant. Under collection of Bahawalpur Museum and Lahore Museum.

Figure 71: Women participants in the procession of Pakistan freedom movement. Under the collection of the Bahawalpur Museum and the Lahore Museum.

The nationalization of *the kameeḍ/shirt comes in two varieties: an open-collar and a circular*-collar, also known as a *kurta*. These are worn with *chūrī dārh pajamas or contoured pants, originating in upper India, unlike shalwār or baggy knee-pleated trousers, which were a later integration with the female shirt or tunic, considered a Western influence* (Iftikhar 2009, 119). The Urdu-speaking Pakistanis, also known as *Muhajīreen*, are descendants of immigrants from India who migrated to Pakistan after the partition of India in 1947. They were typically dressed in pajamas, contoured pants, or *ghararāh*, which are knee-pleated pants paired with simple, straight, or patterned shirts. These shirts were simple in stitching and had buttoned cuff sleeves (*Figure 72*)

Figure 72: Female group during 1947.

4.22 Army Museum

Figure 73: Mr. & Mrs. Lord Mountbatten, Fatima Jinnah and Quaid e Azam. Army Museum

The gallery presents life-size portraits of Quaid-e-Azam speaking to the Constituent Assembly in August 1947. Lord Mountbatten was seated next to him. Left to him is his sister, Miss Fatima Jinnah, and Lady Mountbatten seated (*Figure 73*). There is a picture on the wall called *Khaki* with female officers in the Army (*Figure 74*)

Figure 74 Different photographs at Army Museum

Figure 75 Sipahī/soldier Hussain Bibi and Khanwān Bibi Army Museum

During the 1840s, Lieutenant Harry Lumsden established a special brigade, or irregular force, and adopted *a uniform color of khaki*, also known as dust-colored in Urdu. Not only did the color serve as camouflage, but it was also far easier to maintain than the existing uniforms, which had many white components. Numerous other military groups adopted khaki during the 1857 Mutiny, also known as the First War of Indian Independence. In 1880, it became the official army color in India; a year later, it became standard attire for all foreign stations of the British Empire, and in 1902, it became the service dress of the British Army. In addition to contributing *khakī* to the British military tradition, in 1879, the army in the subcontinent developed *puttees*, layers of cloth that cover the foot and lower leg, preventing dirt or mud from getting onto uniforms or legs. These were made of cotton layering.

The 1857 uprising marked the British crown's responsibility for the subcontinent. Numerous parliamentary committees investigated many aspects of subcontinent conditions, including the army. Loose pantaloons, turbans, and colorful, flowing jackets

found their way into numerous regiments, and the Indian Army received attention worldwide for its distinctive uniforms.

4.23 National History Museum

The National History Museum (NHM) is a project of the Government of Punjab, created by the Parks and Horticulture Authority (PHA) in Lahore and curated by *The Citizens Archive of Pakistan (CAP)*. The Government of Punjab is committed to advancements in education, heritage preservation, and the promotion of culture. NHM is a unique and pioneering initiative situated in the heart of the glorious Greater Iqbal Park, a development by the Pakistan Horticulture Authority (PHA). This collection comprises photographs from all archives in Pakistan related to the Pakistan movement and its developments after independence in 1947 (*Figure 76*).

***Figure 76:** Women picture at National History Museum*

4.24 Lyallpur Museum

Established in 2011, it includes the Orientation, Sandal Bar, regional heritage, Muslim to Sikh heritage, *Chanḥāb* and *Lyllpūr* Galleries, and Textile Gallery, which feature commemorative and attire-stitched specimens. *Aʿrfa* Kareem's display presents young females of Pakistan and their contribution (*Figure 77*)

The Chenab Gazetteers, published in 1904, are also known as *Lyllpūr* and are currently referred to as Faisa*labad*. Dress practices of women's tunic wear, called *majlas*, were identified as longer and tighter from the hips. Other common garments included bodices and cholis, with red being a standard color. The agricultural surroundings of Faisalabad were described as wearing *shalwaār* or trousers (Punjab Gazetteers, Chenab Colony, 1904, 21).

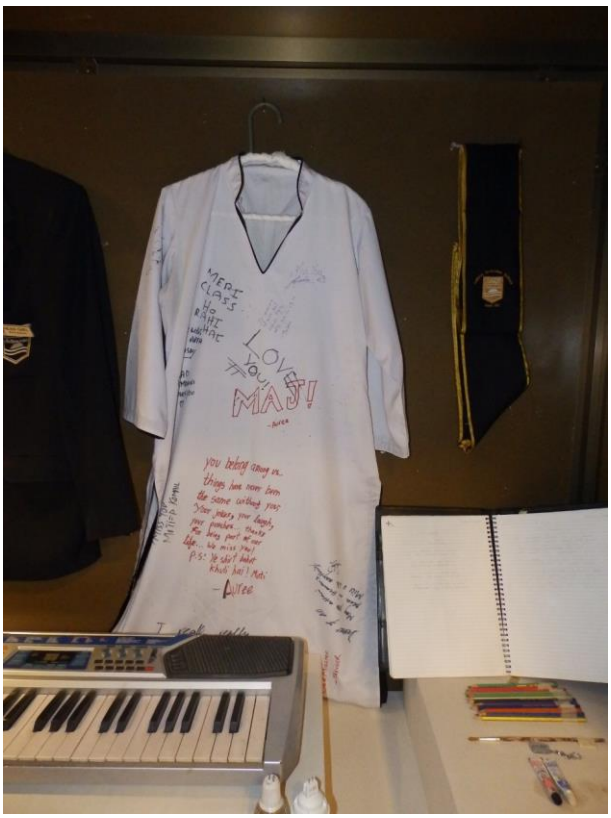


Figure 77: Aʿrfa Kareem, youngest software engineer of Pakistan, Commemorative Display at Lyllpūr Museum

Figure 77 a: Aʿrfa Kareem, Commemorative Display at Lyllpūr Museum

Before partition, the education department's budget was Rs. 25,996,600 for the fiscal year 1944-47. It was increased to Rs. 29,017,400 in 1950-51, after the partition. The present figure accounts for approximately 16 percent of the province's total revenue expenditure, a record percentage in Punjab's history. The start of the education system is connected to East Punjab, where the education department rehabilitated the army of refugees and teachers and restarted the Muslim educational department. Almost 5,000 Muslim schools had a unified style, characterized by straight, box-shaped shirts with *shalwār*/trousers of the same cloth and a small stroller or sash. The specimen at the *Lyllpūr* Museum is an example of a school shirt for females that was practiced in Punjab. At the same time, the campaign for adult education began with a grant of Rs. 1,000,000 to be spent on the production of suitable literature for adult education centers, the establishment of libraries, and the employment of Audio-visual aids. This time, resources to encourage art and literature were also produced, and the National Anthem was included as an integral part (*Figure 78*)

Figure 78: ***Female student in 1950-60, in school of Punjab with uniforms suggested by Government standardized white uniform. Punjab Sectarian library, Archives gallery, Lahore***

4.25 Chūlistān female shirts in the Bahawalpur Museum

The Gazetteer of Ḍera Ghazī Khān (1893-97) describes it as being geographically located near Baluchistan. Due to its location, most locals, from 1900 to date, traditionally wore long smock-frocks down to their heels, pajamas in loose drawers, and a long *chāddar* or scarf made of cotton cloth. The significance of *Dera Ghazī Khān* in this area, *Balochni*or *Biloch,* is notable. Women wear a red and white cloth to cover their heads and a *Chūla*/long shirt that reaches down to their ankles, resembling an English nightgown, fastened behind between the shoulders and adorned with embroidery on the front. This is worn with *pajamas* underneath.

The Multan District Punjab Gazetteer 1923-24 states that Punjab cotton fabrics, such as *khāddar*, are renowned for their easy availability of fine cotton. For sufficient reasons, the coarse white cloth worn by agriculturists all over the Punjab. Its solid, intact texture is ideal for natives to wear in winter, whereas, in summer, it is not too warm. The production in Punjab was relatively small compared to that of the other provinces on the western side of Punjab.

Female tunics in Multan, represented in the ethnological collection of Bahawalpur, exhibit aspects of male attire that warrant discussion. The fashion worn is much more uniform than formerly throughout the district, and local and tribal peculiarities are disappearing with time. In women, there are more similar types of long *chūghas/* tunics worn with *shalwār*/pleated trousers. The standard design consists of a waistcloth *or Manjulā, a handkerchief, and a patkā or* cloth worn on the shoulders. This waistcloth is sometimes opened or attached with buttons to close and is usually worn by Hindus, in contrast to Muslims, who wear a *kurtā*, a Chūlā-style or straight shirt on top. Thus,

wearing *a patka* on a shoulder was rare in urban areas. The common aspect between male and female tunics is the lower part, which consists *of suthans*, Pajamas, petticoats, and *ghagra*. The only difference between the Hindu and Muslim *ghagras*/skirts with shorter lengths is that the Hindu women wore shorter lengths than the Muslim women. The short jacket is called *a Kurtī* or *Chūla*, and a longer one is known as a kurta or *Chūlā*, in broad stripes of pattern and half-fitted sleeves. These are often colored or embellished with needlework of different sorts, with mirrors. This leads to elaborate, patterned plaids and silk work, and *Phulakārīs*, or floral motifs, are common in Central Punjab. (Figure 70)

Cholistan is one of Pakistan's largest desert areas, located in Punjab. Four *chūlās*/straight rectangle stitched shirts were taken and displayed at the museum. Two to three specimens were choli/bodices in the museum archive. Some embellished shirts with needlework, *Mūkesh*/silver dots work, and *tile*/gold wire with thread work in the museum archives were selected to be discussed as female-stitched shirts. It is known for its bright-colored clothes, in which *Kandi's* appliqué work stands out, made by the women of *Cholistan*. It is prepared by joining cloth in standardized cutouts in square or rectangular shapes, making colorful patterns. The technique is unique due to the material used, combined with pieces of cotton thread in a specific pattern. These women create various items using this technique. Similarly, bodices are decorated with joining pieces, bordered with mirrors, and adorned with needlework (*Figure 78*).

Figure 78 a:.Female dress Cholistan Photograph courtesy Bahawalpur Museum.

The embellishments feature animals and plants crafted with realistic observation, using the same colors. These patterns also reveal festivity and events related to it. This is a self-taught process in which a group of three or a pair of two sit together for work. Several examples are available in the Bahawalpur Museum collection. The cities surrounding these areas have similar practices, and residents often migrate from one place to another, considering this skill a mandatory one learned from childhood. The

museums illustrate these practices through paintings, photographs, and displays (Figures 79–80) to connect the viewer with a geographical sense of identification.

Figure 79: Female hand Embroiderd gown. Photograph courtesy Bahawalpur Museum.

Figure 80: Display at Bahawalpur Museum. Cholistan Embroiderd Shirt.

There are various collections, some of which are on display, featuring the Nawab of Bahawalpur, where female dresses accompanied by a few personal textile accessories are showcased. This front-open shirt's upper area can be identified as a gown or *a Tehran/front-open cape, suitabl*e for both males and females.

Second, on the right is the traditional *chūlī,* also known as *a pehran or front*-open cape. It typically features a thin muslin layer and is embellished with ornamental appliqués. It is sometimes open from the front, and others have openings on either the right or left

side of the breast. Its sleeves are broader and longer than needed, with cuffs on the edge of the sleeves. The significant difference in this area between the Hindu and Muslim communities is that Muslims often wear fancy waistcoats over them or sometimes attach them as a bodice to the shirts. This upper bodice area is, for the most part, heavily embroidered.

Figure 81 Chūgha Embroidered Shirt. Display inside Bahawalpur Museums. Showing rural life of females

Figure 82: Cholistan half Shirt\ chūlī Shirt. Archive at Bahawalpur Museum.

Its combination is with *Gajj*/Straight appliqué work shirt worn instead of a shirt and frock. Describe in levels. It features a very well-embroidered front portion, while the back portion is provided with only cotton laces instead of a cloth sheet. The lower portion is provided with a separate piece of cloth stitched to the *Gajj*. Embroidery work

on almost all ladies' wear is an indigenous art practiced exclusively by womenfolk in their leisure hours. (Figure 81) The lower portion is typically referred to as a *kannjirī*and is usually bright red (Figure 82).

Figure 83: Shalwār Kameez with Guta Photograph courtesy Bahawalpur Museum

Figure. 84 Archive at Bahawalpur Museum. Chūlī with Gūta Photograph courtesy Bahawalpur Museum

These shirts are distinct, as one features a *Kutchī*-style of needlework attached to a different-colored cloth appliqué on the bottom, and the other has *gūta/*silver golden leaf work flowers on it (*Figure 83*). The red is an example of a choli, whereas the pink one is a kurta with sleeves. This is a typical example of a small shirt worn by Hindu and

Muslim females of Cholistan. In contrast, Hindu *chūlīs*/bodices are shorter and have less sleeve length than Muslim shirts, which are similar in size but have long sleeves (*Figure 84*).

Figure 85: Archive at the Bahawalpur Museum. Angyah/Blouse with applique

Figure 86: Anghyah/bodice used as undergarment and sometimes as chūlī on on topo of ghagrah/skirt. Archive at Bahawalpur Museum.

Bahawalpur, 20 miles ahead, is situated in the Cholistan Desert, which spans approximately 10,000 square miles. The locals wear brightly colored clothes, mainly vivid reds, intense oranges, pinks, yellows, and greens. (*Figure 85*) For generations, tribal women in South Punjab have worn folk dresses with mirror-embroidered *chūlī*/blouses, block-printed *ghagra*/skirts, flowing *bandhanī*/tie, and die scarves. The sari represents Hinduism, a religious tradition that transcends communities and castes. The Kutchi appliqué style was patched in the printed area to make a small blouse (*Figure 86*). The stitched crease is designed for the bust area, making it more prominent. This construction is innerwear worn under a female's shirt, as it covers only the bust area.

Figure 87: Ornamentation on the surface of shirt/Tunic Mukesh Archive at Bahawalpur Museum.

***Figure* 88: Ornamentation on the surface of the shirt/Tunic Mukesh. Archive at Bahawalpur Museum.**

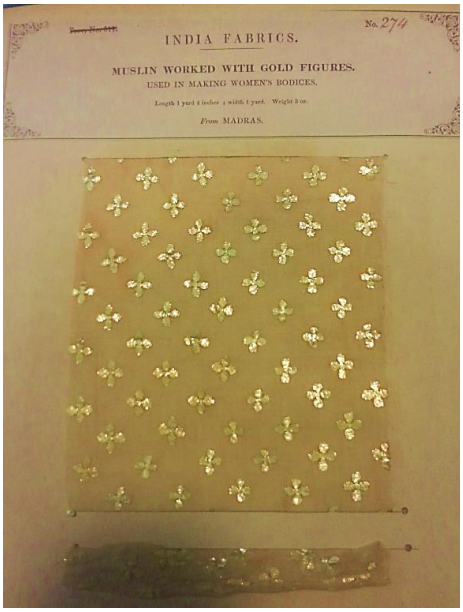


Figure 89: Mukesh sample in Watson Folio, Collection of Lahore Museum

Thin metallic thread patterns are woven throughout the fabric. Named *sachchā kām*, real silver and gold were traditional works influenced by Mughal times (*Figures 87-88*). This technique consists of two methods. One is *Taakayīi, or* stretched strips, which are then sewn through the fire so that the metal reflects different hues and shades. Fine breadths are cut into wires of metal. The wire is flattened through hammering, resulting in a density as thin as paper (Brown Lahore catalog, 1880-82, p. 421). This density is achieved by weaving in and out of delicate areas of fabric. In this technique, the cloth, known as *Ghutaāyi*, is stretched and the fabric is spread out on the frame. The embroidery is then thoroughly compressed and enhanced with a glass bottle featuring curvy shells, such as semi-curves, to tuck the fabric (*Figure 89*). This practice is still one of the oldest ornamentations, a specimen featured in Watson folios under the Lahore Museum Collection. It also burnishes the metal and leaves it brighter and shinier.

Due to its diagonal cut, this red A-line shirt features tailored sleeves, a style commonly seen in the stitching of Pakistani *shalwar Kameez*/shirt trousers. The blue shirt is ornamented with golden *tilley kā kām, also known as Ārh kā kām.* A portion of the thread is placed on top of an ornamental pattern to expose and create an ornament in the thread, which is then embossed into the material. The cloth is attached to *the adā*/the frame, and work is done with a needle and silver wire after the *chapaī*/tracings. The *Neel*/indigo powder prints motifs on the fabric using a mixture to mirror the ornament with needlework later (*Figure 90*).

Figure 90: Ornamentation on the surface of shirt/Tunic tilla with red thread work archive at Bahawalpur Museum.

Figure 91: Ornamentation on the surface of shirt/Tunic ribbon with doreyh/red. Thread sequence, present at the archive at Bahawalpur Museum

Figure 91 a: An ornamentation on the surface of the shirt/Tunic ribbon with doriah/red. The thread sequence is present in the archive at the Bahawalpur Museum.

The *kameeḍ,* a common term for female tunics or shirts, is associated with the casual wear of female shirts in Pakistan in contemporary times (*Figures 90 and 91a*). These specimens from the Bahawalpur Museum are from modern times and are embellished with local practices prevalent in various areas of Punjab.

4.26 Bahawalpur Sultanī Museum collection

This museum was completed in the present, and all of its collections, which represent *Nawāb Sādiq* and royalty, are in different palaces at Bahawalpur. The private residence at *Dera Nawāb Sahab,* near Bahawalpur, served as a museum for the *Nawāb of Bahawalpur,* who is currently absent. It was inaugurated in 1958 and established in 1938. This area is also known as *Ahmadpur East* tehsil, located near the *Sadiq Garh*

Palace, a private residence of the *Nawab* of Bahawalpur. This area is near the famous Derawar Fort. The textile crafts are associated with cotton, silk, embroidery, carpets, and pottery, which are well-known in this area. (Dar 1981, 25).

There are a few pieces of evidence of the Bahawalpur female dressing, which are only present in pictures of textile specimens but are no longer in the collection due to the privacy maintained by royal females. Secondly, there are British influences in images because *Nawab Sadiq's* wife was British (*Figure 92*).

However, only some collections are present with *Rafi Mian*, who was the Principal Secretary to the *Nawab* of Bahawalpur, which is not typical of female clothing in a *Nawab* family but can provide a glimpse of the practices of female clothing in this area (*Figures 93-94*).

Figure. 92 British wife of Nawab Sadiq, Bahawalpur Museum

Figure. 93 Nawab Sadiq of Bahawalpur Collection of Bahawalpur Museum

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Figure. 94 Wives of Nawab Sadiq, Bahawalpur Collection of Bahawalpur Museum

Trade routes were established in Bahawalpur in the 1830s. The route was from the Sutlej and Indus Rivers, allowing goods to reach Bahawalpur. Silk goods from Bahawalpur were considered of higher quality than those from other areas of the subcontinent.

In 1900, British integration was achieved in all parts of Punjab; women colonial officers under the British government wore clothing contrary to that of local women. They wore dresses with layered petticoats, hats, and gloves. Few British sewing integrations were involved in crafting these garments. The Lahore catalog, the Industrial Exhibition, Punjab 1856, describes British gowns by Lady Cuzon displayed within the exhibition (Watt, catalog of Industrial Exhibition 1903, 380). Integration of the British was opposite to local practices in Punjab.

4.27 Sultanī Museum archives private collection, Rafī Mian

This collection is a private collection of Rafī Mian, an accountant under the Bahawalpūr Administration for the *Nawab* of Bahawalpūr, located at a royal residence named *Qasar e Bakhtatwer*, *Mouza Qadar Pūr*, *Tehsil Ahmed Pūr*, District Bahawalpūr (*Figures 95-96*). Rafi Mian Sultanī Museum archives were mainly donated to the Bahawalpūr Museum and Library.

Figure 95: Shirt with traditional embroidery and pattern conjoining with bottom to give sequence. Photograph by Rafī Mian accountant Sultanī Museum.

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Figure 96 Front/back with traditional circular patterns and color. Private collection Rafi Mian Sultani Museum archives

These specimens were of the women of *Cholistān*, which they kept in a room called *the Mehmān Khāna, or* guest room. There were other crafts, along with these shirts, which were not displayed and kept in a box because they represent the indigenous practice of female shirts from the area, including craft and embroidered shirts (*Figure 97*). *Rafi Mian*, owner of *Mehaman Khana* and the guest room at *Ahmed Pūr tehsil*, further explained that the shirts donated at other places, apart from the Bahawalpūr Museum, are heavily embellished and mainly used on specific occasions when they are on display or in the archives of museums in Punjab. The shirts documented are in his collection and were used daily by local women. The primary difference between everyday useable shirts and casual collection.

Figure 97: Shirt/ Tunic showing basic pattern which is to be attached at bodice area. Photograph by Rafī Mian accountant Sultanī Museum.

Figure 98: Bride shirt for a wedding. Photograph by RafīMian accountant Sultanīi Museum called Choli.

The ornamentation area and embroidered pattern are separate after the embellishment is attached to a different area. The formal ones have direct surface ornamentation and golden embellishments to celebrate the festivity. The surface treatment differs from thread work, which accompanies mirrors of different sizes and patterns layered with plain or brightly colored bases (*Figure 98*).

Cholistan gained fame for its craftsmanship due to the needs of its residents. Creativity is found in their choice of colors and designs, arranged in patterns and ornaments that overlap delicately. Most of the requisite items are crafted and manufactured by native women at home with ornamental needlework on patterned clothing. The famous craft of the region is *Zardozī*, which involves embroidery with silver and gold threadwork, *tārkashī* (wire drawing patterns), and needlework. Scarves, women's wear block print, and Sussi/ multicolored striped or checked cloth in a box shape, such as a straight shirt

with mirror work on it. There is a wide range of *chūlī*/bodices and *ghāgra*/skirts, featuring *Bandhanī*/tie-dye designs (*Figure 98*).

4.28 Lūk Virsā/ Folk Heritage Museum: Rawalpindi Gazetteer

The wardrobe of the district men consists mainly of a head covering/ *pagrī, a* Shirt*/kurta, a* Shawl*/chādar,* a draping cloth over legs*/langūtā, a fargal/*overcoat, somewhat similar to the men, and the women wear *suthan/*Female shirt with a small length *also called kurtī.*

An overcoat, also known as a *fargal*, is worn over the kurta or shirt as a covering and ornamentation pattern, giving it an expensive look. The *Kurtī* cloth is finer than that used in homespun, but it is currently sourced from factory-made textiles. This cloth is a *salari/brownish* cloth. Typically, blue and yellow colors are prominent when used at galas, occasions, or in public. They are made of cotton mixed with yellow or red silk, giving a picturesque appearance to women. The appearance of Punjabi women is depicted by different artists whose collections are housed in the Lahore museum, and these colors have been a common practice to represent festivity and traditional local crafts (Punjab Gazetteers 1893-94, 85-86).

This museum was developed in 1973 (M.A.Ahmed 2020,22-77). The features of Pakistan folklore are diversity, antiquity, and continuity, and this museum has an oral character of Pakistan's folk culture. This museum represents the transfer of women from urban to rural areas, where the female cultural pattern, along with the story of the politician and first female prime misnister of Pakistan, Benazir Bhutto, is presented. Pakistani folk culture represents males, females, and sometimes children. This representation features a diverse range of female tunics. The first reason is that the

weather and cultural and religious customs influenced the living patterns of the areas to which these women belonged. These women adhere to some standard practices, but construction, style, and surface ornamentation exhibit a great variety (*Figure 99*). The ornamentation style presents construction and levels through the use of colors, patterns, and surface treatments. This will help differentiate female tunics from one area to another within Punjab (Figure 100).

Figure 99 Sitting female busy is household shores. Lūk Virsā museum entrance

Figure 100 Sculptor at Lūk Virsā Museum. Representing women of Punjab holding pitcher.

Figure 101: Punjabi women with Chāti kī Matkih, photo credits.by author

Figure 102: Punjabi women in traditional dress. Photo credits by author

Figure 103: Folk singer Punjab at Lūk Virsā Museum

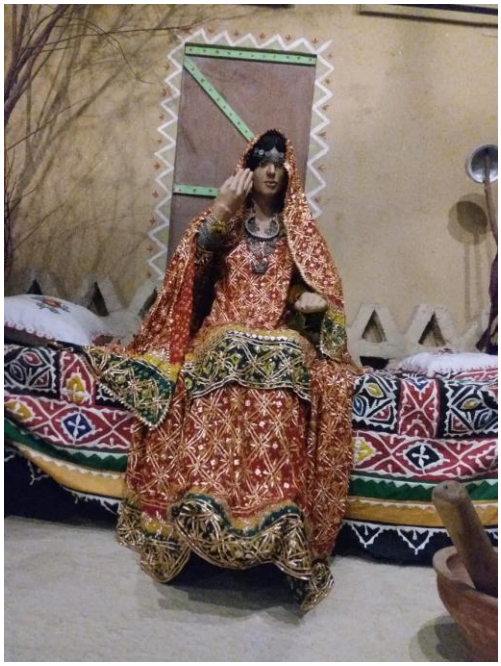


Figure 104: Bride at Lūk Virsā Museum

The shades used in the textile are called *dhūp-chāūn*, which refers to light and dark shades (*Figure 101*). These are produced as wefts of different colors. Bukhara silk has a distinctive level. The picture on the right features a woman with a head covered by a *chadar* and a *salārī*, a large scarf. One example of shawl-making is associated with *Kālābagh*, *Kushāb*, *Shahpūr*, and *Sargodha* in northwestern Punjab (*Figures 102-103*). The picture on the right shows a woman busy with household chores. An ornamental tunic paired with trousers or *shalwār* is decorated with surface ornamentation.

Tunic, straight knee-length shirt with full sleeves, decorated with ornaments and decorations at the border. Sleeves are extended to the wrist. There are sometimes tassels attached to the side of the shirt. The right image is an example of *Zarī* work on a bridal

dress associated with the Punjab color scheme. It is a traditional red and green knee-length shirt. There is a splendid range of *lungī*s in Punjab (*Figure 104*).

Figure 105: Frontier Khyber Pakhtun Khuwa Lūk Virsā Museum

Figure 106: Female Khyber Pakhtun Khuwa at Lūk Virsā

Figure 107: Khyber Pakhtun Khuwa women with girl Khyber Pakhtun Khuwah Lūk Virsā Museum

The following example is from the *Lūk Virsā* Museum. These collections are not from Punjab, but regional differences and practices share some common attributes, such as the addition of *Kali*/panels. The sleeves of the shirt tunics have pleated puff sleeves, while others feature multiple types of sleeves, including a bell-shaped design enclosed by a cuff (*Figure 105*). The distinctive dark blue and green cotton fabrics, paired with pink trousers, in *Khyber Pakhtunkhwa* (KPK) are typically a combination associated with the dress of KPK, particularly in the Swat Valley (*Figures 106-107*). Impressive cotton turbans with silk ends are part of the traditional attire of males. Females in the region have traditionally worn embroidered dresses similar to those found in the Museum in Lahore, which is attributed to the region's specific dressing practices. Still, they will not be taken up for analytical discussion in the last chapter, which focuses on Punjab and its practices regarding the Museum. They have long, striped patterns attached and joined together. This is repeated in straight shirts where the panels are connected to the arm area of the shoulder. There is a waistcoat-neck worn on the upper area of the dress. There are individual contrasting motifs of flowers, lines, and paisley ornaments, which are incorporated through an ornamental style on the female dress (*Figures 108-109*).

Figure 108: Women Shown with female tunic

Figure 109: Textile woven at Lūk Virsā Museum

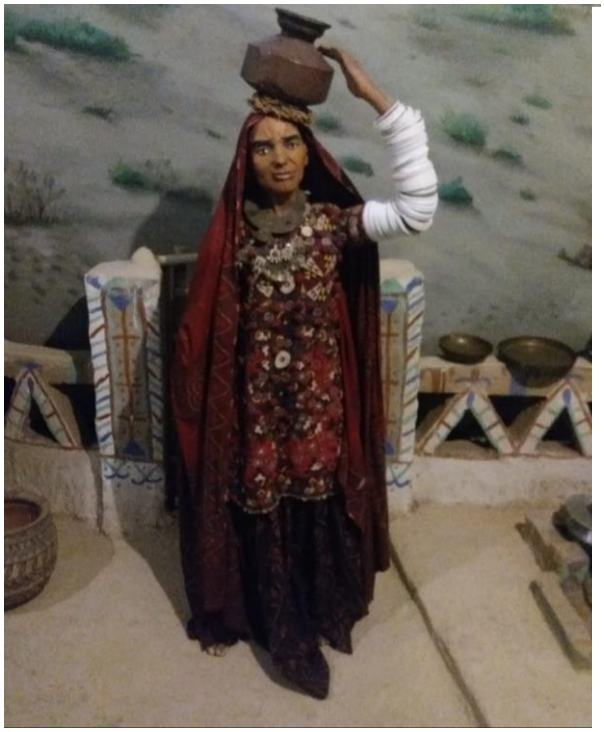


***Figure 110:** Thar/Sindh Cholistān Lady with pitcher. Lūk Virsā Museum*

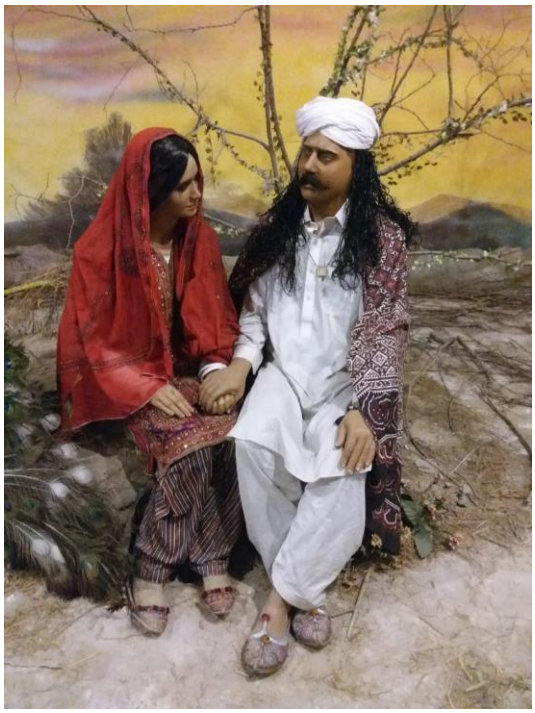


***Figure 111:** A Sindhi couple. Lūk Virsā Museum*

The women of Rajasthan wear a wide skirt, *known as a ghagrā,* with a fitting blouse and a veil. People in Pakistan's *Tharparkar* and *Sindh* areas dress similarly (*Figure 110*). Hindu women wear a skirt and a backless blouse, while Muslim tribal women wear a covered blouse, more akin to a shirt, an embroidered *shalwār* or *ghagrā*, and a veil. (Askari And Crill 1997, 110)

Women's costumes throughout Baluchistan consist of long, loose-fitting, ankle-length dresses called *pashk*, accompanied by a large *chāddar/*shawl. A cotton *Kurtī* is densely pleated at the waist and tied to one side with a string. In colder weather, a woolen

overcoat or *qabā*, or a woolen *sadrī* or waistcoat, is occasionally tied around the waist (*Figure 111*).

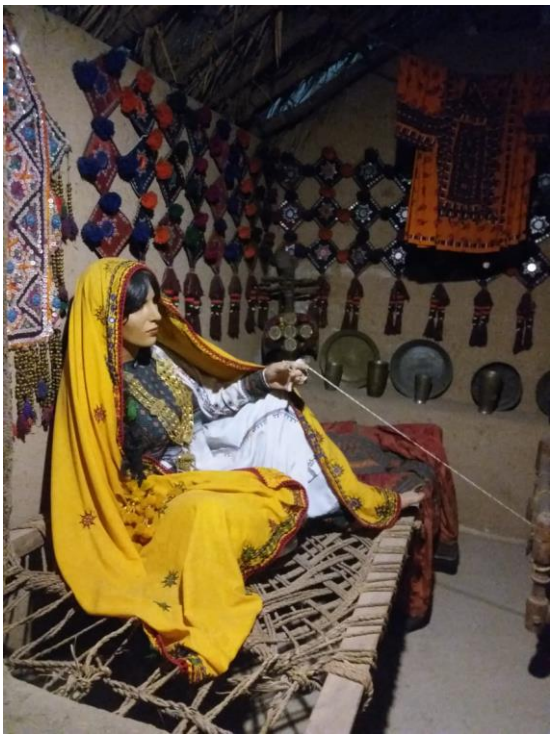


Figure 112: A Baluchi costumes at Lūk Virsā Museum.

Figure 113: Balochi Women. Lūk Virsā

Figure 114: Folk singer from Khyber Phakhtun Khuwān

Figure 115: Benazir Bhutto

Multiple displays of regional females are present, but only Punjab is identified through the atmosphere *(Figures 112-115)*. Only the detailed attributes of the specimen associated with Punjab are explained.

Men and women wear a tunic called a *kameeḍ* and *a shalwār*, loose pantaloons, narrow at the ankles and tied at the waist. (The *salwar* is cut quite differently from the pajama.) The versions of the *shalwār kameeḍ* worn by men and women are similar but have different cuts and styling. In addition to the tunic and pantaloons, women wear a veil or *dupatta*, a head covering that can envelop the body. Pakistan's women have adopted *the shalwār kameeḍ* as their national dress. For the outdoors, many women wear a burqa over the salwar kameeḍ, which covers them from head to toe.

Figure 116: Women with Burka, at Lūk Virsā Museum

Pakistanī Muslim men and women wear various patterns in their stitched garments; the *Kameeḍ* is a common example. The typical dress for men is a *kurtā*/long tunic and *shalwār* (Watson Catalogue Industrial Exhibition 1905, 380). For official or personal occasions, Muslims typically wear a *sherwānī*, a long, fitting coat, and tight pajamas or

trousers. Women wear tight *pajamas or contoured trousers, a fitted shirt with front-opening buttons, a jacket, and an embroidered chaddar or veil* (*Figure 116*).

The displays at Lūk Virsā Museum have female specimens from a regional perspective. The setup and atmosphere also support the practices in which these attires are worn. Secondly, the Lūk Virsā museum showcases various regional practices, in which females are more prominently featured than males. *Cholistān, Kashmirī,* and *Chitrālī* costumes within a group have prominent differences in attire from Punjab (*Figures 117-118*)

Figure 117:Cholistan, Kashmirī and chitralī costumes at Lūk Virsā Museum

Figure 118: Kashmirī and chitralīcostumes at Lūk Virsā Museum

There were several more religions, such as Hinduism and Islam, before the Partition, and they had *ghagras* instead of lāchha, which was the main difference between them. However, both influences and practices prevailed when collections were gathered as references after the partition. Both religions have worn tunics, but Hindu tunics, worn by Hindu women, are shorter in comparison. On the other hand, ornamentation is mostly a

needlework embellishment. At festivals, carnivals, or special occasions, such as those in the *Chitralī* dress (*Figure 110*), both sexes preferred wearing bright-colored clothing, which symbolized joy and rejoicing. The people have an instinctive appreciation for the atmosphere of harvesting wheat and *Sarsūn* (mustard) fields, which feature inspirational, rich natural colors. Ornamental patterns on female shirts and construction depend on the usage and geographical location where they belong (Lahore Gazetteers 1920, 63-64).

***Figure 119:** Chenille/velvet Blue frock, photo credits by author*

***Figure 120:** Chenille/velvet green shirt. Photo credits by author*

4.29 Private Collectors in Lahore: Lahore Culture and Heritage

The collection is at the Lahore Culture and Heritage Club, which has a private collection of tunics. These are a regional and ethnic collection. Below are two velvet specimens from the frontier province. These are two types of patterns given to the shirts. On the left

is an ankle-length dress-shaped pattern. It is ornamented with linear lines, which are repeated on the border and neckline. In terms of usability, it is for everyday wear. In rural areas, there are cultural dresses that are commonly worn. Bought specimens have the same type of fabric. The patterns/styles are different, but they originate from the same regional area. This is identified due to the cold area of the frontier. They do not belong to the Punjab region, and the document was used to compare and identify the specifications of Punjab attire when it is in collection without segregation or labels (*Figures 119-122*).

The silk shirt on the right is one of the standard shirts women wear on different occasions in Punjab. The reason for taking specimens from a private collection was to connect past archives collections with current collectors, who collect them for their private collections. To identify similarities in the past museum collection, there are two overcoats, one on the left with an appliqué surface composed of small pieces. The second coat in the center features Phulkari embroidery, utilizing the silk thread flowers technique. *Phulkari,* an embroidery technique using silk thread flowers, is practiced in the plains of Punjab as a traditional craft. In Punjab, there are geometric patterns. The remarkable aspect of Phulkari is the technique where the work is done in reverse on the fabric. Each *bāgh*/garden is made and constructed with different names. This phulkari pattern is called *Bawan*, or fifty-two Phulkari. Its intense borderline identifies it, joined with heavy needlework. This ornamentation is associated with *fargal*/overcoats, shawls, shirts, and trousers.

This short bodice frock, attached to long, connected embroidered patterns, is combined to create a complete *charkha*/circular shape when extended to both sides equally.

Patterns are attached, and each panel has embroidery with multi-color flowers and leaves. This dress has needlework similar to Phulkari (*Figures 123-124*).

Specimen present at Lahore Heritage Club, a personal collection of *Aʿmir Yazdanīi*, has multiple customers from different regions. The shirt construction is contemporary 1996, and only two of the specimens are related to the practices of Punjab, in which the Phulkari coat is featured prominently in the center. Other shirts were in collections from different provinces and practices (*Figures 123 – 125*)

***Figure 123:** Shamus/Silk cloth, photo credits by author*

***Figure 124:** Overcoat made of Phulkari stitch, photo credits by author*

***Figure 125:** Chenille/velvet shirt, appliqué coat, photo credits by author*

4.30 Chapter Summary

The chapter has complex cultural past influenced by religious and regional traditions, sociopolitical forces, and artistic exchanges. It is reflected in the female shirt/tunic styles of Punjab, Pakistan, in their narratives through pattern, style, and placement. Based on information gathered from small folios, paintings, sculptures, photographs, and other sources, is presented in this chapter for further interpretation in Chapter Five.

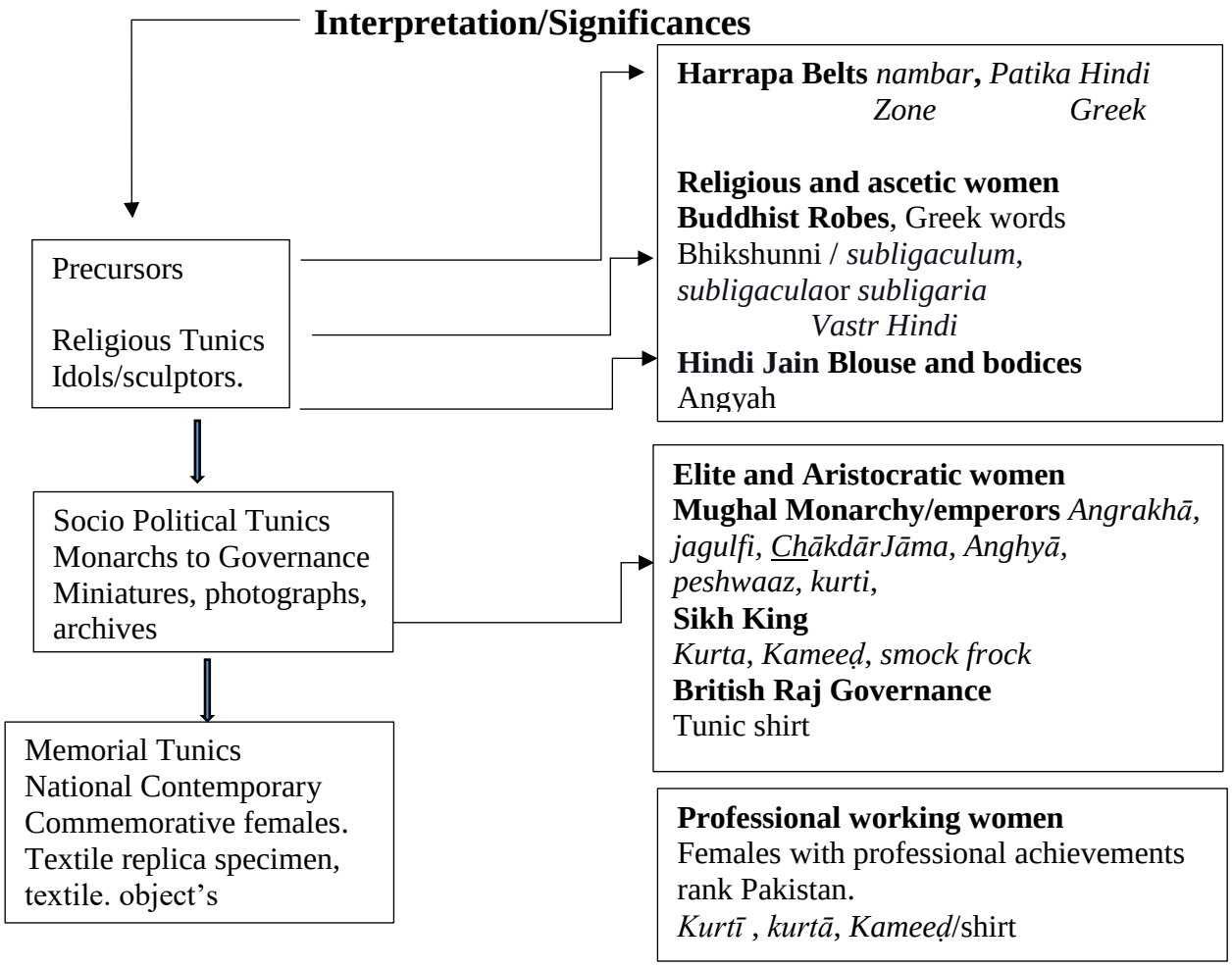
Chapter 5

Discussion and Findings: Semeiotics and Multifarious Significance of Female Tunics

5.1 Chapter Overview

This chapter discusses an analytical aspect of the female tunic and the semiotics present in each specimen. The museums of Punjab house female tunics and other related artifacts documented in various forms, such as photographs, sculptures, miniatures, oil paintings, and textile collections. The sketch of the interpretations and significances explored in this chapter is illustrated in Figure 126 below.

Interpretation of shirts from museum collections to modern Pakistani designers employs an interdisciplinary approach to create hybrid tunics that construct multicultural narratives in the spirit of image-making of females through tunics.



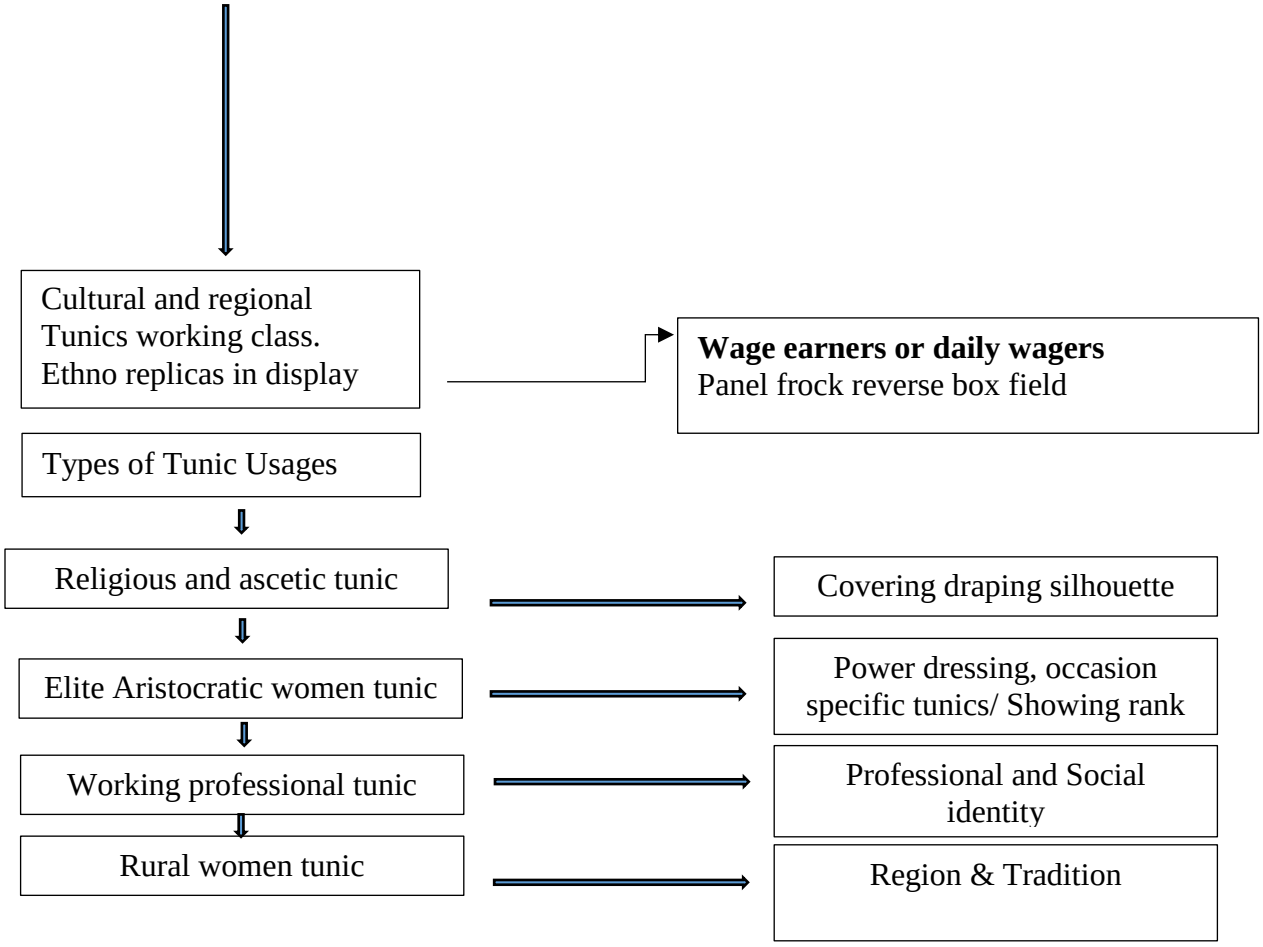


Figure 126: Sketch of the Data Interpretations and Significance of Female Tunics

5.2 Precursors: Representation of female shirt/tunic museums in the Neolithic collection in Harappa and Lahore Museum

Since ancient times, clothes have protected the body from the weather and wild animals. The idea of wearing a shirt or tunic changed from protecting the body to ornamenting and decorating it.

The collection of female figurines at the Lahore Museum and Harappa Museum represents the earliest examples of female covering and attire. This record of the female style of covering and textiles in the Indus Valley dates back to around 3000 BC, with a few fragments surviving from much later periods.

An example of yarn spun from *Gossypium arboretum*, a cotton plant native to Pakistan and other humid regions of Punjab, exemplifies a type of yarn produced from this plant. It is primarily linked to the civilization connected with it.

The figurines at the Lahore Museum are mostly nude, while those at the Harappa Museum are adorned with waist-fitted belts or jewelry that accentuates their waistlines. This suggests that females were covered in layers of ornaments layered together. Additionally, there is a regional and religious identity reflected in these figurines; they exhibit stylistic variations based on their excavation sites, such as the differing representations found in the headdresses of *Mohenjo-Daro* and *Harappā* figurines. The Harappa figurines also display unique stylistic features and are believed to have been used for good luck or religious purposes.

Figure 127: Harappa Museum, Harappa figurines. Silhouette of belt which surround waist line and corner fold shown on left shoulder

Figure 127 (a): Harappa figurines bottom line

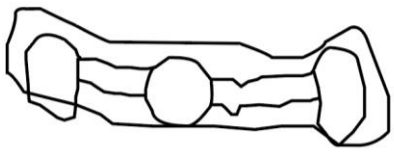


Figure 127: (b) Silhouette of Harappa figurines bottom line

The museum provides fewer details about female attire, as only faces are displayed. Additionally, there are a few nude busts featuring flat skin. In the upper row, the first figurine, along with a full-body female figurine in the second row, is naked and lacks any belt or silhouette to suggest textile covering. Textile or cloth was used to represent females during the Neolithic, as illustrated by the figurines present in the museum.

The *Harappan* wearable textile consists of a single piece of cloth wrapped around the waist and crossed between the legs of male figurines, knotted at the back. The figurines from the Harappa museum exemplify textile costumes, depicting a cloak draped over their left shoulder (*Figures 127, 127a, and 127b*).

Most of the evidence in the material comprises small sculptures. These sculptures were part of the domestic excavations, but they are essential samples for discussing the stylistic features and the representation of females in Neolithic times.

The cotton evidence found at *Harappa* is of an indigenous type that required a long period of cultivation and related attire practices. The analysis of variations in shirts can only be traced from the point where female representation as an individual identity becomes recognizable. The small figures present at Harappa are nude, but the intricate detailing on the figures tells a different story. A line and pleated effect are evident in the folds of these figures, which demonstrates a deliberate effort to add detail.

Semiotics refers to the study of signs and originates from ancient Greek words: *semeion*, meaning "sign," and *sema*, meaning "signal." This concept signifies a social connection. Communicating through fashion and attire involves a social and cultural interaction that organizes us as members of that society and culture. This shirt serves as a subject for analysis to help us learn and understand its connotations by interpreting the

meaning of what is worn and being worn at an appropriate time and place. (Fiske, 1990, 2-3). The female tunic collection in museums is classified into four distinct groups. The differences in style, cut, and usage are varied and organized by examining the categories derived from the graphs shared in chapter four.

5.3 Religious Tunic/shirt collection

This study explores connections in museums showcasing female shirts. The prehistory of the Harappa figurines collection at the Lahore Museum and the Harappa Museum provides a religious interpretation of women's attire. The discussion extends to the Jain and Hindu collections in the Lahore Museum, emphasizing their influences on architecture as well as the Buddhist collections housed there. This collection suggests that Muslims practiced in the Punjab region before the Muslim reign under the Sikhs and the British, contributing to the struggle for freedom and the development of modern Pakistan.

The material is u identified in the category the data is taken from sculptors but the depth of folds and drapes placement is part of study. Secondly most of the specimen in sculptors are not flat but have variation in way they are carved as keen observance is noticed in the specimen at museum.

The findings are focused on how the clothing's material and symbolic qualities influence feminist, social, and cultural discourses. The modern image-making of the female tunic involves designer innovations by Pakistani creators. Museums serve as direct visual representations of the prevailing fashions and resurgences that the designers have showcased. Designers such as *Sana Safinaz, Maheen Khan,* and *HSY* may reimagine traditional tunics. They are crafting a narrative to shape the perception of women in

Pakistan by utilizing contemporary textiles and merging tradition with modern feminism. A component of female control involving the politics of body image still exists, empowering women.

Types of Drape Silhouette of a Tunic

A. *Bhikshunī robe (Buddhist):* While typically draped, some Buddhist sculptures in museums display a variety of styles, ranging from classical to Jain Hindu influences.

B. Unadorned tunic/Silhouette through tying

Worn with religious imagery in Hindu and Jain sculptures, it is traditionally knotted around the waist and draped down to the ankles.

5.4 Social and Political Tunic/shirt collection

The miniature collection at the Lahore Museum offers insight into the lives of princesses through their attire and the extravagant, luxurious practices of the past, as reflected in the ornamentation and variety of cuts. These practices are evident in the Pahari painting collection of the Lahore Museum, which parallels and integrates with the Sikh invasion. Examples of religious and social cultural practices from the Sikh era are explored through *Chambā rūmāls,* Sikh miniatures from the Lahore Museum, and the Lahore Fort Museum gallery. British influences and integration are linked to the Mughal period; however, changes in the social narrative are documented in this female attire by the Lahore History Museum, Lahore Museum, and Bahawalpur Museum, due to Pakistan's development as an independent state. The Bahawalpur Museum collections include images depicting state anarchy, such as those of the *Nawab* of Bahawalpur. Some photographs reflect British influence in local Punjab, particularly because one of the wives of the *Nawab* of Bahawalpur was British.

Elite and Aristocratic

A. *Qaba* Rob/long single piece

A structured tunic, preferred by Persian and later Mughal elites, was frequently made from brocade, silk, or velvet.

B. Angarkha

Queens and noblewomen wear crossover tunics with embellishments. They sometimes layer them over a *lehenga*, a half-frock that extends from the waist to the ankle, or *churīdār*, which are fitted pants.

C. *Peshwaz*

A long, flowing tunic, commonly worn by Mughal and Rajput noblewomen, is often paired with *churīdār* pajamas or pants that are intricately embellished with gold and silver.

D. *Jāma*

While more common among men, high-status women in Mughal courts also wore fitted, flared tunics with front closures.

E. *Chūlī* tunic combination

Daily laborers or manual workers wore a longer choli-style blouse that extended like a tunic, particularly in the Rajasthan region and rural areas of Bahawalpur.

F. *Anghyā*

It is primarily designed for the bust area and is typically worn under a shirt, tunic, or *kurtā/kameeḍ*. In Hindu indigenous practices, it is paired with a *ghagra* or pleated frock, while a large *chaddar* or shawl covers this short *anghyā* to prevent exposure of the body.

E. Jajulfī/Balero

A small waist-length or bust-length coat worn as part of ornamentation or status.

5.5 Memorials Tunic

Middle-class working women's

E. *Balaposh*/ornamented knee-length coat

A knee-length coat worn over a *Kameeḍ* for special occasions or in prestigious settings is common, particularly in formal attire where a specific rank is designated.

F. Kurtī

A shorter tunic is usually crafted from cotton or lightweight silk and is worn by middle-class women in both urban and rural areas.

G. Kameeḍ

A staple stitched garment among women of moderate means, typically paired with simple *shalwār* or pleated narrow trousers, or *gharara*, which are knee-pleated pants.

H. Bodice/*chūlī* combined tunic

A longer choli that is shorter than the usual kurta or *kameeḍ* currently worn by young girls over jeans or straight trousers.

The Lūk Virsā Museum in Islamabad, the Army Museum, and the History Museum in Lahore, along with the Lyallpur Museum in Faisalabad, honor the commemoration of the freedom struggle and its subsequent progress in Pakistan, represented through female shirts. Life-size displays of Fatima Jinnah and Benazir Bhutto are featured at the Lūk Virsā, while the Army Museum in Lahore highlights the first female Governor-General of Pakistan. Additionally, *Aʿrfa Kareem* is showcased at the Lyallpur Museum, and *Nāheed Rizvī*, a renowned poet, symbolizes today's women at the Lūk Virsā Museum.

Although these museums in Lahore, Faisalabad, and Islamabad share similar themes, they present them in distinct ways, conveying the narrative of women's contemporary contributions to Pakistani society.

5.6 Cultural/regional Tunic/shirt collection

A. Frock style Tunic

A wide, flared tunic, whether short or long, is commonly worn by women working in the fields and is designed for comfort and ease of movement.

E. *Chūlā/Chughā*

A shirt with panels on both sides, attached directly to the sleeves without cutting at the shoulders, is common for both males and females. This design allows the wearer to use the shirt for work comfortably. The shirt features decorative patchwork and needlework. A paneled kurta is similar to this style.

F. *Chūlī/kurta*

The main difference between chūlī/kurta and chūlā/chughā is their length, although both styles display similar ornamentation.

5.7 Religious Orientation on Shirt/Tunic Collection

The various classifications of religious orientation are shown in Table 5.1.

Table 5.1 Category Religious Tunic/shirt

Era	Style& Cuts	Usages	Interdisciplinary Interpretation	Regional Influence Location	Contemporary Revival
2600BC-2000BC	Coiled around the waist	Everyday attire	Clay Sculptor	North-west South Asia Sahiwal Harappa Museum and Lahore Museum	Belts Figure 124 a, b
3rdCe-8th Ce	Draped and knotted	Everyday attire	Schist Sculptor Religious iconographies *Jaťka* stories	Lahore Museum-Bahawalpur Museum	*Sarī was* draped in a blouse. Figure 132 b
3000 BC - 1200 CE The advent of Muhammad *Ghori*	*Chūlī/ Suthan* Added with Pleated lower Skirt Addition. *Chūlī/* was initially knotted at the upper part. Later, sewing was added	Everyday attire for field workers	Religious iconographies Sculptor, miniatures.	Lahore Museum-	Chaudri Zac (11-12-2019). Deepak Perwani,, *Philosophy of Art* .Fashionistanmagazine,Ual & HUM Tv.19 Figure 141 e

5.7.1 Buddhist Schist collection in Lahore Museum

The examples presented at the Lahore Museum on schist primarily showcase front and side poses (*Figures 128, 128, 128 a-b*), with a clear back pose visible from the front. This emphasizes the knotting of the upper garment, *uttarīyā*, which is tied and draped to fit around the female bust. A back knot in the center ensures that the draping is balanced on both sides. This variety of drapery is evident in the Buddhist schist collection at the Lahore Museum. The practices illustrated in the sculptures have not disappeared; they continue to be observed in the Hindu religion. In Pakistan, the *tehmet*, or bottom drapery that covers the legs, is commonly worn by older generations in rural Punjab, primarily among men and, to a lesser extent, among women (*Figures 129, 129a*).

Figure 128: Lahore Museum, In the Miracle of Sravastī, Lower portion.

Figure 128 (a). Zoom out view. Lahore Museum, the, Lower portion of Miracle of Sarasvati

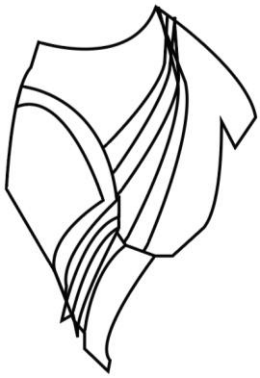


Figure 128 (b).Silhouette Lower portion of Miracle of Sarasvatī.

Figure 129 Shoulder covered with sleeves

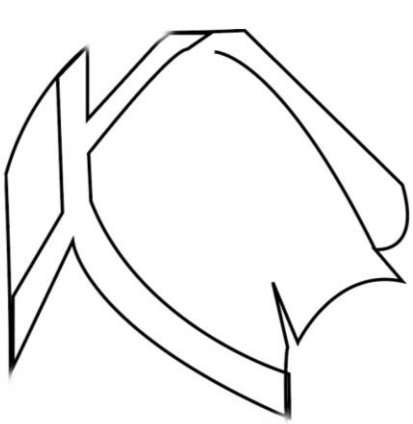


Figure 129 (a) Silhouette of Shoulder covered with sleeves

Figure. 130. Schist Haritī female demon Buddhist
Display Lahore Museum.

Figure. 130 (a). Silhouette, Schist Haritī female demon Buddhist
Display Lahore Museum.

The Buddhist sculpture exhibits in the Lahore Museum showcase a variety of female representations. There was a blend of Greek influence with the local culture during Buddhism. The regional impact of the inhabitants is visible in dresses resembling the blouse shape of Jain miniatures (*Figures 130-130a*). Some influences can also be seen in the Lahore Museum, and the textile choli/bodice found in the Bahawalpur Museum features similar pattern lines (*Figures 131-131a*). The reliefs in the collection at the Lahore Museum display classic Greek and Roman symbols in clothing styles, illustrating how Greek women and men draped their bodies from shoulder to leg. An archaic influence period, from 750 BC to 500 BC, introduced European elements. These sculptures were excavated during the British era in Punjab after 1856, when Sir John Marshall commenced excavations.

Figure. 131. Silhouette Sleeves and ornamentation on right shoulder. Knott tied at back

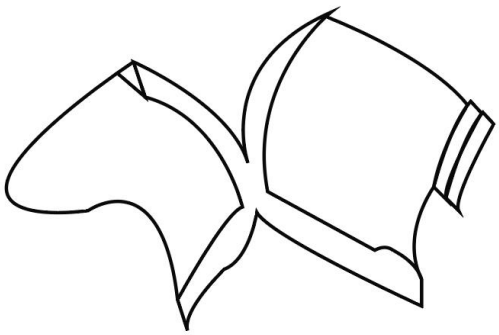


Figure 131 (a). Silhouette Sleeves and ornamentation on right shoulder. Knott tied at back

The Hellenistic period, 323–330 BC, featured clothing known as the chiton or a draped covering. A sleeved tunic resembled a spiral shawl or scarf. The sari, a draping cloth with knots, was paired with a *kamarband* or string tied around the waist to secure the skirt. There were two or three methods for wrapping and pleating sari-like attire, all of which were completely covered by a single piece. The two specimens from the Lahore Museum illustrate women wearing pleated shirts and a loose *kamarband* or string for tying. Occasionally, foreigners wore a loose *kamarband* or string with a skirt. Additionally, women sometimes wore a loose *chādd̲ar* that draped and tied at the waist, covering the upper chest area while hanging loosely down to the ankles.

These pieces of evidence are categorized as religious, as Athena, labeled at the Lahore Museum, is a goddess who symbolizes strength in Greek mythology. In Buddhist schist, religious mythological rituals for Buddha are common in most female attire, particularly in upper coverings, similar to those found in nearly all schist within the Lahore Museum's collection.

Tunica is named in Greek, and it means shirt. In Buddhism's draping/covering styles, sculptors represented the Greco-Roman influence in the sculpture, especially in the *Kushān* era. There is a knee-length draped and tied over the contours of the body of the sculptor Athena, which gives the shirt shape from the shoulders to the knee. The draping gives a cut and silhouette according to the body's shape (*Figures 132, 132a*).

Figure 132 Athena female figure classical influence. Lahore Museum collection

Figure 132(a). Silhouette Athena female figure classical influence. Lahore Museum collection

Figure 132b
Nike, the winged goddess. Met Museum. Source metmuseum.org

The three-dimensional representations of Nike, the winged goddess who brought victory in battle and athletic contests (Figure 132b), include the terracotta statuette of Nike, the personification of victory from the late 5th century B.C. A similar type of sculpture is housed at the Lahore Museum, created to symbolize victory. The silhouette and cut-out of the shirt are identical, featuring a tight belt around the waist tied to the waistline, indicating that it is not just draped but designed to fit the silhouette of Athena, the

female goddess. This underscores the relationship between Athena, who is recognized as the deity of Athens, and Nike, regarded as the goddess of victory.

The Greeks and Romans influenced the Gandhara School of Art through their draping techniques and silhouettes, which enhanced the separation of the upper body from the waist, providing variety in draping. This sculpture, along with Sanskrit literature, illuminates the types of garments worn during that period, the intricate textures, and the various materials used. (Chandra 1973, 44).

5.7.2 Gandhara/Maurya and Sanga Period

Chandragupta Maurya (324-300 BC) ruled over the Indus and Ganga plains. His grandson, Asoka (274-237 BC), was one of the greatest rulers of the Buddhist era and maintained close religious ties with Central Asia and China. Women of this period are depicted in tied *antarīyā*/upper garments and *kamarband*/waistbands, similar to the *Harappan* sculptures seen at the Lahore Museum. Pleated waistlines are gathered and positioned at the front to distinguish between the shirt and bottom lines. The intentional draping is designed to create a particular style rather than merely cover the body (Figures 133, 133a-d). These two sculptors illustrate the necessity for drapes to cover the body, which evolved into the use of attire, adding elements of rank, status, and aesthetics, effectively turning clothing into a means of identification and visual communication. The evolution of female attire is interwoven with cultural shifts in the Punjab region due to religious changes in the monarchy.

Figure 133. Female torso Lahore Museum. H-237, Gupta period.

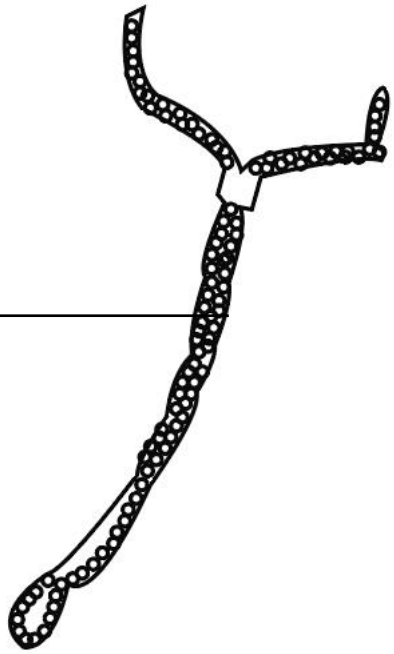


Figure 133 (a). Silhouette Female Lahore Museum. H-237, Gupta period.

Figure 133b Female sculptor at Lahore Museum, Ac no H-291. Gupta period.

Figure 133c Silhouette Gandhara sculptor at Lahore Museum, Acc no H-291. Gupta period.

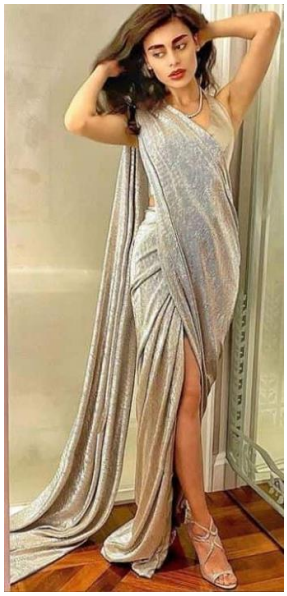


Figure 133d Silhouette replicated Pakistani model, Sadaf Kanwal. showbizhut.com/

The Mathura sculptures also depict a variety of women's garments. Another critical aspect of the Gupta period is that the clothing is presented in a more three-dimensional and voluminous form in the stone carvings. The silhouette extends away from the body, held rather than engraved on it. This demonstrates that the covering appears as an additional upper area and is sometimes illustrated as calf-length, with loose trousers that fit the legs. Skirts inspired by local Hindu or Buddhist styles are shown with strings or jewelry wrapped around the waist, a detail that is also common in Harappa sculptures. (*Figure 127*) The image of the Pakistani model *Kanwal* (*Figure 133d*) follows that of the Gandhara sculptor (Figure 133c). The sculptor closely replicates the posture and silhouette of the Pakistani model. The exposed area of the Pakistani model is considered within the against context of Pakistan's secularist establishment. However, this interpretation is not new these influences are not foreign or taken but are present in visual archives present in museums. The pleated waist and draped cloth on the shoulder illustrate the multi-disciplinary influences present in the culture of Pakistani female attire.

5.7.3 Jain and Hindu influences Punjab Pallavas 7th-9th century and the Cholas 9th-13th

The Lahore Museum features a Jain gallery, accessible via a balcony sourced from Gujranwala, Punjab, Pakistan. It is intricately carved with detailed figures. This is detailed in the Jain text about Punjab. *Karam Chand* hired Akbar Court Jain to construct a shrine near the modern-day *Guru Manget* area in Lahore, where he lived, approximately seven miles south of Lahore. Akbar had a puja performed in the *Jaina* temple, and Salim honored the occasion with his presence.. There was a great deal of literary activity in Lahore (Singh, H. Manmohan and Bhardwaj 2021, 13).

To elaborate on the types of upper garments worn by female religious figures present at the Lahore Museum in the Jain collection, reference is made to *Banabhatta's* four types of coats: the *kanchuk*, a long, full-sleeved jacket with buttons covering the neck; the *barban*, which is similar to the *kanchuk* but shorter in length; and the *chincholakā*, a loose, front-opening chūlā worn over the *kanchuk*/lower under shirt which is comparable in length to the *kuparsak* but has sleeves resembling those of a waistcoat (Agarwal 1963, 151).

This information about costumes explains the difference in style within a pattern that has appeared in various forms, such as *chutntdār* /pleated, meaning pleats, and *chutntdār*, which refers to someone skilled in the art of pattern making. This reference is linked to the shape of the upper garment, designed according to the body's contour. Females performed surface ornamentation with pearls and embellished clothing rather than the body (Agarwal 1963, 74-75).

Figure. 134 Radha Krishna carving of Jain temple, Jain gallery Lahore Museum.

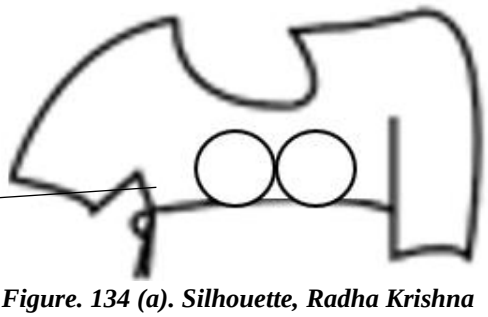


Figure. 134 (a). Silhouette, Radha Krishna carving of Jain temple, Jain gallery Lahore Museum.

The carvings displayed in the Jain temple at the Lahore Museum include both stone and terra cotta works. In these pieces, males are depicted wearing turbans and trousers, while females are shown in *chūlīs*/bodices and *ghāgras*/skirts (Figures 134-134a). She describes various styles of covering used in the Hindu and Jain religions concerning the portrayal of female attire.

Most Jain paintings portray *Chūlā* temples with figures probably between 8th to 10th ce. There exists a tradition of constructing temples (*Figures 135, 135a*). The lower section features a heavy ornamental pattern, while the upper section is decorated with jewels. Fitted shirts in shades of red and blue are consistently seen throughout the paintings. (Dani 2000, 21). The Jain manuscripts primarily comprise religious texts that serve as valuable sources of information regarding the populace's costumes. These texts include religious epics and cultural events portrayed through writing and images of women, providing details about leg coverings and playing a significant role in female attire. The shift in religion introduces new clothing practices, which can occur occasionally or as part of daily routines; however, constant changes are more evident in women's attire than in men's. This also influenced body covering depending on the weather in Punjab. During the Hindu period in Punjab, bodies were half-draped. However, with the arrival of Islam in Punjab which is 7th ce, the practices evolved to include elaborate garments layered with ornaments, identified by various names.

Figure 135 Lahore Museum Display Balcony Jain temple Gujranwala Punjab.

Figure 135a Balcony Jain temple with figure carving Gujranwala Punjab.

To understand the Hindu influences in Punjab, the stylistic features of different temples depict female religious figures, of which few are on display in the Lahore Museum. *Kailasanthā* temple, also known as the *Pallava* phase of painting and stone sculpture, (Chakraverty 1996, 72) has distinctive features that differ from Jain influences and Gandhara's description. The females wear dominating floral patterns, ornamentation, and variety in bodice style. The clay sculptors developed under mayo school of art in 19th ce under J.P Kipling (Tarar 2003,65)

Figure. 136. Multiple female dresses and practices in rural areas of Punjab. Lahore Museum display.

Figure. 136a. Female dresses in rural areas of Punjab. Lahore Museum display.

Figure. 136 (b). Silhouette, female dresses in rural areas of Punjab. Lahore Museum display.

The terracotta figures reconstructed for display in the Lahore Museum represent Hindu practices in Punjab. The choli/bodice, *ghagrā*/pleated skirt, and dupatta/scarf are prominent in these figures. Three of the attire fabrics are distinctly Hindu, illustrating the hybrid styles (*Figures 136-136a*). The decoration and treatment of the figures evoke the heavy ornamentation of the *Chūlā* (*Figures 137-137a*) and *Pallava* dynasty, which are notable for their architectural floral and paisley ornamentation features. Heavily

printed trousers are featured, while the upper area is covered by a choli/bodice (*Figures 138-138a*).

Figure. 137 H-220, Jain female Goddesses, Display Jain gallery Lahore Museum.

Figure. 137 (a). Silhouette H-220, Jain female Goddesses, Display Jain gallery Lahore Museum.

Figure 138 H-220, Jain female religious figure, Display Jain

Figure 138 (a). Silhouette H-220, Jain female Goddesses, Display Jain gallery Lahore Museum. Practices of draping

The silhouette of the female chest is prominent by a layer of appliqué or color difference, adding additional features to the bodice pattern (*Figures 139, 139a, 139b, 139c*). This draping on the upper chest area is considered a local practice in Punjab that existed before the coming of Muslim dressing practices. The finest early textiles are considered plain, as the transparent muslin was made of cotton, a common crop of Punjab. The garment pieces are plain or geometrically patterned with folds or coiled,

representing Hindu and Buddhist sculptors. The body tends to be diagonal bands alternating with processions of stylized rosettes.

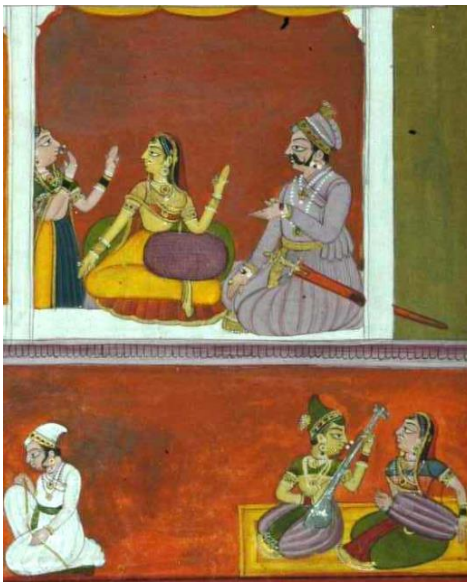


Figure 139 Miniature with Jain influence. Lahore Museum. Accession Number z-k 49.

Figure 139a Silhouette of Bodice/chūlī Lahore Museum. Accession Number

Figure 139b Silhouette of Lahore Museum. Bodice/ chūlī. Accession Number z-k 49

Figure 139c Silhouette, Lahore Museum Bodice/chūlī Accession Number z-k 49

There is a variety of bodice styles. The significant characteristic identified is the bust fitting. Images of women engaged in everyday activities show a bodice fastened to the upper part of the body (*Figures 139, 139a, 139b, 139c*). These miniatures are part of a museum collection reflecting religious practices outside of Islam. Most of these miniatures are created in the Mughal style, particularly during Akbar's marriage to Hindu Rani Jodha, stylistic and contextual features are discussed in Chapters 1 and 4. The variety of stitched cholis/bodices highlights the distinction between Hindu attire practices and Muslim influences. Hindus typically wore draped clothing. The draping

style was similar, except for the chest art created by women. However, for Muslims, an additional scarf/dupatta is an essential part of Muslim female identity.

Figure 140 Acc-023491. Lahore Museum Archive

Figure 140a Silhouette, Acc-023491. Lahore Museum Archive

Figure 140b Silhouette Acc-023491. Lahore Museum Archive

Figure 140c Silhouette Acc-023491. Lahore Museum Archive

The miniature is stylistically related to interpreting miniature practices with text. The front is shown with a translucent contour of the breast, but in this miniature, three styles are prominently fitted without any signs of knotting (*Figures 140, 140a, 140b, 140c*), giving the feeling of being sewn together in fitting. Various lines are present on the blouses, providing variety in bodices. The bodice or choli is depicted as a similar kind of choli, which the women of the *Rajpūtanā* area in the *Cholistān* area of Punjab and Baluchistan still wear. The cholis were either simple breast coverings or were sometimes featured as an apron-like attachment in front (Ghosh 1967, 11). These miniatures illustrate the social living when Islam as a political invasion did not affect the attire.

Secondly, the local practice of figure-making with attire and mythological events was continuous and had a static representation of females in events (Ram, Labhu 1932-1941, 36)

There is an example of a miniature at the Lahore Museum with similar stylistic features to the painting present (*Figures 141, 141a, 141b, 141c, 141d*) from the Lahore Museum. Due to perishability, images must be clarified, but printed drapes are prominent. Females have bodies of different colors. There is a border given different colors. Specific events were associated with particular colors.

Figure 141 Collection of Lahore Museum Lahore. Acc No103. Photo courtesy Lahore Museum

5.7.4 Religious Tunic and feminist theory

The examples at museums of Jain and Hindu art are prominent, with female figures depicted in a more concentrated manner. Female companions in action support each sculptor or miniature image. This is similar to Jain and Hindu evidence, where females are almost always depicted in images. The work of Deepak Perwani's art in philosophy serves as evidence of a narrative revival (*Figure 141*). The Butler argues that feminism

made a mistake in trying to make "women" a discrete, ahistorical group with common characteristics. This is done by Deepak Perwani in its collection philosophy of art.

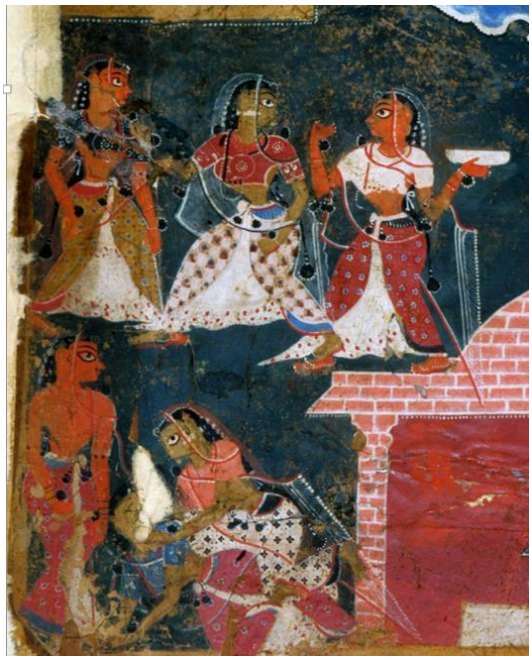


Figure 141 Jain and Hindu influence in female attire. Acc no. 023486, Photo Lahore Museum

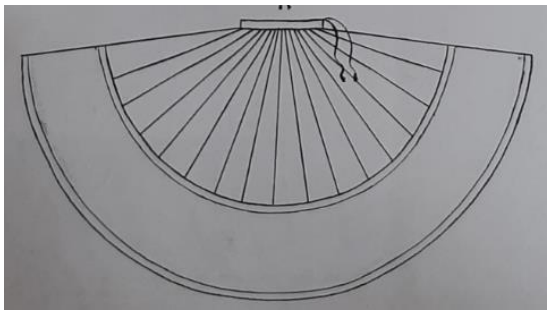
Figure 141, (e). Chaudri Zac (11-12-2019). Deepak Perwani,, Philosophy of Art .Fashionistanmagazine,Ual & HUM Tv.19

Figure 141a Silhouette, Jain and Hindu influence bodice/choli.

Figure 141b Silhouette, Jain and Hindu influence

Figure 141c Silhouette, Jain and Hindu influence bodice/choli.

Figure 141d Silhouette Jain and Hindu influence bodice/choli.



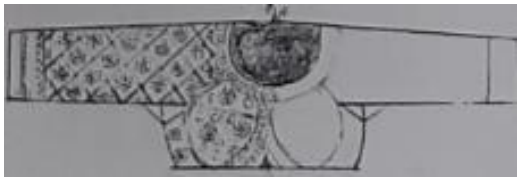


Figure 141 (f), Contemporary Pattern Silhouette Kumar. R. Costume and textile of royal India, Christies, 1999.100

The philosophy of fashion as art by *Deepak Perwani* is an ongoing discussion in the fashion world, as he has spent several years working on the art pieces in his garments. He revived the religious tradition in his bloodline, which is geographically rich with Hindu traditions. He, being a Hindu in a Muslim state, reinstates its historical legacy of religious intervention in his work *(Fig. 142, 142a).* The silhouettes in *(Figures 141e and 141 f)* are similar to those in Figures *141, 141 (a, b, c) and d* in terms of the cut and pattern. The ornament surface clustered effect is almost similar to the work of *Deepak Perwani*, a Hindu Pakistani designer.

5.8 Socio-Political Tunic

5.8.1 Elite and Aristocratic Women

This category is the most extensive in the Tunics/shirt collection.

The range from the Mughal and Sikh monarchies to the governance integration of the British, leading to the freedom struggle, nationalism, and independence. Pakistan today is a contemporary representation of females. The category includes detailed practices and overlaps with hybrid practices in Punjab.

B. Peshwāz

A long flowing tunic worn by Mughal and Rajput noblewomen, often paired with churidar and richly embellished with gold and silver *zari*.

C. Jama

Though more common for men, high-status women in Mughal courts were also depicted wearing a fitted, flared tunic with front closures.

D. Angarkhā

A cross-over tunic with intricate embellishments, worn by queens and noblewomen, sometimes layered over a *lehenga* or *churīdār*.

E. Qaba

A structured tunic, popular among Persian and Mughal elites, was often made of silk brocade or velvet.

Era	**Style & Cuts**	**Usages**	**Interdisciplinary Interpretation**	**Regional Location**	**Contemporary Revival**
1179-1186	*Qabā* Rob/ long single piece	Symbol of Monarchy and Power	Miniature Paintings. Material Cotton, velvet. Khaddar	Persian Lahore Museum	*Figure* 142.b Chaudri Zac (11-12-2019). ***Chaudri Zac (11-12-2019). Khaadi Khaas,, Rob .Fashionistan magazine,Ual & HUM Tv.1***
1530-1540 Humanyun & Babur Haji Begum	**Jāma** Front open straight cut	Everyday attire	Persia-Turkish influences Miniatures Folios, painting**.**	*Faqir Khana* Museum	Coat/Jama 143a 143 b *Chaudri Zac (11-12-2019). Tena Durrani,, Rob .Fashionistanmagazine,Ual & HUM Tv.45*
1542-1605 Akbar Jodha Bai	**Chākdār Jāma** **Chūlī/** *Anghyaa* Pleated lower Skirt Choli later addition.	Symbol of Monarchy and Power, the Hybrid raj put influence Monarchy and Power Ghagra	Rajput and Persian Miniatures Folios, painting	Lahore Museum	Figure 146 a,b, c Pakistani Model wearing *Chak dar jama* cut Figure 147 148 a, b, c *Chaudri Zac (11-12-2019). Maha Wajahat*

	Initially knotted upper				*Khan,, Peshwaaz .Fashionistanmagazine,Ual & HUM Tv.8*
	Blouse		Rajput and Persian Miniatures Folios, painting		*147 a Chaudri Zac (11-12-2019). Maha Wajahat Khan,, Peshwaaz .Fashionistanmagazine,Ual & HUM Tv.8* Figure 149 Chaudri Zac (11-12-2019). Noman &Bhaya,*Bhaya* .Fashionistanmagazine,Ual Chaudri Zac (11-12-2019). Sanam Chaudhri .Fashionistanmagazine,Ual & HUM Tv.41
Jahangir 1569-1527 Noor Jahan	**Bodice** Fitted neckline to waist	Symbol of Monarchy and Women empowerment		Lahore Museum-	*Figure .152 b Chaudri Zac (11-12-2019). Faheem Ansari,, Rob .Fashionistanmagazine,Ual & HUM*
	Peshwas	Females Translucent	Rajput and Persian	Lahore Museum-	

		Long robe or coat with long sleeves and closed neckline	Miniatures Folios, painting		*Figure .156 Chaudri Zac (11-12-2019). Elan Gown .Fashion istanmagazine, Ual & HUM Tv.8.31*
1628-1631 Shajahan and Arjum & Bano	*Jagulfīi*/ Balero	Used as a jewel due to expensive ornamentation	Rajput and Persian Miniatures Folios, painting	Lahore Museum-	*Figure .153 c. Bolero b Chaudri Zac (11-12-2019). Faheem Ansari,, Rob .Fashionistanmagazine,Ual & HUM*
1618-1707 Aurangzeb	*Angarkhā* A cross-over tunic with embellishments, Bodice worn by queens and noble women, sometimes layered over a *lehnga*/ half frock waist to ankle or *churīdār*/ fitted pants. Straight long transparent	Both male and female Overlapped button closure. Symbol of Monarchy and Power	Miniatures Folios, painting	Lahore Museum	*Figure .156 Chaudri Zac (11-12-2019). Elan Gown .Fashion istanmagazine, Ual & HUM Tv.8.31 Figure 160 b Chaudri Zac (11-12-2019). Elan Gown .Fashion istanmagazine, Ual & HUM Tv.42*
1801-1839 Sikh	Small *Kurti*	Sikh addition in dressing	Sikhism	Lahore Museum-	*Figure 179 b Chaudri Zac (11-12-2019).*

Maharanjeet Singh Jind Kaur	ted knee-length frocks		Paintings, Miniature paintings			*Mari B Kurti .Fashion istanmagazine, Ual & HUM Tv..60*
1744-1833 Nawab Of Bahawalpur	Gown/Maxi dress	British influence	British influences	Photographs miniature painting	Lahore Museum Bahawalpur Museum	*Figure 180 b. Chaudri Zac (11-12-2019). Asab Jahangir Gown .Fashion istanmagazine, Ual & HUM Tv.74*

5.8.1.1 Practices on the Arrival of Muslims

Muslim power arrived permanently in the Punjab area. Mahmud of Ghazni attacked the South Asia region in 1000 AD, and the magnificent wealth of Hindu temples was part of this fertile area. Other invasions from Central Asia followed later.

This era is called the Sultanate era, ruled by different dynasties. There are references in books rather than in the collections of various museums in Punjab. Still, to connect with varying adaptations of stylistic features in Punjab, this era of Sultans possesses stylistic evidence that is separate from or present in the Museums of Punjab. Only books and literature refer to style or miniatures connecting to a timeline.

An example of illustrative books illustrates the connection between the transition from Hindu to Muslim practices, which is viewed as a much later depiction of everyday life during the Sultanate era (Rawson 1961, 100) .The cookbook highlights the social aspects of noble life in the harem, along with the servants' clothing. Fitted shirts are paired with trousers, and both males and females share similar styles, with some variation in color. Certain pictures and miniatures in illustrative books reflect the fashion and practices of

the time. For instance, *Nimat Nama's* cooking book shows that women wore turbans similar to those worn by men (Rawson 1961, 100). The Sultan and the elite wore a kurta, a tunic with brocade and ornate surfaces. Official occasions are marked by the Sultan wearing a four-cornered garment embroidered with thread and adorned with jewels. The thread features gold accents on long gowns and a *Qaba*/male robe, all secured with a cloth belt around the waist. Both males and females donned these robes, but there was a fundamental difference in the contours of their bodies.

The *kirpas*/calico cotton cloth was present during the Delhi sultanate. (Riayaz ud Din 1988, 110) Mohammed Ghūrī died in 1206 when his general, *Qutub-ud-din Aibak,* took Varanasi and Delhi. He became the first Sultan of Delhi, part of Punjab, before the partition of India and Pakistan. The Sultan of Delhi was famous for his *tiraz/* factory, *Dar-al-Tiraz.* This was famous for making *kehilla*/robes of honor, *and Kagawa* /robes, which were a part of four thousand manufacturers of silk making all kinds of textiles and attire *(Figure 140)*)

In Sultan Muhammad Tughlaq's region (1325-1351), the Sultan permitted the use of saddles with gold embroidery because this was a symbol of their reign's identity. The rest could use only silver embroideries. The costumes of the locals differed from those of the Sultans. Most of their *tartari*/ robes are embellished and embroidered with gold, also known as *muzarkasa-bi- dhahab*.

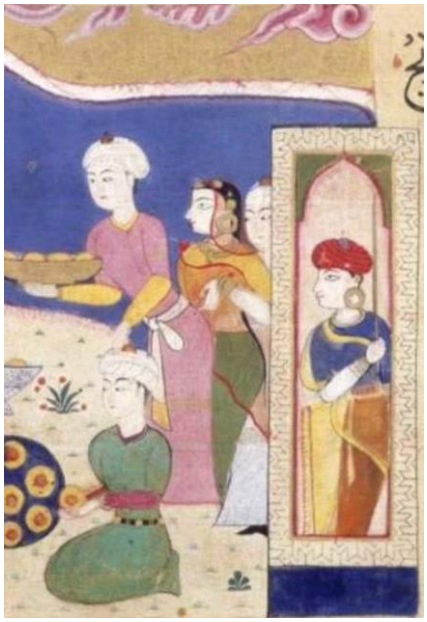


Figure.142. Indo Persian women with covered head reference taken from book. Nimat-i-nama. Source: Anjan Chakravarty. Indian Miniature Painting, New Delhi: Roli Press,

Figure.142 a. Contemporary Pattern Silhouette
Kumar. R. Costume and textile of royal India, Christies, 1999.100

Figure.142.b Chaudri Zac (11-12-2019). Khaadi Khaas,, Rob .Fashionistanmagazine,Ual & HUM Tv.1

Some garments feature both sleeves adorned with a tiraz or border, which is a combination of gold embroidery known as *dharkas/zarkas* and a bluish-green color. These are believed to be specific orders from Muhammad Tughlaq; the robe and border cut were used to identify the emperor.

5.8.2 Pre-Mughal attire and influences brought by Mughals

In the collection of shirts and tunics, there is a gap between the Mughals, also referred to as the Sultanate period. The text explains that the Jama was worn by visitors to 12th-century Punjab, often paired with overcoats and turbans (Riayaz ud Din 1988, 111). Paintings of both styles serve as an invaluable index of the distinct costumes worn by men and women during this period. The dominant influence was the full-sleeve kurta pajama garment, known as a *chākdār jāma*, featuring slits at the sides that end in four points rather than a straight hemline, fastened with a belt in the middle.

A cotton jacket is showcased at the Faqir Khana Museum in Lahore, representing foreign influence in Punjab. The curator of Faqir Khana, Mr. Faqir Ijaz ud Din, explained that the jacket was a souvenir given by the Mughals, which was later acquired by the Sikhs. The stylistic features of this specimen align with the fundamental construction of shirts, distinguishing it from Indigenous Hindu and Jain practices. The jacket reflects the descriptions of Humanyun and Babur in *Babur-Nāma* (148-1530) Pre-Mughal attire had Persian influences introduced to South Asia by the Mughals lay foundation of their reign (Gascoigne, 1971, 36). , particularly in North-West Punjab. The cotton jacket exhibited at the *Faqīr Khāna* Museum is part of an inherited Sikh collection, as indicated by the inscribed Qur'anic verses. Therefore, it was originally maintained in the Sikh collection and was eventually added to the *Faqīr Khāna* collection along with all other objects. The jacket serves as evidence of the Mughal cross-cultural influences that were brought and preserved in their treasury as souvenirs. The golden ratio, also known as Phi, is the root of the proportion. This study has shown that a shirt is not a female specimen, but the pattern is used in a square shape, similar to the construction pattern/layout present in the Mughal era (*Figures 143, 143a*).

Figure 143. Calligraphic cotton Jacket, Location Faqir Khana Musuem. Collection of Faqir Ijaz ud Din collector keeper

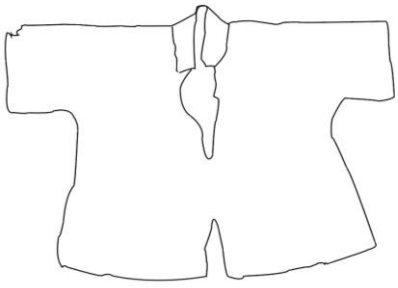


Figure 143 (a). Silhouette of shirt/coat

Figure 143 (b). Chaudri Zac (11-12-2019). Tena Durrani,, Rob .Fashionistanmagazine,Ual & HUM Tv.45

In Turkey, a similar specimen is housed at the Topkapı Museum (Figure 143): a shirt or tunic whose necklines form the primary focus of the pattern division according to the body. In Figure 144, the polygon features a circle of unity at its center, acting as the nucleus or focal point of the pattern of the shirt or tunic. The aesthetics of these proportions convey balance and beauty through the material, serving as an expression of the person wearing it (Dabbour 2012, 387). The geometric design system begins with the fundamental circle unit derived from the pattern.

The back surrounds the center of the shirt, and the front of the body extends to the right and left of the arms (*Figure 145*).

Figure 144. Similarities present in shirt at Topakapi Museum Istanbul.
Source Display Ottoman 16th-17th century Talismanic shirt Jama, Location Topakapi Museum.

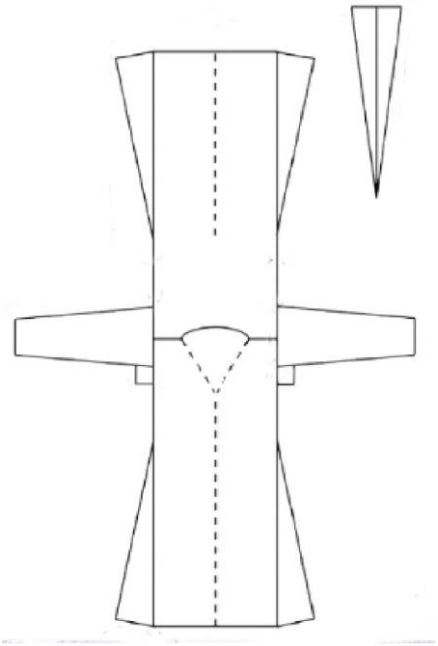


Figure 145. Measurement Pattern with areas for stitching as shirt.

5.8.3 Mughals, Hindu-Muslim influences/Power tunic

Miniatures in the museum illustrate details of female attire, including the ivories and portraits of the emperors at the Lahore Museum. Most specimens on display are presented in pictures or miniatures. The selection focuses on women with various stylistic features in their tunics. The tunics and robes at the Lahore Museum showcase male garments in the ethnographical textile collection, believed to have influenced the Mughals. Their construction reveals a technical approach to stitching, characterized by layering, texture, and the unique patterns created by each Mughal emperor. The accession number details in the museum records refer to items from the Sikh era. Many Mughal practices can be traced back to the miniatures housed in the Lahore Museum. Examining each Mughal emperor uncovered the primary art forms that received special encouragement from all of them. Each emperor maintained his own style and characteristics of court dress (Kanwal 2018, 2).

Muslims incorporated Persian influences into their dress during Akbar's reign; the Rajput style of dress was adopted, including the *chākdār jama*/shirt with slits added to female attire. It is also concluded that *the chākdār Jama*/shirt with six-pointed slits is derived from the *Takauchiāh*/Rajput coat. The *chākdār r jama*/shirt with slits was shaped much like the standard Mughal *Jama*/shirt except that the skirt fell in four to six long points instead of the circular hem of the j*āma*/shirt (*Figures 146,146 a, 146 b 146 c*)

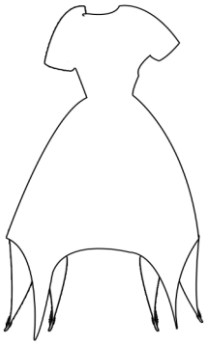


Figure.146 (a). Silhouette. Akbar and a girl with vine cup

Figure 146 (b). Layout and Patter of Chāk dār Jāma extracted from two half of square.

Figure.146. Akbar and a girl with vine cup Source Andrew Topsfield, Paintings from Mughal India. Bodleian, Oxford. 2013.

Figure.146 d Pakistani Model wearing Chak dar jama cut

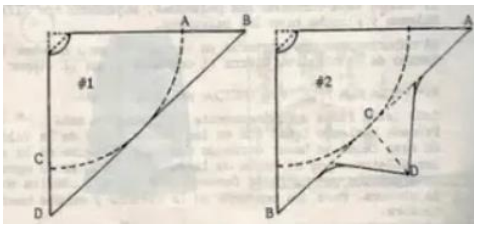


Figure.146 (c) This Chak dar Jama also pattern cut is also known as handkerchief side-drops of tunic.

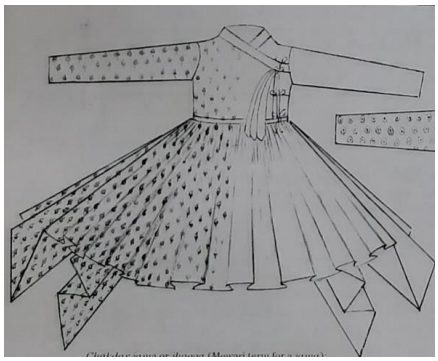


Figure.146 e Kumar. R. Costume and textile of royal India, Christies, 1999.100

5.8.4 Akbar and Rajput Influences

Rajput influences on dressing during Akbar's time were significant. Chakdarjama translates the word Takauchiah/Rajput coat, whose pattern splits into four to six long points. (Riaz ud Din 1988, 410)

The chadar Mughal jama features a lower area divided into four to six long panels, which have pointed bottoms instead of circular hems. Two prominent elements of Mughal and Rajput attire have arisen from contact with new aesthetics, resulting in a hybrid shirt/tunic for women. This design includes a front-opening short bodice topped with an elaborately ornamented shirt/tunic. Initially, the choli/bodice was prominent, influenced by Rajput culture; however, the blending of the two cultures, customs, practices, and clothing styles led to new fashion trends alongside Muslim Mughal attire. The Rajputs and Mughals exchanged their lifestyles, creating a new world of fashion that continues to be reflected in contemporary styles.

Although matrimonial associations and friendships remained important during the Mughal era, Rajput influences persisted from Akbar's reign to Shah Jahan's.

The Mughal contribution diminished during Aurangzeb's reign due to his orthodox religious principles and a new approach to conveying inherited patronage, resulting in the decline of the evolving patronage from the emperors (Abul Fazl Allami 1872, 60). Evidence of Rajput influence has been found in the Mughal dressing style. In 1562, Raja *Bharmal,* the emperor of Amber, was the first to establish friendly relations with Akbar. *Bharmal's* younger daughter, *Harkha Bai*, also known as *Jodha Bai*' was married to Akbar (Gascoinge 1971, 122). Akbar granted freedom to his Hindu wives, providing them with privileged places to reside, as well as support for their parents and other relatives.

The ladies have only three articles: the *kamchūlī*,/bodice and the dupatta, which is used as a veil. The second is the *ghaghrā*/knee-pleated trousers, which were sometimes attached as a choli or bodice. Other types of bodices included *angarlī*, which were lace-

up girdle strings sewn at the back too tightly to fit the bodice, and *kamchūlī*, which had the shape of a bodice jacket with strings attached inside. These two blouses were partially made, featuring fittings, shirts, and tunics in the Mughal *angharakhā* style. The blouse was tied at the back with a string to keep the breasts in place. Later, blouses with front openings were introduced under Mughal influence, primarily during the time of Akbar. Ornaments were in abundance. For both males and females, covering the head was an essential part of the wardrobe of every Rajput. (Figure 147).

The Mughal era influenced contemporary dress designs, and their garments showcased not only their extravagant taste but also the skill and variety exhibited by tailors of that time. Princesses trained alongside female courtesans in a harem, where they participated in activities like sewing and needlework. This era was marked by the influences brought by the Mughals, which were integrated with a new vocabulary of expression in attire, leading to a range of styles from bodices to *peshwaz*/panel frocks, as well as various textile experiments that included a selection of colors and functions of attire. Furthermore, the addition of bodices, which were as expensive as jewelry, was adorned with semi-precious stones.

Figure .147 Reference from book of Jodha gave birth to Jahangir. Source: Mughal India Valerie Bernstein, Splendors of the Peacock throne Thames and Hudson. pp. 143. 2009.

Figure .147 a Chaudri Zac (11-12-2019). Maha Wajahat Khan,, Peshwaaz .Fashionistanmagazine,Ual & HUM Tv.8

Figure.148 Jodha Bai, Ivory painting Acc.C-1004, Lahore Museum.

Figure 148 a. Silhouette, Jodha Bai, Ivory painting, Acc.C-1004, Lahore

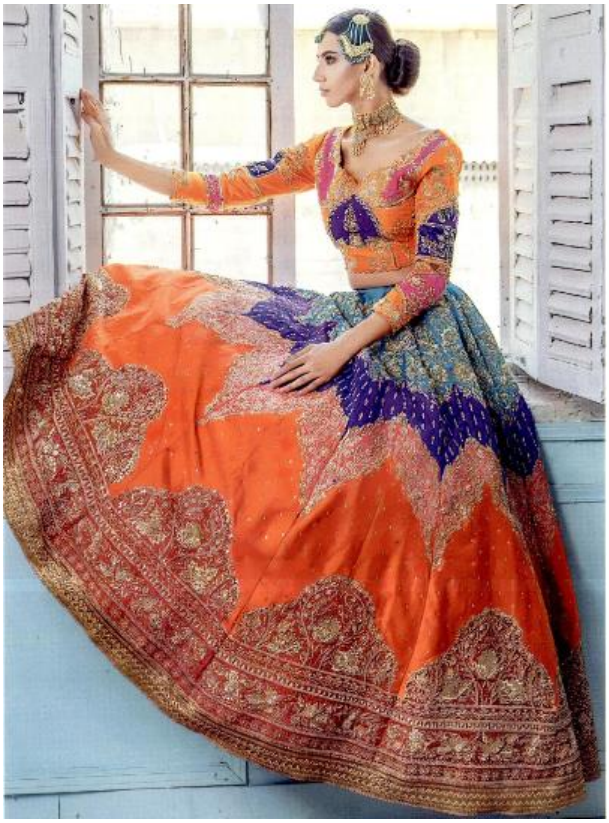


Figure 148 b. Chaudri Zac (11-12-2019). Noma & Bhaya,, Choli ghagra .Fashionistanmagazine,Ual & HUM Tv.71

Above, to the right, is the ivory painting of *Jodha Bai*' at the Lahore Museum. She was famous for her extravagant taste in dresses, which were elaborated with additional jewels. This was due to the Rajput influence she brought with her when she married Akbar (*Figures 148, 148a*).

Figure 149 Anghyah/bodice, Archive at Bahawalpur Museum.

. *Figure* 149 b Chaudri Zac (11-12-2019). Noman &Bhaya,*Bhaya* .Fashionistanmagazine,Ual & I

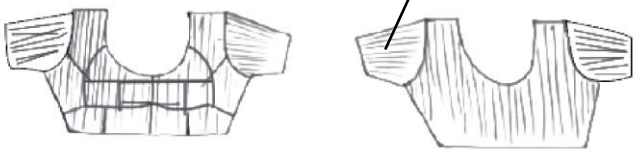


Figure 149 a Silhouette Anghyah/bodice, Archive at Bahawalpur Museum.

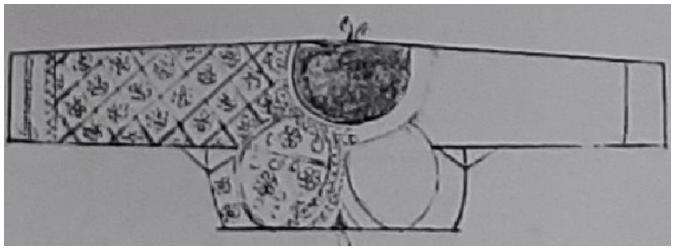


Figure 149 c Kumar. R. Costume and textile of royal India, Christies, 1999.100

The Bahawalpur Museum archives feature blouses with a pattern of upper garments that reflect practices similar to those influenced by Rajput traditions, as discussed in the Mughal section of the chapter (*Figures 149, 149a, 149b, 149c*).

Muslim women's attire included wide-topped trousers that fit at the calf, featuring cuffs and sometimes buttons for closure. Ankle-length, shirt-like blouses, which extended to knee length, were known as kurtas or straight shirts. A fitted jacket was paired with a dupatta or scarf.

The style is associated with Emperor Akbar and was practiced later. A graceful style looked like a pattern added to a shirt, sometimes sewn within an open front and detachable bodice. It was worn with an apron-like panel tucked into the waist to give a round hem.

The worn-over shirt resembles a bolero or a small coat. It is a short-sleeved, fitted, breast-length top known as a choli bodice, identical to those depicted in Hindu miniatures. The choli remains a crucial component of the Hindu influences seen in Muslim women's dresses, and this tradition dates back to the era of Akbar, as reflected in the female characteristics of front-open shirts.

Akbar aimed to blend the two religions to foster unity through social interconnections. This resulted in the Hindu-Muslim fusion in clothing, food, and lifestyle etiquette, as well as in ceremonies and celebrations. (Figure 132) This was evident in the attire of Noor Jahan, wife of Jahangir (Mukhia ,2004,78).

5.2.5 Noor Jahan, wife of Jahangir

Mughal events prominently showcased the grandeur of their attire. The *Mīnā Bazār*/Fair was held by Noor Jahan, Jahangir's wife and Akbar's daughter-in-law. A funfair/ *Mīnā* baz*ā*r was recorded as taking place inside the Agra Fort at night under Jahangir's patronage. Noor Jahan performed storytelling in the female harem. Noor Jahan made

two types of contributions to fashion. Tunics/shirts are occasional dresses designed exclusively for court events.

And second (*Figure 150*), she was among the sellers of dresses for royal weddings and royalties (Berinsain 1997, 79-173)

Figure .150 Bewitching females act the part of traders
Mughal India Valerie Berinstain, Splendors of the

Figure .151 Princess Noor Jahan Ivory.C-1006. Lahore Museum.

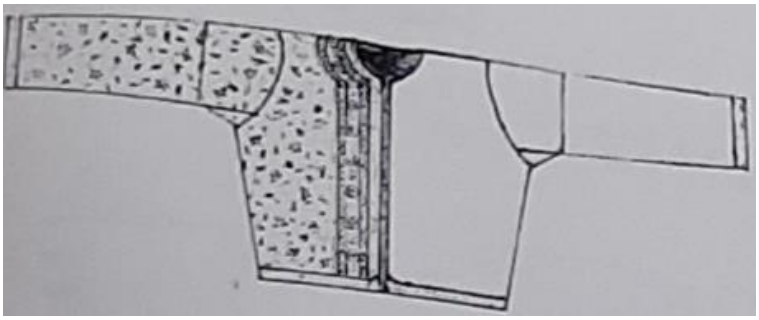


Figure .151 b. Princess Balero Kumar. R. Costume and textile of royal India, Christies, 1999.100

Figure .151 a Princess cut Blouse, Pencil sketch

Figure .151 c. Chaudri Zac (11-12-2019). Sanam Chaudhri .Fashionistanmagazine,Ual & HUM Tv.41

Nauroz, or the nine days, instrumentalists and court girls pleased the audience with their performances. By attaching borders, royal women began wearing *Angrakhāh*/panel frocks made from imported materials such as georgette and chiffon. This trend toward imported fabrics was a significant loss to the weaving centers that had woven their finest pieces for the royal houses. Some royal women imitated Western fashion in blouses and *kameeḍ*/shirts (Berinsain 1997, 79-173). Fitted sleeves were introduced with pleats, mother-of-pearl buttons, lace collars, and other Western-style details. The sleeves are cut in a fitted pattern (*Figures 151, 151a*)

It was under Noor Jahan that she developed a creative instinct for dressing. She reached the pinnacle of decorative arts, whether in royal interiors or various women's attire. During her era, embroidery flourished, and there were notable innovations in various embroidery techniques, reflecting her own style. She possessed a brilliant sense of color combinations and a variety of textures. Numerous textiles and ornaments were introduced, each with a distinct name. Among them was flowered muslin *dudāīmī*/two rupees, primarily used for gowns, creating the effect of a body entwined with flowers. There was also cotton fabric used for veils and *kinarā*, a type of silver-threaded lace, which was prominently featured on the edges of tunics. In miniature, Noor Jahan holds a colonial gun in her hand, signifying the integration of foreign influences in the accessories of the female princess (*Figures 152, 152a*). Both references illustrate Queen Noor Jahan's diverse dressing practices. These paintings were chosen to showcase a variety of garments in different contexts.

5.8.6 Shah Jahan (1627-58)

The zenith was reached in style during Shah Jahan's (1627-58) reign, with ground textiles featuring flowering plants woven or embroidered, from which region they may date, adorned with luxurious gold and silver, which have come to epitomize the culture of the Mughal court. A dress known as a Jammu features a fitted shirt with an out seam, knee-length, and fitted sleeves fastened up to the breasts. The ornamentation includes frills in the front. This was worn with the *angiyā*/blouse, tight trousers, and thin cotton dupattas/scarves. She has a variety of poses in miniature with different patterns worn through a tunic (Figure 153)

Integrating a jacket or bolero that covers half of the torso was an addition during Shah Jahan's time. This can be seen as a foreign colonial influence on the tunic of the female Mughal. This addition was not limited to females during the era of Shah Jahan. The design of the bodice was derived from a rectangular shape. These pieces symbolize wealth and stability due to the embellishment of precious stones on the bolero. They served not only to cover the torso, but the embellishments included pearls and semi-precious stones. This addition to the upper bodice was as costly as a jewel (*Figures 151, 152a, 153*).

Figure .152 Noor Jahan Begum in hunting dress ascribed by Abu ul Hassan (1617-19) Source Kuma Ritu, Costume and Textile of Royal India. Thames & Hudson.1995.

Figure .152a Noor Jahan Holding Portrait of Jahangir, 1627. Das, Courtesy, Image and meaning in Islamic art by Robert Hillenbrad.

Figure .152 b Chaudri Zac (11-12-2019). Faheem Ansari,,
Rob .Fashionistanmagazine,Ual & HUM Tv.8

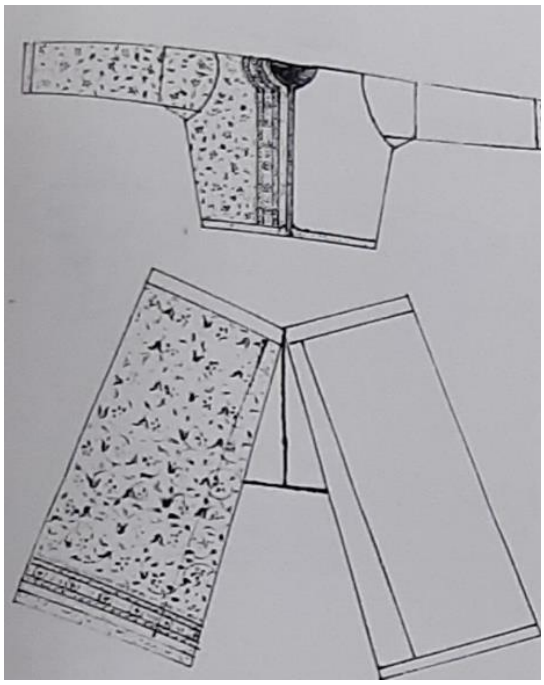


Figure .152 b Kumar. R. Costume and textile of royal India, Christies, 1999.100

Figure .153 Mumtaz Mahal wife of Shah Jahan. Archives of Lahore Museum. Painter Haji Shareef

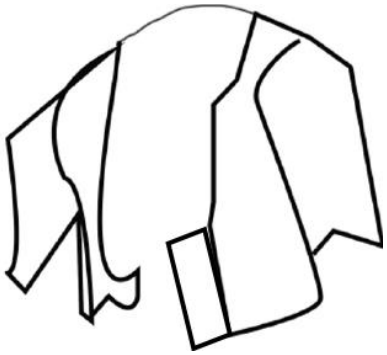


Figure 153 (a). Silhouette Mumtaz Mahal wife of Shah Jahan.

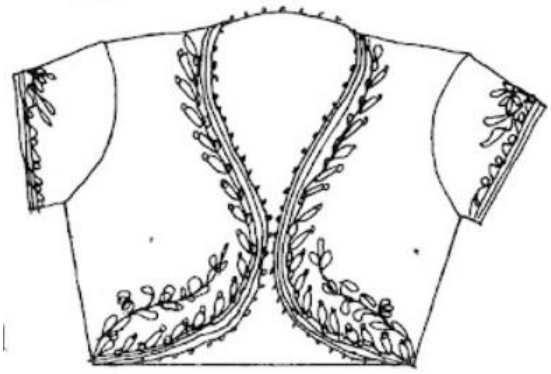


Figure .153 c. Bolero addition in female shirt as bodice in Mughals during Shahjahan female.

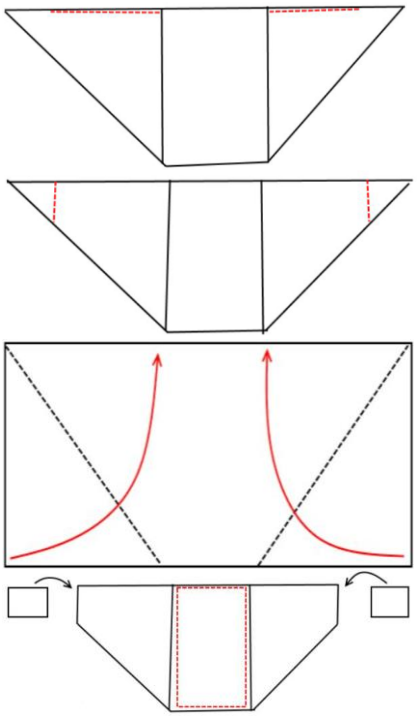


Figure .153 (b) Pattern and layout of bolero extracted from rectangle.

Figure .153 c. Bolero b Chaudri Zac (11-12-2019). Faheem Ansari,, Rob .Fashionistanmagazine,Ual & HUM Tv.65

Figure 154. Punjab Gazetteer catalogue. Punjab Archives Lahore Miniature Painting on Ivory Plate 61

The zenith of dressing reached under Shah Jahan (1627-58) the sumptuous gold and silver inner weaved patterns with flowering plants woven or embroidered, which express

the Mughal aesthetics of floral patterns are a signature mark in art and architecture, in any area of expression, to symbolize the culture of the Mughal court (*Figure 154*)

The characteristic style evolved by the mid-17th century, with its initial inspiration stemming from Jahangir's aesthetic. Mughal artisans could not have come into being without the skills, artistry, and interpretative genius of most of whom are anonymous.

5.8.7 Mughal *jagulfi*/coat, Shah Jahan to Aurangzeb

In addition to the bodice, a jacket was worn over the shirt. The Mughal ladies wore the *jagulfī,* associated with the princess, as an imperial gown (Figure 136a). This gown was fastened around the neck and waist, reaching down to the ankles. An opening in between allows for a glimpse of the breasts, complemented by long, tight, wrinkled sleeves and a flowing skirt. This bodice was either permanently attached to the skirt or detachable (Figures 137, 137a). Aurangzeb's eldest daughter, Zeb-un-Nisa, was liberal and did not support policies in an orthodox environment. Her attire retained the legacy of Mughal princesses. Zeb-un-Nisa spent all the revenue from the port of Surat on providing betel/mouth freshener for her entire household during their respective times. Moreover, she was renowned for her exquisite attire (Mannucci 1653-1708, 316).

Shah Jahan formally presented an expensive, jewel-encrusted robe of honor and a diamond- and pearl-studded vest to his favorite son, *Darā Shikūh*. He embraced the Mughal style, which had evolved until the mid-17th century. He inherited the inspiration of his father, Jahangir, who embodied Shah Jahan's aesthetics. The aesthetics of Shah Jahan could not have emerged without the skills, artistry, and genius of the artisans under the Mughals. Aurangzeb, the younger son of Emperor Shah Jahan, ascended to power in 1658 and was the last of the formidable Mughal emperors.

In beautiful sequences, the brocade bodices were lined with pearls, diamonds, and emeralds. This garment gained immense popularity under the influence of Mughal culture, which favored close-fitting, more patterned clothing for women. The garments were predominantly made from white or red brocade, accented with various colors in stripes.

Aurangzeb's tenure from 1658 to 1707 was marked by a lavish use of gold in his textiles and costumes, which ultimately contributed to his downfall due to prejudice, prompting him to adopt a puritanical attitude toward luxuries. This stemmed from his instinct for religion.

Vegetal motifs in many forms were encouraged in textile design throughout. In the 18th century, increasing stylization was a part of expressing the specific mindset of Emperor Aurangzeb. There appeared to be flower sprays in the court's coat fabrics and a row of single flowering plants at the end of the shawls and court girdles. Mughal court dress represented a culture of original artisans, including weavers, embroiderers, and chintz-painters, who created them with subtle color palettes that were standard on the petite female bodices (*Figures 155, 155a*) (Berinsain 1997, 79-173).

Figure .155 Shah Jahan Daughter Zeb un Nisa. Archives of Lahore Museum.

Figure 155 (a). Silhouette Aurangzeb Daughter Zeb un Nisa. Archives of Lahore Museum.

Figure 155 (b) Chaudri Zac (11-12-2019). Maghul,, Rob .Fashionistanmagazine,Ual & HUM Tv.75

The breeches, also known as empire gowns, fastened at the neck and waist, with openings between them to reveal a glimpse of the breasts, and featured long, tight, and wrinkled sleeves. They were worn over a long, flowing skirt that reached down to the ankles.

5.8.8 Daughters and Princess Breeches

The ladies wore half-smocks or small shirts that reached their waists, made of fine cotton or silk. Due to their transparency, the skin was quite visible. The small waistcoat, with its sleeves, reached the middle of the arm and was highly ornamented. This served as a covering for the contorted fit found in the Mughal princess's attire, which was mostly sleeveless. The rest of the arm was adorned with jewels (Figure 156). Mughal ladies' breaches, shown through transparent coverings, were similar in stitching to Mughal men's; the only difference was in their ornamentation. Silver or gold silk string

ran around the breach for support, extending down to the knees to cover the legs. These breaches were narrow and considered fashionable, crafted from a variety of silk and cotton (*Figure 157*).

Figure .156 Sweetheart of Dara Shikoh, Gul Safa, Courtesy, Johnson Album British Library.

Figure .156 a Chaudri Zac (11-12-2019). Elan Gown .Fashionistanmagazine,Ual & HUM Tv.8.31

Figure .157 Portrait of Jahanara Begum, Eldest daughter of Shah Jahan attributed painter Lalchand, from the Album of Dara Shikoh, (1641-42), British Library.

Figure .157 Chaudri Zac (11-12-2019). Elan Gown .Fashionistanmagazine,Ual & HUM Tv.46

Paintings from the earlier years of Aurangzeb depict lavish use of golden colors associated with gold cloth. This brought textiles and costumes towards the end of his sovereignty.

Abul Fazl wrote about employing skilled pattern makers and tailors to create new styles. The elaborate wardrobe featured 1000 suits per year, some of which were part of the attire, and the practice of giving gifts was a continuous habit. This description includes attributes like Kalabatun, which is brocaded with gold wire, and Qasidah, which was embroidered and not woven. Qalghai, made of silk or gold wire, bore pine-cone patterns. These were all associated with a variety of layers in the attire (Abul Fazl Allami 1872, 60).

The French traveler François Bernier described Aurangzeb's ensemble in detail as he sat on the throne: "His vest was of white and delicately flavored satin with silk and gold

embroidery of the finest texture. He wore a turban of gold cloth with an aigrette whose base was composed of diamonds of extraordinary size and value, besides an oriental topaz exhibiting a luster like a sun." This description is from before his period of religious orthodoxy under Aurangzeb. (Gascoinge 1971, 224)

Mughal attire influenced Pahari fashion. It was believed that the lehenga choli embodied the qualities that defined Rajput dressing, intertwined with the exquisite elements of Muslim attire. However, according to Abul Fazl, instead of drawers, some women wore lehengas stitched on both sides and fastened with a belt, which appeared as a short under-petticoat. Notably, no chemise or inner wear was worn by female Mughal princesses. The *lehenga* serves as a common dress and has become part of Muslim attire. Due to Mughal influence, long skirts paired with short shirts became a standard element in Muslim women's clothing. A painting from *Basohlī* in the Lahore Museum collection depicts two subjects: *Krishna* and *Radha*, and a royal princess accompanied by a female servant and a courtesan. A straight shirt is depicted as part of Muslim women's attire, covering themselves with a single garment to knee length (*Figures 158, 158,158 a, 158 b*).

Figure .158 Basohli, Accession no.J -10

Figure .158 a, 158 b Silhouette, Basohli

In addition to the waist-length bodice influenced by Raj, the modesty of Muslim attire was achieved. This addition of a straight shirt is viewed as a departure from the bodices of Muslim dresses differ from those of Hindu dresses, which are bust-fitted. In contrast, the bodices worn by Muslims with *peshwaz*/panel frocks became integral, and the variety can be seen in miniature (*Figures 159, 159a, 159b, 159c*).

In the 16th and 17th centuries, stripes were a fashionable pattern for *lehengas* and skirts. In terms of colors, Muslim women favored white dresses, whether plain or adorned with flowers. The stunning variety of textiles that Abul Fazl mentions in Ain-i-Akbari does not compare to all those exquisite silks and cotton from various regions of the Mughal empire attire (Abul Fazl Allami 1872, 60).

In 1694, the date of a series of illustrations of the *Rasamajārī* style was formed. The central part of these paintings depicts the lives of courtesans, where females predominantly wear Mughal costumes, reflecting the patronage given to these miniatures by Mughal emperors.

These miniature folios illustrate a variety of Muslim female attire covering the entire body in court, which is the dominant style. Only in areas in their dressing rooms and bathing places are semi-nude figures made. In *Basohlī*, realistic rendering is the dominant style.

Figure 159 Basholi, Lahore Museum, Acc -G-31

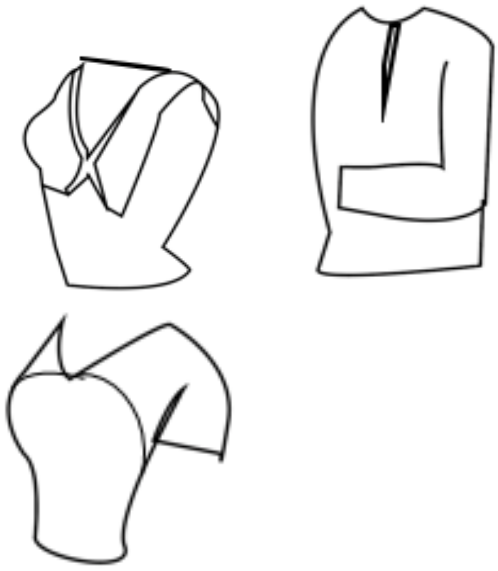


Figure 159 a, b, c Silhouette, Basholi, Lahore Museum

A tunic that reaches the floor in length is referred to as a far *lehnga* or *gh*ararā, typically featuring short sleeves or a sleeveless design, often with a front opening and a button. This combination has multiple Persian words: *pa'i*, meaning legs or feet, and jama, meaning shirt. A drawstring *pa'i-jama* is worn in Persia because the local Hindu culture features a dhoti or *lehenga*. However, the shirt, choli/bodice, and *anghrakhā* are also present. Paneled frocks are retained in both Hindu and Muslim attire until the shirt pattern became standardized and straightforward. In women's fashion, there was more variety in shirts, identified by their cut patterns, which became the names of those dresses and are still used, such as *Peshwaz*/fastened at the side from the bodice area attached to panels, Kali dar/equal panels attached under the arm area to give volume, and *Khara kurta*/straight box-shaped. Miniatures selected for discussion feature four to five styles of shirts, with various designs being prominent. This practice was observed among the emperor's wives and daughters, as well as princesses and courtesans.

Figure 160 a Chaudri Zac (11-12-2019). BCW Pleated peshawaaz/frock .Fashionistanmagazine,Ual & HUM Tv.75

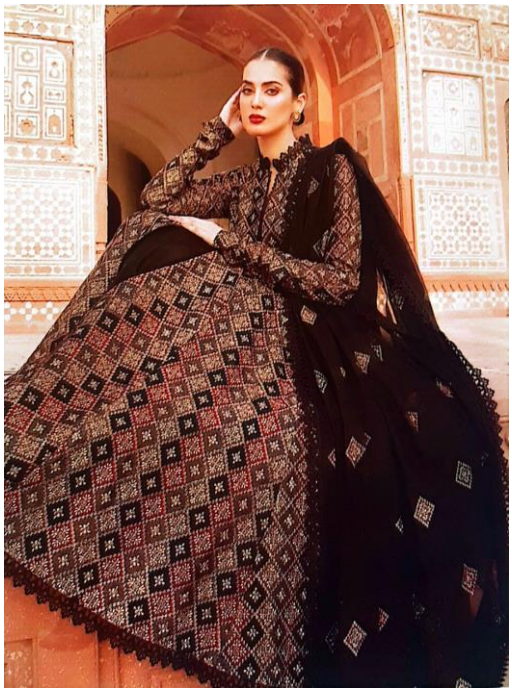


Figure 160 b Chaudri Zac (11-12-2019). Elan Gown .Fashionistanmagazine,Ual & HUM Tv.42

Different fabrics are prominent in the painting of Guler accession 12. This miniature reflects the multicultural influence in which the Muslim integration of lavish, voluminous garments was underutilized, alongside straight shirts. A straight shirt is associated with Muslim females covering themselves from head to knee length with a single garment. This addition of a straight shirt differed from the bodices of Hindu and Rajput practices, and *peshwāz*/panel frocks became simpler; this variety can be seen in miniature (*Figures 160, 160a*) (Abul Fazl Allami 1872, 60).

Paintings from the earlier years of Aurangzeb depict a lavish use of golden colors, often associated with gold cloth. This elevated textiles and costumes toward the end of his sovereignty.

Abūl Fāẓl wrote about employing skilled pattern makers and tailors to create new styles. The elaborate wardrobe included 1000 suits a year, some of which were part of the

attire, and the giving of gifts was a common practice. He describes them with attributes like *Kalabatūn*, which is brocaded with gold wire, and *Qasīdah*, which is embroidered rather than woven. *Qalghaī* is made from silk or gold wire and features pine-cone patterns. All these elements were associated with the various layers present in the attire (Abul Fazl Allami 1872, 60).

The French traveler François Bernier detailed Aurangzeb's ensemble as he sat on the throne: "His vest was of white and delicately flavored satin with silk and gold embroidery of the finest texture. He wore a turban of gold cloth with an aigrette whose base was composed of diamonds of extraordinary size and value, besides an oriental topaz exhibiting a luster like a sun." This description is from before his period of religious orthodoxy under Aurangzeb (Gascoinge 1971, 224) .

Mughal attire influences persisted in Pahari. It was believed that the *lehengā* chūlī encompassed all the qualities defining Rajput dressing combined with the elegance of Muslim attire. However, according to Abul Fazl, instead of drawers, some women wore *lehengās* stitched on both sides and fastened with a belt, resembling a short under-petticoat, with no chemise or inner wear worn; this description applied to female Mughal princesses. The *lehengā* is worn as the common chalice or dress and has become a part of Muslim attire. With the Mughal influence, long skirts paired with short shirts became a regular feature of Muslim women's fashion.

An example of a painting from *Basohlī* (Figure 159) in the Lahore Museum collection depicts two subjects. One is *Krishna* and *Radhā*, and the second is a royal princess accompanied by a female servant and a courtesan. A straight shirt is associated with

Muslim females covering themselves up with a single garment to knee length (*Figures 158,158a, 158b*)

Figure 160 c Guler, Lahore Museum, Acc-G-12

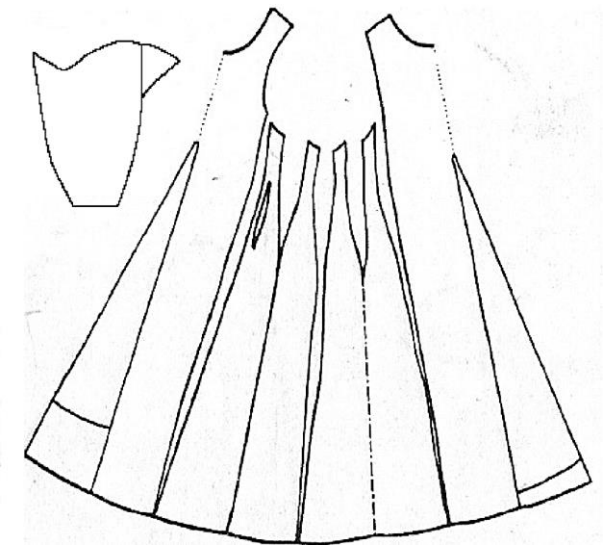


Figure 160 d Layout/pattern of paneled frock Panels are circularly arranged center is same.

There is a Mughal style of dress known as *Peshwāz*. It is a loose, jam-like robe with a circular shape, equal in width from all sides, fastened at the front with fitting strings tied at the waist. This style appears in various clothing types, but after the variety introduced by Empress *Nūrjahān* in fine, transparent muslin, the *Peshwāz* was worn in a layered style. A choli or blouse was worn under the *Peshwāz*, or an *anghrakhā* or paneled frock was used as an upper garment, sometimes even as a single garment.

The construction of these panels is based on the golden mean ratio, a principle that has been continuously practiced in clothing design (Figure 161, 161a, 161b). Inspired by the body, this proportional measurement linked to the Ottoman Empire was later adopted by the Mughals. The basic pattern and layout of the panel frock are still carried in practice as the basis for the construction of patterns. The cuts have different narratives and

meanings, which gave the Mughals distinct stylistic features and allowed for the identification of emperors in their taste. However, basic measurements for any style, *Jāma/paneled* frock to an *angarakhā*, were similar in construction standards. The only difference was that the panel frock was kept open or closed at the front, whereas an *Angrakhā* or *Peshawāz* was tied at the left.

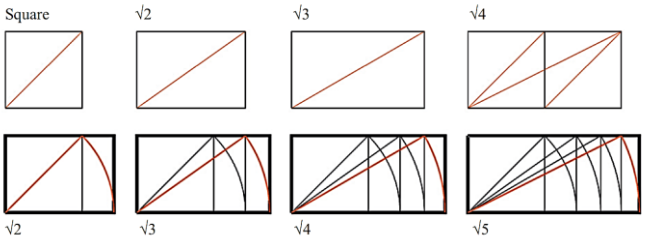


Figure 161 the root proportion based on square.

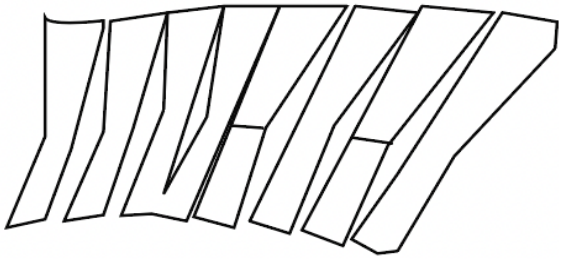


Figure 161 a. Cutting & Stitching. Source Silhouette by Author

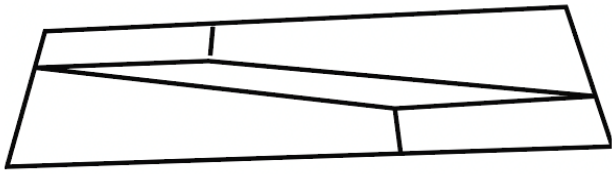


Figure 161 b. Layout/pattern of paneled frock Panels are circularly arranged center is same. Square divided into equal parts for one part division of Kali/pattern added for widening the width of shirt.

Muslim women of the Mughal court made public appearances while fully veiled. However, royal dress began to change with the increasing influence of Hindu culture. Shah Jahan's grandmother, Joda Bai, and mother were from Hindu Rajput princely houses, bringing with them the indigenous tradition of wearing flowing garments. Tight-fitted bodices were paired with flowing, circular garments that reached the ankles, featuring soft, transparent floral embroidery, a jacket or sash, and a billowing veil that revealed more than it concealed.

5.8.10 The Indigenous craft practices of Punjab with Mughal influence

Adding Chamba *rumals* as specimens helped explain the parallel practices of Hindus and Muslims during and after the Mughal era. These *rumals* illustrate the styles of female shirts and tunics that are commonly worn. Bebe Nanaki, the sister of the Sikh spiritual leader Guru Nanak, received a *rumal*/handkerchief in the 16th century, as Nanki embroidered the Chumba *Rumal* during his wedding in the late 15th or early 16th century. They are part of the Lahore Museum's collection, showcasing a culmination of the Pahari painting style in miniature form on textile surfaces, ornamented with threads. Additionally, the subject matter of these murals elaborates on the lives of Krishna, Radha, and the *Gopis*, known as the Needle miniatures of Himachal, which were part of the Punjab district before partition and are also referred to as Pahari *rumal*, or handkerchiefs. Embroidery is applied to covers, belts, chemises, and inner garments, as well as various shirts and tunics (Naik 1996, 128).

The clothing, made of khaddar or heavy-weaved cotton, was woven with two or three stripes approximately 50 cm wide. The tales feature a diverse range of female characters, with religious epics delicately interwoven into the narrative fabric. The blouse area fits snugly around the arms and waist (*Figure 162*).

Figure .162 Krishna and gopis playing Rasalila. Display Lahore Museum. Source: Taqi Marukh A study of the collection Chamba Rumals at Lahore Museum.2012-2014. M.S dissertation, Research Centre, University of Punjab college of Art and Design.

Figure .163 Krishna dancing with Gopis. Display Lahore MuseumSource: Taqi MarukhA study of the collection Chamba Rumals at Lahore Museum.2012-2014. M.S dissertation, Research Centre, University of Punjab college of Art and Design.

Figure 162 a Chaudri Zac (11-12-2019). Nida Azwar Shawl in Aari embroidery .Fashionistanmagazine,Ual & HUM Tv.62

Figure 163 a Chaudri Zac (11-12-2019). Pashmina. Com Gown .Fashionistanmagazine,Ual & HUM Tv..3

Each needle miniature present in the Lahore Museum has a significance different from the others. The subject matter of religious patronage dates back to the Sikh era, but the traditional practice of illustration is retained. The material is cotton and needle thread, but the Punjab elements include a female holding a pitcher on her head. The group of females busy with activity in a group is a prominent feature of these needle miniatures

Figure 164 Krishna playing flute. Display Lahore Museum Source: Taqi Marukh, A study of the collection Chamba Rumals at Lahore Museum.2012-2014. M.S dissertation, Research Centre, University of Punjab college of Art and Design.

Figure 164 (a) Silhouette

Figure 164 (b) Silhouette

Figure 164 (c) Silhouette

Figure 165 Krishna playing flute. Lahore Museum. Source: Taqi Marukh, A study of the collection Chamba Rumals at Lahore Museum.2012-2014. M.S dissertation, Research Centre, University of Punjab college of Art and Design.

Figure 166, Zoom in Image of needle miniature, Lahore Museum

Figure 165 (a) Silhouette

Figure 165 (b)

Figure 166 (a). Silhouette

Figure 166 (b). Silhouette

Needle miniatures exhibit a combination of local Jain and Hindu influences in their patterns, with some *rūmāl*/handkerchief figures featuring long *angharakhās*/panel frocks that are Mughal compared to the bodices in other Needle miniatures (Figures 164, 164a, 164b, 164c). Pattern making and construction are integral to the female body shape, designed to enhance volume and provide dominance and distinction. Khaddar weaving was a common practice in Punjab at its highest quality (Punjab Gazetteer, 1864). The integration of Muslim and Hindu influences in female recognition was evident in the length of the female shirt, the style of ornamentation, and the representation of color (*Figure 165*). Hindu bodices were small (*Figures 165a, 165b*).

The practices of panel frocks and bodices remained similar, but the height of the bodice, which was fitted to the breast, changed to a waist-length style, and panel frocks were reduced to knee length (*Figures 166, 166a, 166b*).

Secondly, there is a notable difference in the color palette. Local practices showcase traditional bright colors in crafts, which remain prevalent in Punjab's craft-making and the decoration of women's shirts. The Mughal influence displays a subdued, single-tone, translucent effect, with gold and silver representing luxury wear.

5.8.11 Sikh/Lotus a symbol of purity

In Punjab, khaddar production was renowned for its emphasis on cotton cultivation. The emblem of the Sikh religion, characterized by its circular shape, is integrated into women's clothing through circular cuts and necklines (*Figure 167*).

The Sikh attire serves as a sacred reflection of natural symbols illustrated in Sikh religious texts. The *Guru Nanak Granth Sahib* frequently references the lotus flower as a representation of the human soul. The essence of womanhood is linked to the lotus as a divine symbol of cosmic harmony.

This gave rise to the integration of Sikh dressing, similar to the pattern present here, as the basis of the Mughal clothing style. The practices of panel frocks and bodices remained similar, but the height of the bodice, which was breast-fitted, changed and was replaced by waist length and panel frock.

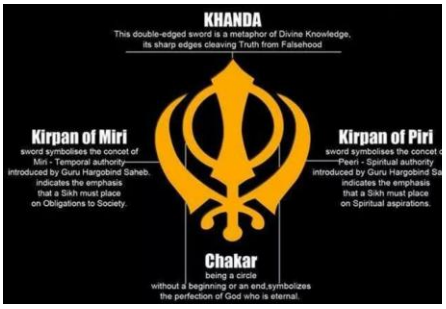


Figure 167. Sikh symbol is culmination of circles & semi-circle.

Figure 168. C-1025 Mai Jind Kaur. Lahore Museum

Figure 169 Portrait of Maharani Jindkaur. Under collection of Lahore fort.

Sikh Women, Fresco Painting Katas Raj, Potohar region. Source. Singh, Amardeep, The quest continues Lost Figure 174 a, b. Heritage, Sikh Legacy of Pakistan, Aegean offset printers. New Dehli.2018

Figure 170 Portrait of Maharani Jindkaur. Under collection of Lahore fort.

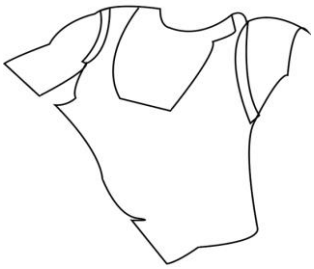


Figure 170 (a). Silhouette Portrait of Maharani Jindkaur. Under collection of Lahore fort.

Figure 171 Fresco Painting Katas Raj, Potohar region Source. Singh, Amardeep, The quest continues Lost Figure 174 a, b. Heritage, Sikh Legacy of Pakistan, Aegean offset printers. New Dehli.2018

Specimens from the Lahore Museum (*Figure 168*) have necklines similar to those in fresco paintings at Katas Raj, Punjab (*Figure 169*). The shirt/tunic during Sikh integration was short in size, a hybrid of long *angh*ra*khā*/panels of knee length. *Choli*/bodices are waist-length, full-sleeved garments, and the shirt features a circular hem pattern (*Figures 170, 170a*). They were almost knee-length to the mid-thigh area.

Figure 172. Punjab Sikh Miniatures. A-220

Figure 173. Sikh Miniatures, Lahore Museum M-no 1631.

Figure 174. Lahore Museum, G-46, Sikh miniature.

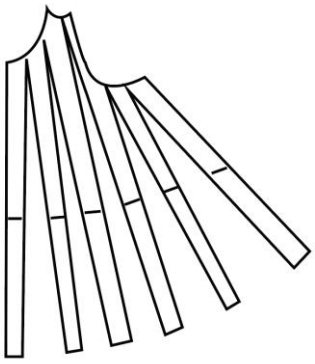


Figure 172 a. Silhouette Pattern panels circularly cut

Figure 173 a Silhouette of round panel

Figure 174 a Trapeze cut, combining two semi circles.

The lotus is considered a symbol of purity in various religions. Like Buddhism, Queen Maya, the mother of the Buddha, is often depicted with white flowers, symbolizing purity. The Sikh holy scripture, Guru Granth Sahib, mentions the lotus flower 420 times as a symbol of the human soul. These elements are symbolically represented by the layers of a female shirt/tunic, added paneled, giving volume and width to the attire to extend its vicinity (*Figures 172, 172a*)

Figure 175. Wedding scene, Naunihal Singh Grandson of Ranjeet Singh Lahore Mori gate Lahore

5.8.12 Punjabi Phulkari/Garden *Bagh* embroidery *bandhani*/tie kurta

There is a significant difference between the Sikh paneled frock and the Anghrakha/Panelled frock. A Mughal frock features a circular pattern that starts at the waist and is stitched with the front placket/button area fastened to the left. The Sikh

panel frock is loose under the breast and extends to the ankles (*Figures 173, 173a, 174-174a*).

Bandhānī/tie-dyeing is a general application of colors in the *Chūlistān* desert. It is associated with the southern Punjab region. The full-color patterns are used on kurtas. These dye patterns became integral to attire and were witnessed in double-shaded *ūdhnī*/dupatta. The following panel is from *Naūnihāl* Singh Haveli *Mūrhī* Gate, Lahore. The reason for adding this example is to reference Sikh attire practices. These pictures show the social, cultural, and religious attire practices during the Sikh era. There were dresses and *kurta*/straight-cut shirts that females equally used. The only significant difference was the variety of lengths in the shirts and tunics worn during the Sikh era. (*Figures 175, 176*).

Figure 176. Wedding scene, Naūnihāl Singh Haveli Grandson of Ranjeet Singh Lahore Mūrhī Gate

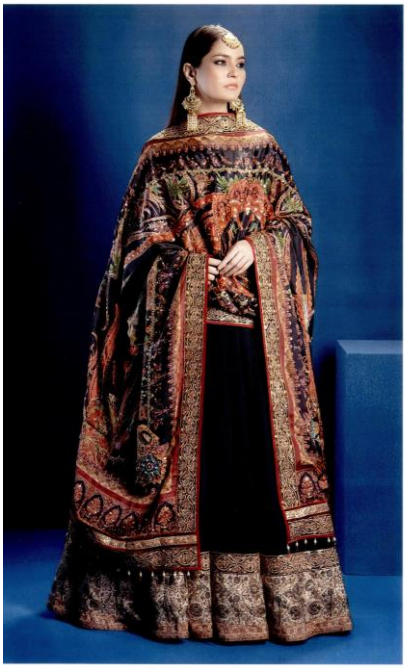


Figure 176 a Chaudri Zac (11-12-2019). Shameel
Gold, pearl resham thread
.Fashionistanmagazine,Ual & HUM

Figure 177. Princess Bamba, Daughter of Dulip Singh. Lahore fort Museum gallery

Figure 178 b Faqir Khana Museum,Mai Jindan belt

Figure 178 a Silhouette. . Maharani Jindan Seated on European style chair

Figure 178. Maharani Jindan Seated on European style chair. Lahore, 1850-60. Water color on ivory Acc. No.S.234

Figure 179 Punjab Sikh Miniatures A-263. Lahore Museum.

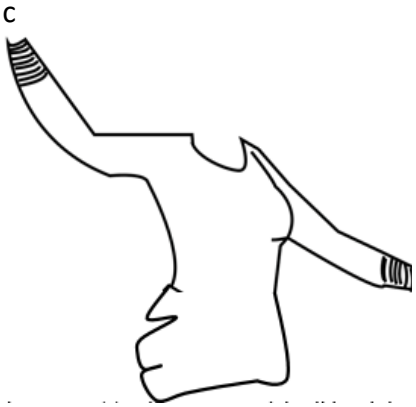


Figure 179 a. Silhouette Punjab Sikh Miniatures A-263. Lahore Museum.

Figure 179 b Chaudri Zac (11-12-2019). Maria B Kurti .Fashionistanmagazine,Ual & HUM Tv..60

Sikh women wear multiple dresses, the most prominent of which is the *kurta* or straight shirt (Figures 177-178). The female tunic/shirt also features a *Banārsī*/brocade fancy

belt and ornamentation. The *Kurta*, with its side slits, is a traditional Punjabi garment worn by women in parts of Punjab, sometimes with panels or a simple straight cut. Following the reign of *Ranjeet Singh*, the *kurta*/shirt in Sanskrit was a short shirt worn around the middle of the body, with sleeves extending from the shoulders and slashes on both the left and right sides (*Figures 178, 178a*). The Punjabi *kurtā* has side slits and is worn by women. The only notable variation was in trousers during the Sikh era. Patiala *shalwār*/trousers, *lāchā*, etc., were added with the tunic/shirt. Women in action style have similar shirt/tunic patterns as those posing in the above pictures (*Figures 179, 179a*).

5.8.13 The Cultural Influence of the British

The cultural influence of the British became pervasive in many principalities, with English nannies, governesses, and tutors shaping the education of young princes. Men's voluminous *jāmas*/shirts were replaced by more tailored clothing, such as the achkan and *shīrwānī*/long fitted coats. Over time, many princes adopted Western-style ceremonial robes featuring decorations from the British court. Early-twentieth-century portraits of princes and heads of state depict them in a blend of traditional attire and British-style ceremonial robes and sashes. Indian princes never fully embraced Western dress. The mixed style was, in some instances, elegant, but it could also appear gauche at official functions associated with the colonial rulers and the integration of British garments. For women, lace and crochet gowns dominated, and there was rarely any evidence of British women wearing local attire. This was because the British Empire's narrative demonstrated the new rulers' dominance by retaining their attire (Iftikhar 2006, 120).

5.8.14 The integration and camping of British

The first British Imperial durbar took place in 1877 to commemorate the proclamation of Queen Victoria as Empress of India. The last and most notable one was the Delhi Durbar of 1911, honoring King George V and Queen Mary's visit to the Northwestern Subcontinent during the transfer of the British capital. However, amid all the Indian splendor, the British women wore their white lace satin gowns (*Figures 180, 180a*). There were large paintings and sculptures.They were integral part of the archeitectural spaces govern and rulled under British raj. These painting and sculptors were an introduction the new monarchs expressing there style of rullership and attire which was in contrast with the local practices. Secondly a sense of supeiority was also engaged with these visuals that these contarsting images were more as higher level of attires. This point was later justified when the British officials use to have combined meetings with the local governs to keep a clear distance attire played a very important role. The British female attire was retained by the British officials families who accompany them here in South Asia.

Figure 180. Miniature showing British couple, Lahore Museum, Accession no.B-139

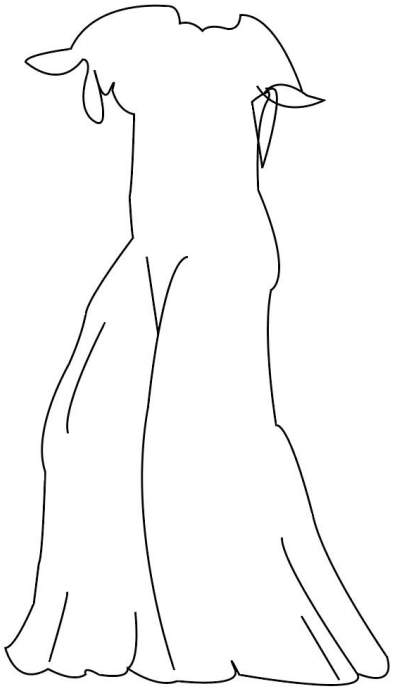


Figure 180 a. Silhouette British couple, Lahore Museum, Accession no.B-139

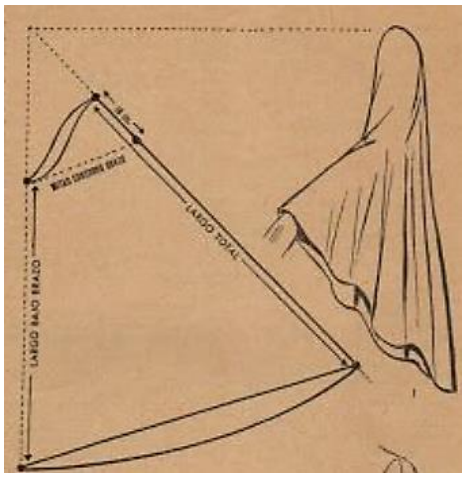


Figure 181 a Pattern of sleeves

Figure 181.c Chaudri Zac (11-12-2019). ELAN Gown .Fashionistanmagazine.Ual & HUM Tv..25

Figure 181. Queen Victoria. Seated Lahore Museum

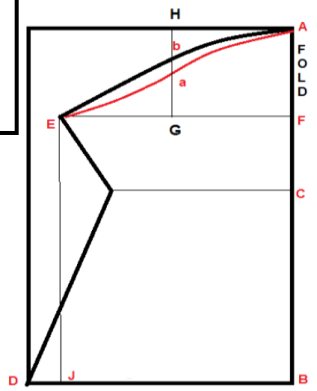


Figure 181 b. Bell sleeve pattern. Source. sewguide.com/

Figure 181. d.Chaudri Zac (11-12-2019). Asifa Nabeel Gown .Fashionistanmagazine,Ual & HUM Tv.28

In the early Victorian era, Sleeves were tightly fitted. Victorian portraits displayed at the Lahore Museum feature sleeves that resemble large bells. This style is known as crinolines, which gave the dress volume (*Figures 181, 181a, 181 b*)

Figure 182. Oil painting of Queen Victoria. Full length gown with golden ornamentation. Lahore Museum

Figure 182 a Silhouette of Oil painting of Queen Victoria

Figure 182 b .British gown reference. Source Bigelow History in Fashion, western dress, pre-historic to present. Burgess.1979.p 216

Figure 182 c . c.Chaudri Zac (11-12-2019). Ahmed Bridal Lounge
Gown .Fashionistanmagazine,Ual & HUM

The attire of Queen Victoria and the architecture of the British era in Punjab were vivid representations of women's practices under British rule. They maintained their identity and narrative through it. For example, the seated sculptures of the Queen displayed fitted patterned gowns that not only showcased the attire but also conveyed the grandeur and power associated with the Queen (*Figures 182-182a*). A fitted corset was paired with a voluminous skirt at the bottom, which was specific to Western women to assert and enhance the feminine silhouette with deliberate effort.

In the Lahore Museum, Queen Victoria's portrait dress, dating from the 1840s, features distinctive collapsed sleeves, a long shaped bodice, low necklines, and full skirts typical of women's styles of that time. The bodices were positioned at the natural waistline and met at a point in the front, forming a V-shape. The heavily boned corset and seam lines give volume at the bottom of the famous low and narrow waist (*Figures 183-183a*).

The neckline in Victorian style is known as the Bertha. It is characterized by a low, exposed shoulder cut, trimmed with a lace swagger that is three to six inches deep. Sometimes, the neckline features an edge with a horizontal band of fabric pleated around it to secure the neckline in place and prevent it from slipping off (*Figure 183b*). This exposure of the neckline was limited to the upper and middle classes; working-class women were not permitted to reveal it. This illustrated the social divide among women (Bigelow 1979, 209).

White skirts, crafted from fabrics like linen, provide a large, half-circle volume. There were at least six to seven layers of petticoats beneath the dress. This particular dress was solely associated with the British. There was hardly any change that could be attributed to British women adapting to the local influences of northwestern Punjab.

The integration of European influences contrasted sharply with the practices in Northwestern Asia's current Punjab. This region was significant during the British reign due to its architectural contributions, craftsmanship, and art—based institutions. While the British did not adopt local dress styles, they documented each craft, and the artists preserved their memorials and gazetteers. They were involved in all affairs to gain regional power. Many moved with their families to Lahore, a metropolitan city at the time. Women of the British Empire led extravagant lifestyles. They wore long white dresses layered with satin and netting attached at the waist to add volume while standing or sitting. The British maintained their attire and style, even as they asked locals to attend official engagements. Just like language, dressing was also standardized for the locals. This was the era of pre- and post-independence when a hybrid atmosphere prevailed, allowing Muslims, Hindus, and the British to practice their identities under the rule of the new rulers. Women of the British Empire stood in contrast to local women. Paintings and sculptures were displayed in all official places of Queen Elizabeth. This era of fashion transitioned from lavish ornamentation to surface prints, complex patterns, and cuts in women's clothing, which preserved local dress practices while endorsing and formalizing the patronage of local crafts.

Queen Victoria chose to have her dress made in white, not to reflect purity but to showcase its intricate lace and the white woven interlacing pattern. This decision aimed to provide lace makers in England with commissions to support the industry and enhance its production. However, this trend continued for years. The layers of a single gown, starting from the shoulder to the ankles, were straight yet symmetrical.

Tambour work was a type of chain stitch embroidery associated with British sewing in the 1780s, influenced by embroidered muslins from the Subcontinent. It involved a round embroidery frame stitched with a needle. A small hook, known as a tambour or embroidering frame, was made of two hoops to hold the cloth in place. Published sequences introduced light, elegant ornaments to the muslin dresses of the period when British women moved to the subcontinent to accompany their husbands. The patterns resembled gown patterns but were only created in local muslin (*Figure 191*).

Tambour's work was replicated by machines early in the Industrial Revolution. Royalty used blonde lace, which was featured in their portraits. It remained unaffected even as other lace makers were pushed to the brink of ruin from 1821 to 1832 by the introduction of machine-made bobbin nets. (Bigelow 1979, 219)

5.8.15 British India and Dress Practices

In 1870, the custom of dressing for dinner clearly indicated that one was a part of the British Empire and emotionally strengthened ties to distant Britain. Helen Callaway has argued that dressing for dinner served as another symbol of inherent British superiority over the local population, asserting a sense of authority through elaborate, formal attire. E.M. Colling Ham expands on this idea and attributes British values to the custom, particularly a superior moral code. Dressing for dinner was meant not only to unify the British but also to impress the Indians (Johnes 2010, 222).

To escape the penetrating heat of the Indian plains, the British developed hill stations. They initially began as sanitaria for wounded troops and venues for boarding schools. However, their cool climates, reminiscent of Britain's, made the stations so famous that provincial governments relocated there and stayed for months. Each year, the central

government in Kolkata moved over a thousand miles (more than six hundred kilometers) to Murree. Abbottabad stayed there for six months until conditions cooled in the hills once again, allowing the wearing of fashionable London-style clothing to be comfortably tolerated.

Women created embroidery. Pulling a single thread through a series of stitches was a skill, resulting in the most exquisite and delicate hand embroidery. It was so fine and delicate that the stitches were barely visible.

The social communication of British officials required formal rules of conduct established by British royalty as etiquette for what they needed to uphold in the subcontinent to maintain their presence. Festivals, processions, royal ceremonies, sporting events, and many other extravagant occasions necessitated wearing appropriate attire according to the occasion. The photographs taken by the royal photographer *Lālā Dīn Dayāl* in the late 19th century depict local nobility in a variety of clothing, published in Lady's Magazine due to the integration of new rulers. (Berinstein 1998, 37) There was a blend of traditional dress, including turbans, caps/*ṭūpī*, and shoes/*jutīs*. This style resulted in a new synthesis but could have been more visually effective in identifying colonial influences. Women retained their dress, whether they were local or British women accompanying new rulers.

European styles did not appeal to most Indian women, who were used to wearing unstitched clothing. The fashionable Indian woman added accessories like shoes, blouses, petticoats, and jackets to her wardrobe.

5.8.16 Nawab of Bahawalpur and British influence

British influences grew dramatically during the eighteenth century, to such an extent that in cities like Sialkot, Faisalabad, and Lahore, also known as metropolitan cities, an active social life evolved alongside mercantile activities. The dress worn at such events mainly reflected London fashion, albeit slightly outdated (*Figures 183, 183a, b*)

Figure 183. Nawab Sadiq of Bahawalpur. Original under collection of Bahawalpur Museum

Figure 183 a. Patter/layout cuff addition in sleeve

Figure 183 b

Figure 184 Zoom in View of the female standing by Nawab Sadiq of Bahawalpur

Figure 184 (a).. Silhouette of the dress of the female standing by Nawab Sadiq of Bahawalpur

Figure. 185 Wife of Nawab Sadik, Bahawalpur Museum

Figure. 186 a Chaudri Zac (11-12-2019). Pashmina. Com
Gown .Fashionistanmagazine,Ual & HUM Tv.30

The linen smock-frocks, also known as lightweight garments, were worn by rural workers due to excessive work (Biglow 1979, 205) in parts of England and Wales from the early 18th century. They featured fullness across the back to increase torso volume, while the breast and sleeve areas were folded into narrow, pressed pleats. For decoration, smocking/pleated embroidery formed a pattern across the pleats that controlled fullness while allowing the sleeve to fit at the wrist, providing a degree of stretch (*Figures 184, 184a*).

Women's dresses featured hoops, farthingales, drawers, petticoats, stockings, stays, tight pantaloons, corsets, gloves, and bonnets or hats. These influences are evident in Bahawalpur's photographs of Nawab Bahawalpur and his British wife (*Figures 185 and 186a*).

Table 5.3 Memorial Tunic

Era	Style& Cuts	Usages	Interdisciplinary Interpretation	Regional Influence Location	Contemporary Revival
1800-1947	Blouse Small shirt waist area length	Under a draped sari, or pleated skirt	Photographs, Reconstructed replicated textiles	Allama Iqbal Museum Lahore Museum. Bahawalpur Museum, Pakistan, Monument Museum, Lok Virsa Museum, Army Museum	*Figure 188 a Society: whole Nine Yards and much more Mariam Ali Bokhari. Dawn.com, May 23, 2021*
1947-to date	*Kameez* is the Everyday attire of Pakistani females.	Photographs, Reconstructed replicated textiles	Lahore Museum Lok Virsa Museum	Figure 189-193	*Figure 195. Mahenoor Kurta and Gharara, Designer Generation. Mashion ok*
1947-1990	*Kurta* Box shape, straight cut with supporting arms-eye to connect the sleeve with a shirt	Everyday attire of Pakistani females, School uniform, Undercoat, knee-length shirt	Photographs, Reconstructed replicated textiles	Lok Virsa Museum Lyllpur Museum	Figure HSY Figure 202a,b,c,d,e,f
	Kent Coat	Schools with uniform upper,	Photographs, Reconstructed replicated textiles	Lok Virsa/*Lūk Virthā* Museum	*Figure 200 f Chaudri Zac (11-12-2019). Royal Military coat Gown.Fashionist*

	Army Dress		Lyllpur Museum	*anmagazine,Ual & HUM Tv..63*
A-line umbrella-cut Shirt	Occasional and Everyday attire of Pakistani females,	Designed by HSY	*Sunday.com. pk, 2019*	*Figure 202 d Kate Middleton continues to pay tribute to Princess Diana's Pakistan tour Sunday.com.pk, 2019*

This theme categorizes female shirts and tunics in the social and memorial category of images and attire reconstructed for display in museums to honor Aᶜllāma Iqbāl. The Allama Iqbal Museum features photographs of family members of Aᶜllāma Iqbāl's mother and wife. The mother is wearing a kurta or panel shirt, a lāchā or dropped cloth around her legs, and a Punjab dress, which is a cultural tradition from Punjab (*Figures 187-188*). These two women were less prominent than *Begum Rana Liaqat* and *Fatima Jinnah*. However, they still represent the women of Pakistan as family members connected to intellectuals involved in Nationalism, in which Aᶜllāma Muhammad Iqbal's name has been well-known and significant.

Figure 187. Mother of Aᶜllāma Iqbāl, Allama Iqbal Museum.

Figure 188. Sardar Bibi, wife of Aᶜllām Iqbāl,. Aᶜllāma Iqbal Museum Lahore

Figure 188 a Society: whole Nine Yards and much more Mariam Ali Bokhari. Dawn.com, May 23, 2021

These tunics form a collection that commemorates specific styles and periods. The female tunics have significantly contributed to Pakistan's cultural heritage and have been preserved in museums for future generations. However, the country has a minimal collection due to very few contributions to private collections. The trend of sharing personal belongings, such as clothing, could be much stronger. Most of the collection is reconstructed or re-stated according to the museum's narrative and is displayed in the context of past practices. The previous example illustrates how retaining Muslim clothing during British times was simpler in everyday practice. Punjabi females are recognized by their straight-cut shirts and the style of clothing they wear on their legs. The tunic patterns and cuts also reflect the changing identity of females in Punjab. Extravagant rulers and the wives of emperors and politicians have used their shirts as a form of communication. This evolution has opened new narratives for the region.

Figure 189. Pakistan National History Museum, Lady Mountbatten and Fatima Jinnah

Pakistan gained independence in 1947. Its flag served as a symbol to convey the cause of the Muslim struggle for independence and to emphasize the origin of unity; initially, the national flag featured only a white vertical stripe. It was explained that white represented all the colors in the spectrum and thus suitably symbolized all religious minorities in the country (*Figure 195*). This concept is reflected in the female uniform, which is white. The contemporary anthropologist (Tarlo, 2010, 55) shows that women either wore saris, long pieces of plain or decorated cloth wrapped around the lower body with one end draped over the torso, or long *kameeḍ*/tunics and *shalwār*/trousers, with a veil (dupatta) becoming a permanent practice after Pakistan came into being. Towards the end of the nineteenth century, blouses were worn under the sari. All of these contrasted sharply with European dress. Still, after the partition, a hybrid expression in female tunics was quite evident, reflecting nationalism rather than merely being an object to wear.

The history, symbolism, etiquette, design, manufacturing, and other aspects of flags concern it as an object. Adding white to a female shirt is a symbol that represents the narrative of the color white, as seen in the flag of Pakistan. Fatima Jinnah wore multiple dresses before starting the freedom fight (*Figure 190*). However, as the scenario gained independence from the British, there was consistency in wearing a white *kameeḍ* or tunic. A deliberate contrast was seen between the British females and Fatima Jinnah accompanying his brother. This made the *shalwār kameeḍ* a national dress for Pakistani women (*Figure 191*).

Figure 190. Early of Fatima Jinnah Display Lahore Museum 1930.

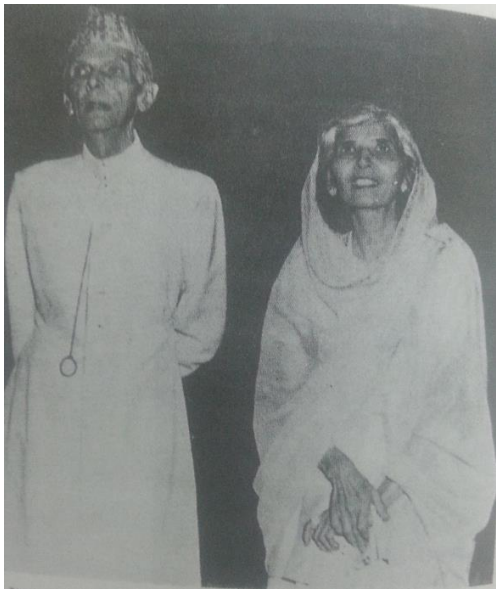


Figure 191. Later Display Lahore Museum 1947.

These Trends were mainly confined to cities and the middle-class elite, slowly percolating to small towns and rural India. In villages, women wore saris or traditional ethnic costumes that denoted their caste, community, and region. However, there was a drastic shift in the representation of Fatima Jinnah after the 1947 Freedom Fight. Shift the image from the difference within the community to one that encompasses the nation as a whole under the same concept. To achieve this narrative, female attire played a significant role. There are examples in museum collections that represent different events through pictures, and memorial events are also represented similarly in tunic and shirt collections. This gallery, titled "The Role of Females in the Freedom Fight," is a crucial gallery and event documented in galleries. Lahore Museum and Bahawalpur share similar galleries. There are pictures of other women in similar dresses. This illustrates the national cause depicted through the object shirt/tunic (*Figures 192, 192a, 192b*).

Figure 192. Fatima Jinnah, Lahore museum

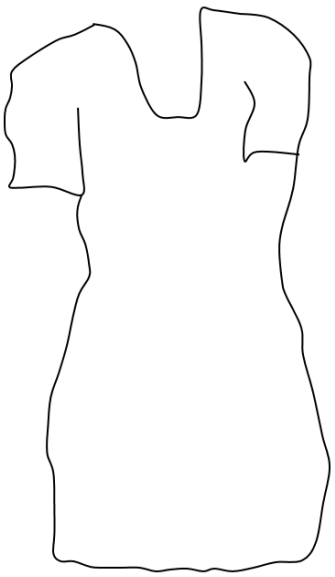


Figure 192 a. Silhouette Fatima

Figure 192 b. Pattern measurement for tunic. Rectangle

Figure 193. Begum Rānā Liāqat Aʿli Khān and Fatima Jinnah, Lok Virsa Museum.

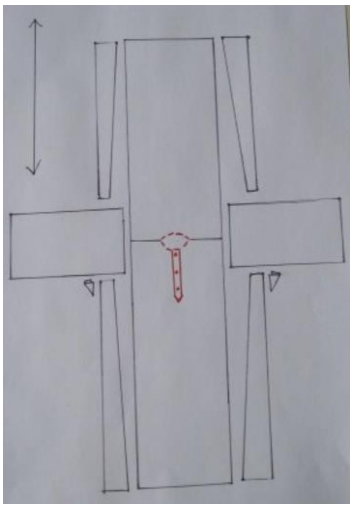


Figure 193 a Pattern of shirt with circle center and rectangle shape for back shape.

Rānā Liāqat Aʿli Khān, known as Sheila Irene Pant. Collection of the Bahawalpur Museum. Two patterns/cuts of the shirt represent Fatima Jinnah's photographs or reconstructed sculptures in the Army Museum Lahore and *Lok Virsa/Lūk virtha* Museum Islamabad, which feature a straight front, pleated knee-length design. Later pictures of *Fatima Jinnah* with First Lady Begum *Rānā Liāqat Aʿli Khān* were scenes

with a similar style (*Figures 193, 193a*). This gave Pakistani shirts a permanent identity after 1947. In *Figure 194*, the first Girl Scouts of 1948 are shown engaging in physical activity. This specimen is from the National History Museum.

Figure 193.Photo collage girls Scout 1948, National History Musuem,Lahore.

Pakistan became independent in 1947. Its flag was a symbol representing the Muslim struggle for independence and embodying the concept of unity. Initially, the national flag featured only a white vertical stripe, which was said to represent all the colors in the spectrum and, therefore, suitably symbolized all religious minorities in the country (Figure 195). This idea is reflected in the female uniform, which is white. The contemporary anthropologist (Tarlo 2010, 55) indicates that women either wore saris, long pieces of plain or decorated cloth draped around the lower body with one end over the torso, or long kamiz/tunics and shalwar/trousers, with a veil (dupatta) becoming a permanent practice after Pakistan's establishment. By the end of the nineteenth century,

blouses were worn under the sari. All of this stood in stark contrast to European dress, but after partition, a hybrid expression in women's tunics became quite evident, reflecting nationalism rather than simply being objects of clothing.

The history, symbolism, etiquette, design, manufacturing, and other aspects of flags concern it as an object, but its representation in the addition of white to a female shirt's tunic is the semiotics that represents the narrative of the color white present in the flag of Pakistan.

Figure 195. Begum Rana Liaqat Ali Khan known as Sheila Irene Pant. Collection of Bahawalpur Museum.

Figure 196. Liaqat L, Merchant & Shareef ul Mujahid. The Jinnah Anthology. Kaghzi Printers Karachi.2010

Figure 195 a . Kurta.Mashion.ok . Deena Designer Zara Shahjahan

Figure 195. Mahenoor Kurta and Gharara, Designer Generation. Mashion ok

Newspapers and magazines also paid avid attention to Singer sewing machines. Clothing made in Britain differs from apparel made in North West Punjab due to differences in stitching. The local attire and customs contrasted sharply with the clothing worn by the British, which symbolized their newly developed anarchy in Northwestern Asia. Like architecture, which marked identity, dress was also significant. Immediately after Pakistan's independence, various influences were incorporated into Pakistani attire, resulting in a hybrid style. The primary reason was the desire to participate in the new world as an independent Pakistani state emerged on the map. This was a religious state, and one of the biggest challenges was maintaining its boundaries as a newly developed country. The concepts of military engagement and empowering women were equally challenging, as attire was often seen as a shared tool for both genders. This is because women's clothing was not explicitly separated from men's when it came to fighting for land. Another aspect was achieving uniformity in military uniforms, which were displayed differently by both genders. For instance, police were stationed in Calcutta,

India, with Lahore serving as a hub for uniform production. However, there was still no special uniform for local women, and very few local women joined the regional defense army or police (Gazetteer Punjab, 1893).

After 1947, women participated in national security with men in the Pakistan Army (*Figure 195*). In 1948, the First Lady of Pakistan, Begum Rana Liaqat Ali Khan, whose reference pictures are displayed in the Lahore Museum and Bahawalpur Museum, demonstrated her political activities, which included notable initiatives such as establishing female Army helpers to support logistics and medical facilities. The newly developed female intervention of the Army base for females is a regular part of the Pakistan Army today. Initially, they were also encouraged by Begum Rana Liaqat Ali Khan to have females participate in the front line of the fight. Still, George Frank refused to lead the Pakistan Army. The Pakistan Army National Guard came into being in 1949, and it was the first female officer, Brigadier, of the female battalion. However, from the 1960s onwards, females were only introduced as female army medical doctors, whereas physical fighting was not introduced for training for females in Pakistan (*Figure 197*). The attempt of nationalist difference the attire was the most followed narrative among all.

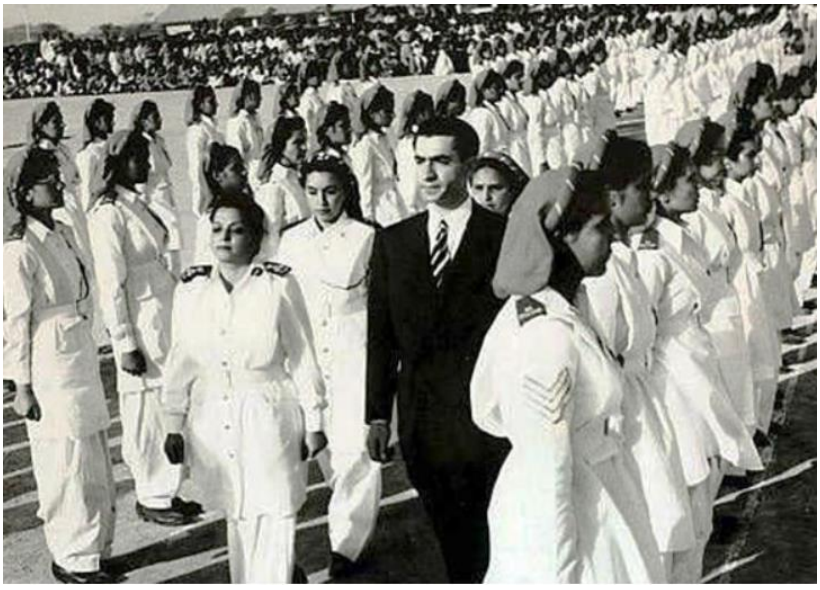


Figure 197. All women Pakistan Guard Association Begum Rana Liaqat Ali Khan. Source. National History Museum, Citizen of Pakistan Archives.

5.9 Army Representation of Female Attire

After a year of developments in Pakistan, the first female governor-general and female army uniform were introduced in 2002. In that same year, Shahida Malik was promoted to a two-star rank as Major General in the Pakistan Army, with *Shahidā Badshah* following as the second. In 2015, *Nigarh Khan* became the first three-star General to lead a hospital as its head. In 2017, she was appointed as the first female General. Since 2015, women have made up 15 percent of the UN/United Nations quota for humanitarian disaster services (*Figures 186-186a, 186 b*). Wearing a sari served as the official dress for the Army, featuring a shirt with a collar attached to the bodice and sleeves.

The integration of waist-length coats into the female attire of the British Army refers to miniatures displayed at the Lahore Museum, illustrating how the British dressed during colonization. The design varies as the army coat features shoulder attachments, while other badges display different symbols related to the British era, which can be observed in the miniature at the Lahore Museum. The British Army's early additions included shirts for both men and women. Subsequently, coats, elements on badges, crowns, and symbols were introduced to represent colonial times but were later replaced by Crescents and Stars.

Figure 198 Uniform. And female contribution in Army

Figure 198 aTop three Army females. Photographs First Major General Shahida Malik, and Shida Badshah. Army Museum, Nigar Johar Khan.

Figure 199. Lieutenant General Nigar Johar Khan, shoulder added for rank. Pakistan Army.

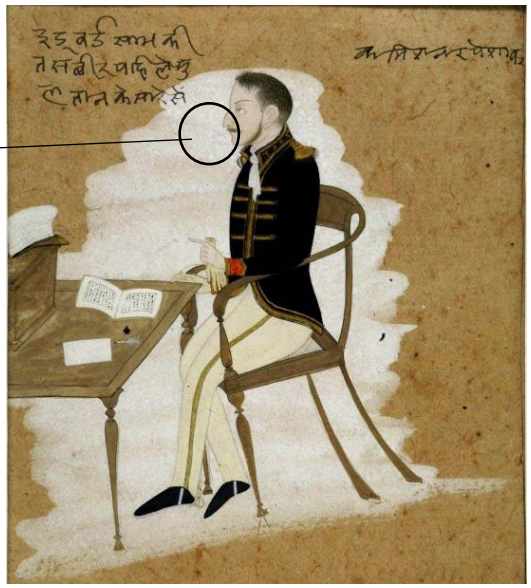


Figure 199 a. C-1018. British Miniature archive Lahore Museum

5.9.1 Kent Coat's Orientation and Symbolic Representation

To illustrate the historical trail of influences and connections between female army shirts and past practices (*Figures 198, 199*). This Kent coat features front pockets adorned with various badges. The collar suggests a distinct identification of higher or lower social class or rank, due to its maximum coverage of the body. However, the first female general of Pakistan, General Nigar, wore an Army uniform with a coat. This represents the adoption of a unisex concept, where attire is categorized not by gender but by occupation, aligning both genders with similar symbolism. This practice originates from British-era uniforms (*Figure 199a*). The evolution and semiotic adaptation discussed in this chapter hold social, cultural, and political significance. The example from the army museum is one of the most important when compared to what has been found in shirt tunics. The straight silhouette, characterized by its simplicity, does not contribute to showcasing women's empowerment. However, when comparing the army uniform with

the last examples discussed in the chapter, this instance illustrates how the role of females gains prominence with changes in attire. The British influence is evident in the Lahore Museum's miniature collection, particularly in the depiction of army uniforms. This demonstrates that there are multiple influences on Pakistani female attire. Each layer of rulership was added to define roles through attire. The example incorporates both the vicinity and variety, from the luxurious gowns of the Mughal era to the tunics or shirts that maintained identity during the time of independence.

The roles of females were more clearly defined in Pakistan's new political order. There are several martial laws, but female leadership in the army has yet to be established. As discussed in the chapter in (*Figure 202*), the only female Prime minister in Pakistan is Benazir Bhutto use to wear a similar fabric coat covering on lower knee length shirt. This became her signature style later. There is a clear and significant difference in the contributions of females to society in Pakistan. This is one of the examples.

Figure 200. Lieutenant General Nigar Johar Khan's shirt with three-stars general in Pakistan Army.

Figure 201. Lahore Museum.Q-21, British era local army police dress.

Figure 200 (a). Silhouette Lieutenant General Nigar Johar Khan shirt with three-stars general in Pakistan Army.

Figure 200 b. Pakistan Military Army Uniform Sewn in Badges

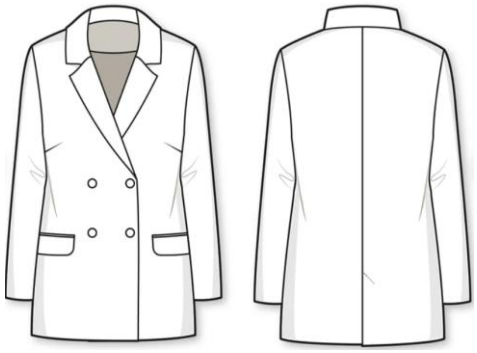


Figure 200 c Kent Blazer. Pattern for Army Uniform

Figure 200 e Chaudri Zac (11-12-2019). Military coat Gown .Fashionistanmagazine,Ual & HUM Tv..63

Figure 200 f Chaudri Zac (11-12-2019). Royal Military coat Gown .Fashionistanmagazine,Ual & HUM Tv..63

The crescent moon and star hold significant meaning in Pakistan. Discussing these elements stems from their connection to the national identity, which represents female tunics and shirts not as individual products, but as part of the narrative of Pakistani women today. The crescent, as placed on the tunic, cap, or coat, symbolizes progress (Figures 200, 200a, 200 b, 200c). The star is a symbol of light. The flag signifies the country's religious commitment to Islam (*Figure 201*) (Bhatti 2012,52)

5.10 Influences of Political Narrative through Female Tunic in Pakistan

Fortunately, the skills and techniques were all present in India and Pakistan, as the partition was based on geographic regions rather than on skilled craftsmanship and the representation of semiotics in the background of the female tunic. During and immediately after Independence, Gandhi's concept of patriotism involved wearing white to represent indigenous homespun *khadi*. This led to the independence of locals, who imitated the Western style. The culture of hand-loom weaving traditions was a symbolic representation of Nationalism. After the freedom struggle *Fatima Jinnah*, *Benazir Bhutto* was the second prominent female representing Pakistan. Female leaders in neighboring countries represented different narratives that connected them culturally with identifying their land (*Figures 202, 202a, 202b*). The petticoat was influenced by the *ghagrā*, which the Muslims had introduced to the subcontinent; the blouse was created much later, following the British invasion.

Authoritative professional women preferred wearing chiffon and nylon blended shirts and crimped pantsuits with padded shoulders to avoid transparency issues during outdoor political engagements. Benazir Bhutto's white chiffon dupatta, paired with a shirt and shalwar/trousers, was recognized as the first permanent attire for Pakistan's

first female president. The padded shoulder coat was a staple of her wardrobe, which helped secure her dupatta/scarf in place. At Lok Virsa, Benazir Bhutto's model showcased pashmina shawls (*Figures 202, 202a, 202b*), representing the cultural connection between craft and industry that defines Pakistan's rich heritage. She favored wearing intricately appropriate regionally woven or needlework chaadar/shawls at election rallies in both villages and cities. Other influential female politicians, film stars, and socialites adopted similar styles. This fashion formed the foundation of the female tunic and signified the women of early 20th-century Pakistan. Princess Diana in 1996 and Kate Middleton connected the global fashion industry with the diminishing handmade practices of Pakistan. Designers Rizwan Baig, Hassan Sheharyar, and Maheen Kazim played a role in linking the local female tunic tradition with a global narrative. Her matching shalwar and green silk kameez were vibrant, bold, and suited the era's monochromatic trends. Designer Maheen Khan developed the ensemble to showcase the power of female nationalism through her work.

Figure 202 e tribune.com.pk/UK visit1973 s, Ramsha vistro the style icon Benazir Bhutto 15th death anniversary

Figure 202 b f .khaleejtimes.com/ Waheed Abbas , 30-7-2023Madame Tussauds Museum 1989

Figure 202 Benazir Bhutto, Lok Virsa Museum .Islamabad

Figure 202 a.Sillhouete Benazir Bhutto

Figure 202c Diana Visit to Pakistan 1991 October 15,2019. Daily Mail Sunday. 1991

Figure 202 d Kate Middleton continues to pay tribute to Princess Diana's Pakistan tour Sunday.com.pk, 2019

In *Figures 203 and 203a*, Kishwar Naheed is a renowned poet and writer from Pakistan. She migrated to Lahore, Pakistan, at a very young age with her family in 1949. At that time, Kishwar was a young child who had to witness the post-partition visual events that were etched in her mind during her migration, leaving a lasting impression on her writings and representing the females of Pakistan. Kishwar drew inspiration from the girls who attended Aligarh Muslim University during that period. As a young girl, she was captivated by the idea of learning. She recalls being fascinated by the college attire, which consisted of a white kurta and white *gharāra* or knee-pleated trousers worn under

a black burqa or veil. This attire encouraged young Kishwar to pursue education. In the Lok Virsa museum, Kishwar Naheed's clothing reflects the women of today. She embodies contemporary practices of females in Pakistan, contrasting with past practices before partition. This example illustrates the adoption of Pakistani attire, where traditions developed prior to Pakistan's independence included pleated trousers as a staple of women's clothing. However, the women of today in Pakistan are associated with the static image of tunics and shirts, serving as a continuous and prominent representation of Pakistan—Hania Amir, recipient of the Recognition award at the UK Parliament, London. I swear, Shalwar Kameez is on an international platform and resembles women today.

Figure 203. Kishwar Naheed, Lok Virsa Museum. Islamabad
Kishvar Naheed

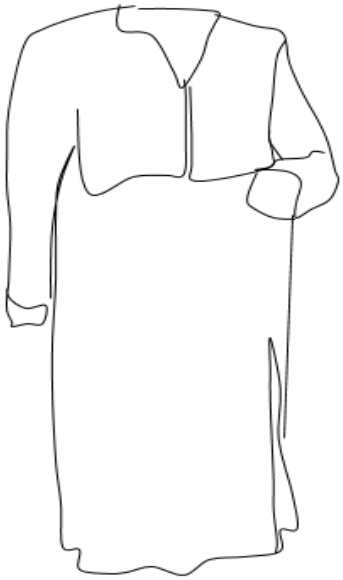


Figure 203 a Silhouette of the shirt worn by Kishwar Naheed

Figure 203 b Chaudri Zac (11-12-2019). Royal Naushad Imdad Gown .Fashionistanmagazine,Ual & HUM Tv.63

The Lyallpur Museum in Faisalabad features a commemorative display honoring the contributions of young female artists in Pakistan. Arfa Karim Randhawa was born in 1995 in Faisalabad, and her school uniform is showcased at the museum. In 2004, at the age of 9, she became the world's youngest Microsoft Certified Professional (MCPS), a title she held until 2008. One of her most notable achievements was being invited by Bill Gates to visit Microsoft headquarters in the United States. Her school uniform *(Figures 204, 204a*) is displayed at the Lyallpur Museum, where she is shown wearing a blazer and sash *(Figures 205, 205a*). Young females studying in schools and colleges, from early education through twelfth grade, typically wear uniforms that are similar in educational institutions. This commemorative attire symbolizes a contribution to IT education in Pakistan. While she probably had many other outfits for commemoration, this specific piece reflects her significant contribution to Pakistan. The young Arfa represented the future generation of females. The role of women as wives of monarchs or contributors in Pakistan's political landscape is evolving toward greater independence. Museums highlighting female contributions serve as public spaces that introduce important female role models.

Figure 205. Arfa Kareem, Commemorative Display at Lyallpur Museum. Faisalabad

Figure 205 a. Silhouette Arfa Kareem, Commemorative Display at Lyallpur Museum.

5.10.1 Material Theory in memorial Tunic

Grounded in the work of Miller and Appadurai, material culture theory posits that objects are not passive carriers of meaning but are instead active agents in the formation of identity, memory, and social order. Tunics, therefore, are understood as more than garments; they are repositories of embodied labor, symbolic meaning, and cultural transmission. This theory enables the examination of stitching techniques, dyes, fabric choices, and silhouettes as manifestations of women's experiences and socio-cultural values over time (Miller 1983, 5-7)

A Kent-style coat is displayed alongside Arfa Kareem's uniform, which features British influences mentioned earlier in the context of the British Army. The coat is part of her school uniform, serving as a unisex addition to her shirt. Beyond weather considerations, this also reflects corporate and professional influences. The coat has now become an integral part of female practices in conferences and other professional environments where Pakistani women work.

Additionally, the incorporation of de-colonial design may become a prominent feature of the hybrid tunic that is currently in vogue in Pakistani fashion. Improvements or modifications made by Pakistani designers indicate whether one is catering to a specific consumer class or focusing on a particular style, such as the tunic shirt, as part of a national narrative contributing to the resurgence of material and visual culture among Pakistani females.

The uniform designed by Nomi Ansari features a full-sleeved blazer, modest three-quarter-length sleeves, and a dupatta-sewn scarf that can be worn over the head or the

bosom, making it a professional and smart choice for attire. In the 1960s contest, the renowned Pierre Cardin's design expanded the dupatta to cover the head and entwine the shoulders. The uniform's designer selected green for winter and fawn for summer. The historical context of standardized women's school uniforms dates back to the 1960s. The international influence includes Pierre Cardin's design, which led to some changes in the PIA uniform in Pakistan. By the mid-1960s, the dupatta had evolved to encircle the shoulders and cover the head, thanks to the iconic Pierre Cardin design. The designer used two colors: fawn for summer and green for winter. The shirts were short and A-line, while the trousers were elegant and slim-fitting. Cardin's attire symbolized a changing perception worldwide, as it became clear that air hostesses should be viewed as professionals. Cardin's clothing served as a signal of shifting attitudes around the globe. Furthermore, even though Pakistani society had not yet experienced the repressive Zia regime, it made sense for air hostesses representing the Islamic Republic of Pakistan to cover their heads elegantly (Monica Ali, 2018).

Figure 205 b. Maliha Rehman 29th March 2015 In fashion Flying colors, Designer Nomi Ansari Dawn.com/news

Figure 205 cMaliha Rehman 29th March 2015, Pluralizing Narratives In fashion flying colors, Designer KHAADI, Dawn.com/news

5.4 Cultural and Regional Collection

Era	Style& Cuts	Usages	Interdisciplinary Interpretation	Regional Influence Location	Contemporary Revival
1947-to date	*Kurtā* Box shape, straight cut with supporting arms-eye to connect the sleeve with a shirt	Everyday attire of Pakistani females, School uniform, Undercoat, with knee-length shirt	Photographs, Reconstructed replicated textiles	*Lūk Virthā/Lok Virsa* Museum Bahawalpur Museum	*Figure 207. Chaudri Zac (11-12-2019). Royal Military coat Gown .Fashionistanmagazine,Ual & HUM Tv.22*
1940-1947	*Kanchlī*, choli, Blouse Small shirtwaist area length	Under a draped *sārī* or pleated skirt	Photographs, Reconstructed replicated textiles	Lahore Museum. Bahawalpur Museum, *Lūk Virthā/Lok Virsa* Museum	Figure 214
1900 to date	*Chūghā Chūlā*	In rural areas, the Everyday attire of Pakistani females,			*Figure 211 Haya Waleed Mir FCW 2023. "YOU" Madiha Rizwan Bride in Focus Thenews.com.pk*
1850 to date	*Mushāiks* A full-sleeved embroidered jacket and waistcloth,	Traditionally worn over a shirt.	Photographs, Reconstructed replicated textiles	*Lūk Virthā/Lok Virsa* Museum Bahawalpur Museum	*Figure 221 Madiha Rehman 2017, Khaadi Khaas. News.com*

Design, materials, and techniques have significantly influenced Pakistan. Cultural changes in textiles and attire due to invasions have greatly impacted the region. It has been subject to movements from the West, shaped by the influences and records left behind. Seasonal and permanent migration has led to some of the finest examples of

hybridity, both in lifestyle and clothing. Nomadism among Muslim and non-Muslim groups has preserved practices in the Cholistan region, particularly reflected in the diversity of shirt and tunic styles. Bahawalpur and Amed Pur Tehsil are located in the southern part of Punjab. British documentation of Punjab was recorded in 1903 by Charles Swynnerton. His illustration portrays poetry and culture through the attributes of female attire. Figure 206 displays the Punjab folk tale "Heer Ranjha," which highlights the traditional practices of female attire in Punjab. References are drawn from sources and archives developed by the British government. This example is significant as it reflects the British perspective on women in Punjab in 1900. It resembles the documented specimen of the shirt and tunic displayed in the Lahore Museum and the *Lūk Virthā/Lok Virsa* Museum in Islamabad, part of the ethnographic collection. The drawings from 1903 by Charles Swynnerton depict stories that represent the social status of women in rural areas of Punjab. The examples discussed are more specific to the roles performed by monarchs or accompanied by professional companions. However, a clear contrast exists between urban and rural female dress practices. There has been a notable shift from traditional princess attire to modern women's clothing in Pakistan today. Nonetheless, the cultural examples discussed here retain traditional techniques in attire. The artistic aspect of clothing, from marriage to everyday life, has sustained needlework and embellishments, which are key to the indigenous identity of women in Punjab. The collection features multiple ornamentations, yet this thesis focuses on the cuts and patterns of the female shirt, offering a surface introduction to the techniques employed in them. The usage and role of the tunic or shirt are explained in detail.(Swynnerton 1903, 115)

Figure 206. Re union of Heer and Ranjha Illustration documented by Rev. Charles Swynnerton. Al-hamra Library and Archives Reference: Charles Swyyerton, Romantic tale from the Panjab, Archibald Constable & co ltd. White Hall gardens. 1903.

5.4.2 The traditional folklore of Punjab Historical Connection

Punjabi embroidery, however, dates back 2000 years. In the tale of *Hīr-Rānjhā* the Sufi poet Waris Shah, a Punjabi poet, alluded to needlework. (Figure 206) Its form and popularity trace back to the 15th century during Maharaja Ranjit Singh's reign. Needlework is a part of bridal gifts and many everyday occasions.

The etymology of Phulkari relates to floral embroidery. The term means Phul, which is a flower/Phulkari is a symbol of purity, made in white and other colors for celebration. It is placed on a groom's shoulder during a wedding ceremony instead of garlands of flowers. The white represents the fragrance of jasmine and the golden bed of marigolds (*Figures 207, 207a, 207b*).

Figure 207. Heer Illustration documented by Rev. Charles Swynnerton. Al-hamra Library and Archives Reference: Charles Swyyerton, Romantic tale from the Panjab, Archibald Constable & co ltd. White Hall gardens. 1903.

Figure 207. Chaudri Zac (11-12-2019). Farshi Shalwar Shanama.Fashionistanmagazine ,Ual & HUM Tv.22

It also serves as a symbol of promise and emotional attachment for the bride or, in recent times, is given to newborn baby girls. Phulkari is also used for household coverings, such as wall hangings, bedding, sofa throws, and other items. The length of the shirt depends on whether trousers or the lower part will be worn, or if it is for occasional use (*Figures 208, 208a*). This bodice is attached with pleats at the bottom under the ghagra/pleated skirt. It is versatile and suitable for both casual and formal occasions, depending on the fabric and ornamentation added to it.

In Punjab, however, phulkari cloth is worn, draped around the body and head, and is most often presented to daughters as a dowry at their weddings. The most favored shades are reddish or indigo, embroidered with running and darn stitches on the reverse side of cotton fabric, khaddar, or heavy cotton, in various colors of silk highlighted with touches of purple or green. (Figure 209). The shirts on display exemplify textile upcycling practices. Multiple items, such as small pouches, are created after the shirts are no longer in use. This concept is reinforced in the Lahore Benallie 2024 display at the Young Christian Association on Mall Road, YMCA, across from the Lahore Museum. The work in Lahore Benallie reflects rural practices and surface treatment with embellishment. Additionally, the upcycling of embroidered items, such as small purses, bed covers, and numerous other household textile products, is derived from old clothing intended for everyday use by women in rural areas. Another essential aspect is the mending of self-expression, evident in the various styles and patterns of sleeves and borders. Although they share similar training in creating these shirts, they differ in their color schemes, layering, and appliqués, bringing variety to them. This results in

differences in the patterns and layouts of shirts in Punjab compared to other provinces. While the material is similar, with cotton fabric being the most common due to its widespread availability, the shape and cut have been modified. The Punjabi tunic/shirt has fewer wrinkles than the tunics discussed in Chapter Four from other provinces due to having fewer panels, resulting in a shape that is straight and fits the individual better.

Figure 207 Chūlās display at Bahawalpur Museum. Cholistan Embroiderd Shirt.

Figure 207 a Border detail with applique

Figure 207 b Silhouette Chūlās display at Bahawalpur Museum. Cholistan Embroiderd Shirt.

Figure .208 Archive at Bahawalpur Museum. Anghyāh/Blouse with applique .

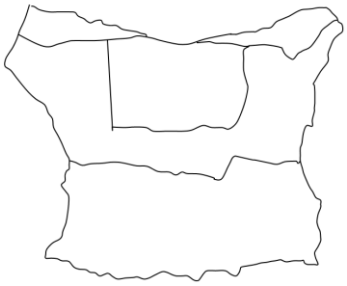


Figure 208 a Silhouette Lower front bodice layout pattern

The social representation of female social responsibility, a practice that has been ongoing for years as upholder of house hold shores. It represents an identification of women who have worked for centuries in Punjab, in which mending a shirt is a contribution through an object, revealing the skill and culture nurtured by the females of Punjab.

Figure 209. Full View. Chūlās display at Bahawalpur Museum. Chūlistān Embroiderd Shirt.

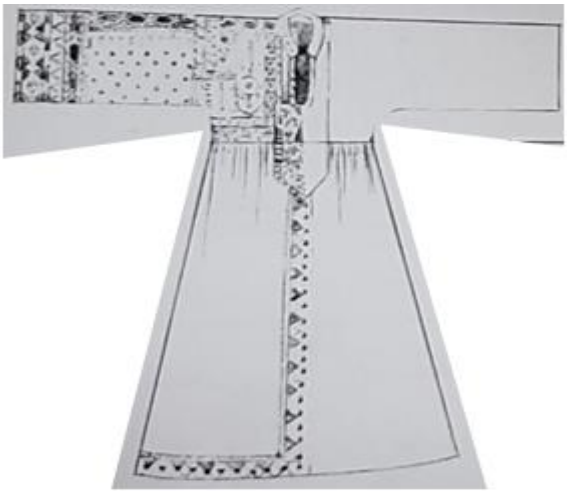


Figure 209 a Full View. Chūlās pleated/bodices at Bahawalpur Museum. Chūlistān Embroiderd Shirt.

Figure 210 Chūlā Display Bahawalpur Museums.
Chūlistān Embroiderd Shirt.

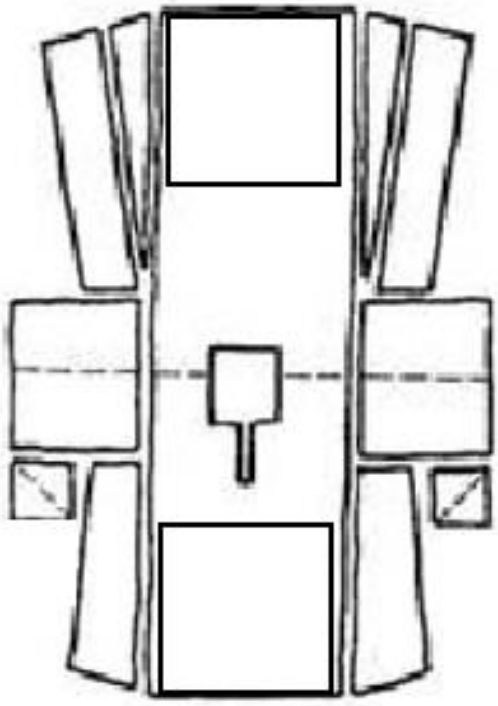


Figure 210 a. Silhouette Chūlā Display Bahawalpur Museums.
Chūlistān Embroiderd Shirt.

Figure 211 Chūlistān Dresses, Lahore Museum Lahore

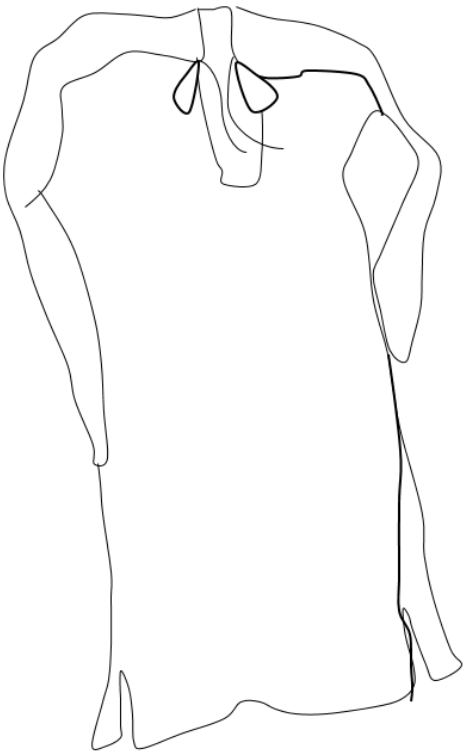


Figure 211 a Silhouette Chūlistān Dresses, Lahore Museum.

Figure 211 Haya Waleed Mir FCW 2023. "YOU" Madiha Rizwan Bride in Focus Thenews.com.pk

5.10.1 Regional and Cultural Influences on the female shirt/tunic in Punjab

Satin dresses feature embroidered sleeves and a front bodice adorned with a star-shaped pendant over the stomach, highlighted by a floral design in alternating colors. An interesting fact is that they resemble specimens found in the Lahore Museum and the Bahawalpur Museum. This specimen is part of Rafi Mian's collection (*Figures 212, 212a, 212b*). The pattern and ornamentation show similarities in color. This can be attributed to the local culture in architecture, which serves as visual information and is indirectly reflected in the patterns of cultural shirts (*Figures 213, 213a, 214a, 214b*). Specimens from the *Lūk Virthā/Lok Virsa* Museum showcase a diverse array of influences from the various cultural layers of Punjab. There are box- or square-shaped cholis/blouses paired with long skirts, commonly worn in the desert region of *Chūlistān*, just a few miles from Multan. The selected collection highlights regional practices related to marital and other ceremonial shirts (*Figures 215-216*). The bordered style is a standard practice at festive events in Punjab. Both images feature female attire appropriate for special occasions, although the designs and lengths of the shirts vary. A notable addition is the patchwork applied to straight-cut shirts, with their lengths varying based on lower garments like *shalwār*/trousers or *ghagrā*s/skirts.

5.10.2 Visual disciplinary Art theory Nicholas Mirzoeff and regional and cultural tunic

The work of Nicholas Mirzoeff, frames the tunic as a visual text that communicates across artistic, geographic, and historical boundaries. Tunics from Punjab richly embroidered, dyed with symbolic colors, and reflecting motifs shared across textiles,

painting, architecture, and ritual—serve as interdisciplinary artifacts that embody overlapping regional identities. **(**Mirzoeff 2009, 233)

5.10.3 Occasional practices in Tunic/shirt, Punjab

The ornamentation showcases the variety on the surface. Casual attire features fewer ornaments; however, the essential design element of side panels enhances the volume of the shirt or tunic. The lively folk singers, both male and female (*Figures 203, 203a*), display a shirt/tunic style that is consistent in construction. Drop sleeves may sometimes feature a shoulder cut for attachment, which lends them a more tailored or patterned appearance. Yet, in many regional dresses, the box balloon sleeve, also known as the billowed or peasant sleeve, remains a loose-fitting style that facilitates movement for women. According to tradition in Punjab, women are regarded as household members.

Figure 213 a Bride shirt for wedding. Private collection Ahmed Puri Chūlī. Photograph by Rafi Mian accountant.

Figure 213 b. Silhouette Bride shirt for wedding. Private collection Ahmed Pur Chūlī..

Figure 214 a Archive at Bahawalpur Museum. Chūlī. wth Gota.

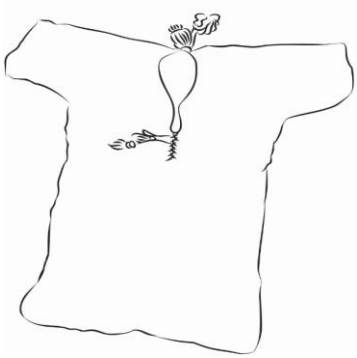


Figure 214 a. Silhouette. Chūlī. wth Gota.

The specimens in Rafi Mian's collection (*Figures 213a and 214a*) are similar in style. The red specimen is locally documented and considered part of a private collection; however, the shirt in the Bahawalpur archive, which shares the same characteristics, reflects a rural aspect of Punjab.

Figure 214 a **Chaudri Zac (11-12-2019). Pashmina. Com Gown .Fashionistanmagazine,Ual & HUM Tv.30**

Figure 214 b **Chaudri Zac (11-12-2019). Pashmina. Com Gown .Fashionistanmagazine,Ual & HUM Tv.30**

Figure 215 Punjab Bride Lūk Virthā/Lok Virsa.

Figure 216 Punjabi women in traditional dress. Lūk Virthā/Lok Virsa.Museum.

This is regional clothing, as opposed to draped clothing, where women create skirts, blouses, and head cloths for special occasions such as festivals and weddings. The ornamentation patterns provide a lavish and festive appearance. Heavy embellishments are based on the celebration, with the most ornate designs reserved for weddings. Various styles of special occasion dresses exist, depending on the type of celebration or cultural festivity. The shirts and their usage adapt accordingly. While the cuts may be similar, the differences arise through embellishment (*Figure 217*).

The dresses are marked for special occasions or religious occasions where celebration is needed. The pattern is drafted on the surface with a shirt or tunic silhouette. The ornamentation is done after the pleats from the chest to the bottom have been marked, prior to stitching. Initially, real gold and silver metals were used to embroider but were eventually replaced by copper coated with silver, as the genuine way of making it was costly.

Figure 218 Lūk Virthā/Lok Virsa.Musuem Folk singer Punjab at Lok Virsa Museum

Figure 218 (a). Silhouette Lūk Virthā/Lok Virsa Museum Folk singer

Figure 219 Percy Brown Sketch, Lahore Museum. Surface ornamentation of shirt Stating Muhamaden Silver and gold work.

Figure 220 Cholistan chūlī Shirt. Archive at Bahawalpur Museum.

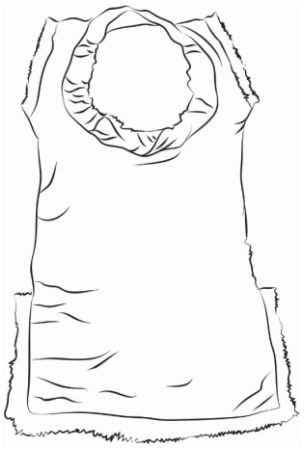


Figure 220 a. Silhouette Cholistan half Shirt\ *chūlī* Shirt. Archive at Bahawalpur Museum.

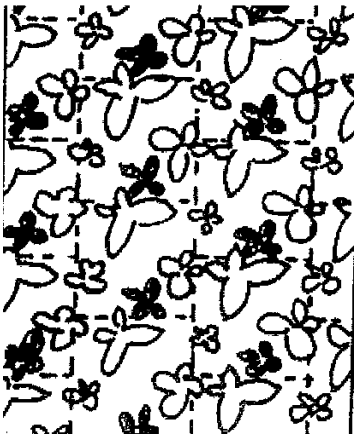


Figure 220 b. Half Drop repeat

Figure 221 Over coat Phulkari. Private collection The Lahore Heritage club, photo credits by author

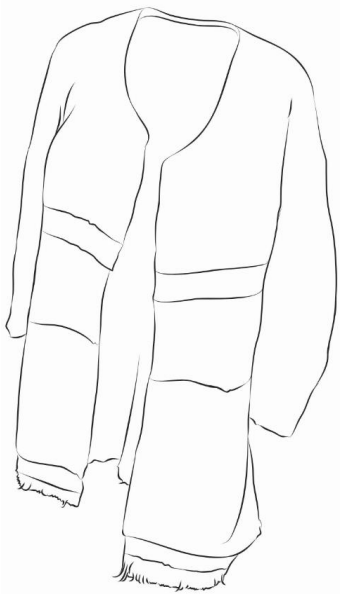


Figure 221 b. Silhouette Over coat Phulkari. Private collection The Lahore Heritage club, photo credits by author

Figure 221 a. Diamond repeat

Figure. 221 c Chaudri Zac (11-12-2019). Pashmina. Com Gown .Fashionistanmagazine,Ual & HUM Tv..30

Figure 221 Madiha Rehman 2017, Khaadi Khaas. News.com

The bright colors of the *bagh*/garden symbolize fertility and happiness, as well as festivity. Pat, the local Siraiki language, is associated with Multan, Punjab. The colors reflect different symbolism: red symbolizes passion; white signifies purity; golden or yellow represents growth; green denotes nature and fertility; blue conveys calmness; red indicates energy; and orange combines desire with divine energy (*Figures 221, 221a, 221b*).

The diamonds are joined or repeated in diamond style to give an endless pattern. Khaddar/ Plain weaved cotton with silk is combined with cotton embroidery in running, darning, pattern, stem/split cross, and buttonhole in the center because each diamond-shaped embroidery element starts from the center. *The cloth given to the daughter-in-*

law as a gift is heavily embroidered on a red background with bright yellow, orange, and other colors.

Figure 222. Sculptor Women extracting curd drink Lūk Virthā/Lok Virsa Museum.

Figure 223 Sculptor at Lūk Virthā/Lok Virsa Museum. Representing women of Punjab.

Motifs are found in fauna and flora, with bright colors always preferred. Among these colors are yellowish-golden, red, crimson/orange, green, blue, and pink. The shirt/tunic is simple and long, reaching knee-length, etc (*Figures 222 and 223*)

The domestic work of the West is characterized by the ever-present use of mirror work in embroideries, such as shisha for Muslims or abhla for Hindus, along with embroidery where one stitch typically predominates, as explained by the curator of Bahawalpur. Here, Hindu practices are mentioned because Cholistan is home to diverse Muslim and

Hindu communities. Similar ornamentation can be found on shirts and tunics. A common design features an open chain with variations in satin textiles, interwoven with ornaments. The fabric is generally rough cotton in colors like red, indigo, dark green, or tie-dyed, with embroidery done in thick cotton thread highlighted with floss, silk, and sometimes metal; the colors are vibrant, alternating between black/red, turquoise/orange, and white/indigo (*Figures 224, 225, 226*).

The tunic/shirt variety is shaped by its environment and the occasions it is associated with, and it has been documented in various museums in Punjab, Pakistan. The specimens feature ornamentation. *Mukaish*, also known as *Muqaish*, *Mukesh*, or *Mokesh*, is a type of embellishment in which strips of metallic wire are woven into the fabric and then twisted to create a shiny embroidery surface.

The shirt, paired with a *ghagrā* or pleated skirt, features a short design with bell sleeves. Waist pleats provide a fitted silhouette for the body. This shape embodies femininity and delicacy for the wearer. The blue shirt is a straight-cut, knee-length piece with full-fitted sleeves. This is the most common type of shirt or tunic worn by females in Punjab, suitable for both occasional and casual use. The third shirt is a paneled design with an extension that gives it a square shape. This style is typical for both males and females. The difference lies in the color and ornamentation present on the shirt or tunic's surface. The length is flexible, ranging from out seam to inseam. These three examples illustrate current practices in wearing shirts or tunics. While there is a diversity of shirt/tunic expressions in use, the key point is that the placement of these garments reflects socio-political culture, with commemorative and memorial significance being a vital part of their use.

Figure. 224 Ornamentation on surface of shirt/Tunic ribbon with Thread & ribbon sequence. Archive at Bahawalpur Museum.

Figure. 225 Ornamentation on surface of shirt/Tunic tilla with red tread work Archive at Bahawalpur Museum.

Figure. 226 Ornamentation on surface of shirt/Tunic Mūkesh. Archive at Bahawalpur Museum. Archive at Bahawalpur Museum.

Figure. 224 a. Silhouette Ornamentation on surface of shirt/Tunic ribbon with Thread & ribbon sequence. Archive at Bahawalpur Museum.

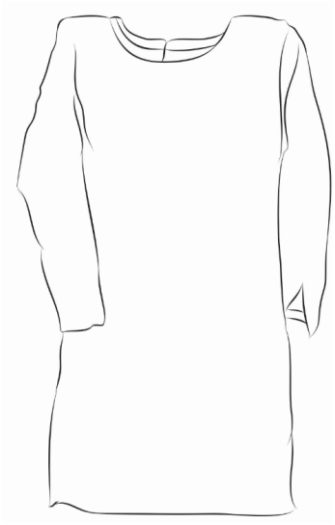


Figure. 225 a. Silhouette Ornamentation on surface of shirt/Tunic tilla with red tread work Archive at Bahawalpur Museum.

Figure. 226 a. Silhouette Ornamentation on surface of shirt/Tunic Mukesh. Archive at Bahawalpur Museum. Archive at Bahawalpur Museum.

5.11 Conclusion

The female tunic, a dynamic artifact, has evolved over time due to trade along the Silk Road and the influences of pre-Mughal, Mughal, and Sikh rule in Punjab. It reflects the modern impacts of colonialism and post-colonialism. The theories of Foucault and the work of Nicholas Mirzoeff both suggest that the colonial perspective on visual culture needs to be reevaluated, which in turn influences the visual culture to which the tunic is a significant aspect.

It is a significant stitched textile heritage icon in Pakistan due to designs, which reflect female gender standards, regional identity, and artisan perseverance. Museum shirts showcase Punjab's textile legacy, as today's designers remix them amid the tensions of capitalism, gender, and sustainability. An interdisciplinary approach reveals whose voices dominate—elite designers or our rural artisans' handcrafted styles—and where de-colonial design might emerge as a hidden integration.

Pakistani designers' fashion revives sustainability and addresses social issues intertwined with Punjab's rich history of the tunic shirt. Punjab's stitched heritage is revealed through museum shirts amid conflicts over gender capitalism. This examination of religious traditions and socio-political narratives occurs through an interdisciplinary lens. As time progresses, the distinction between rural artisans' struggles and local medium-sized businesses continues to unravel, and museums can play a vital role in bridging the two.

Pakistani shirt designers strike a balance between modernity and tradition. An example is the Pre-Mughal 1849 coat at the Fakir Khana Museum in Lahore, made of mulmul muslin with net embroidery. Does it provide a glimpse into the basis of

Muslim unity in Punjab? The Mughal tunics from 1550 onward displayed immense variety, with Hindu and Muslim styles existing side by side, influenced by the Rajput *chūlī* ghagrā . Jodha Bai's Rajput-influenced hybrid attires feature waist-length tops on Anghrakhas from the 1560s to 1900s, including British-influenced angarkhas and flared frocks attached to jackets, showcased at the Lahore Museum (Askari & Crill 199, 20). Baleros and Jagulfi added to the waistline of jackets. The courtesan's attire of Nighat Chaudhry, a classical Pakistani dancer, is noted here (Chaudhry 2010, 75). Later, the integration of British coat styles into Mughal attire, including baleros and front-opening waist-length jackets, became essential in the various ways Pakistani designers embraced luxury attire.

The Nihang Sighani chola embodies a warrior history. The Sikh/Sighani females depicted as warriors are analyzed to illustrate continuity versus rupture, as seen in Maria. B's attire serves as a dialogue between sexual liberation and multicultural modesty, showcasing the Sikh influences on clothing. The Sikh representation of females in the miniature or *Chambā rūmāls,* along with the Krishna epic story from Hindu mythology, presents contrasting practices in the Sikh interpretation of females. The only consistent aspect is the representation of females in isolation, with their own inherent character, rather than being surrounded by courtesans. The figures are more realistic in attire and embody the concept of Sikh rule as invaders in Punjab.

Pre-partition critique shirts showcase cultural influences, including Mughal motifs, in Punjabi rural wear. Western-style blouses retained traditional elements of nationalism, often featuring handwoven or knitted white kurta. The nationalist concept provided a

foundation for the national identity of women in Pakistan. The army museum specimen is a prime example of the post-colonial effects and their enduring relevance today. The post-colonial effects are evident in the design of Kent coats, which have become an integral part of school uniforms in Punjab. The female Army officials exhibit similarities, as evidenced by British military attire present in the museum's miniature archives at the Lahore Museum.

The way traditional clothing, such as the *chūgha*, functions in modern Punjab is examined through Mozarfs' interdisciplinary theory on visual culture, representation, and decolonization, as well as spiritual sovereignty. In the context of colonized identity, regional garments from any area are considered. In an increasingly globalized society, regional crafts are often subjected to the most submissive exposure. One reason for this is the documentation in the Punjab Gazetteer during the British era, which ranked craft practices in Punjab. Despite all the craftsmanship and functional aspects, as well as the ecological upcycled surfaces, the value remains overlooked.

Chūlās and *Chūghā* in museums illustrate gendered roles in rural Punjab, as reflected in narratives from epic tales to Punjab poetry. The combination of needlework and *Chūghā*, *Chūlās*, or Sathan represents the regional identity of Punjab within museums. This practice is an example of upcycling, where old pieces are sewn together to create ornamental surfaces. A thin layer of muslin is added underneath to make it absorbent for perspiration and non-see-through while engaging in labor. The waist-length, ornamented shirts serve multiple functions, featuring pockets and less patterned designs. Generally, they are straight, as the shirt armhole is not cut but attached directly to the shoulder, extending toward the underarm, which facilitates ease of movement.

The research provided an overview of the cuts, patterns, and differences that were occasionally added, becoming an evolutionary part of the shirt or tunic. The shirt with drop sleeves sometimes features a shoulder cut to achieve a more elegant or fitted look, with gender-specific effects and a more tailored or patterned appearance. However, primarily in regional dresses, box balloon sleeves, also known as billowed or peasant sleeves, are commonly seen and used. The length and volume of the shirt or tunic depend on the occasion and the usability of the fabric to maintain its status in the context where the garment is worn.

This research examines documented female shirts archived in the museums of Punjab, Pakistan, from the Neolithic period (2000 BCE) to the ethnographic collections of 2000 AD. During the investigation, a radical change in the form of the female shirt was observed within the collections found in these museums. These changes are chronologically represented in the museum's collection, documented as prominent findings and discussed in the history chapter, along with relevant samples that elucidate the geographical and cultural changes that occurred over time in the tunics and shirts of Punjab. Another aim of the research was to analyze the changes, additions, and reasons behind these alterations in female shirts and discuss the influences and their relation to the architectural practices in the areas where these garments were made or worn. As a researcher, I undertook the task of documenting the collections of the museums in Punjab because it had never been done before, with the sole purpose of reflecting on the female shirt as a collectible object. This research records the museum's collection and the styles, patterns, and construction associated with the regional and cultural representation of Punjab in these shirts.

Its specifications and characteristics define a collection. Religious integration is the most prominent feature of the shirt, which evolved from a single-waistline belt of Harrapa into a full-sleeved, knee-length shirt. This difference is documented through a nominal differentiation scale of the cultural identity embodied in a tangible heritage object, where the shirt incorporates skill and ultimately develops an individual identity. It expresses distinct styles and attributes of regional practices in this attire, reflecting cultural and artistic influences, as well as national and spiritual standards, including the nation's ethics, habits, and customs. The collection of female shirts generally characterizes it. From the Neolithic era to the periods of change leading to modernity, the female shirt evolved from its typical style as a garment to a representation of femininity, influenced by a blend of socio-cultural factors. The researcher notes the significant transformation that has occurred as a result of invasions and religious shifts caused by the adoption of various practices introduced by different groups in this region. The shirt gradually became identifiable by its cut lines. For instance, the bodice is a feature of Hindu and Jain culture. Moreover, some Buddhist sculptors living in the upper regions of Punjab utilize a similar design, defined by a body covering that extends to the waistline, secures the chest with strings at the back, or sometimes wraps around the arms.

A transitional shift was incorporated into Hindu women's shirts when the Mughals invaded and established themselves as local practitioners. They introduced a new trend that reflected wealth in attire, making the shirt the most prominent garment in the female harem of the Mughal Empire. These shirts, characterized by heavy ornamentation, represented the elite, including empresses, princesses, and courtesans. The empresses defined themselves as exceptional dressmakers of that time, a detail described in the

literature review. The addition of breeches and a bolero to the shirt emerged as a notable unisex concept during the reign of Shah Jahan and Mumtaz Mahal, continuing with Dara Shikūh, the favorite offspring of Emperor Shah Jahan and Empress *Mumtāz Mahal*. After Aurangzeb, attire transitioned from extravagance to a limited variety due to prohibitions. However, luxurious practices and surface ornamentation, often seen alongside oversized garments, are still observed in marriage ceremonies in Punjab. Although there was a shift in material quality, inspiration from Mughal practices for both males and females continues to influence occasional dresses today. Styles and cuts in the construction of shirts are still replicated and named after the practices of past Mughal influence. Here, *peshwāz*/panel frock, *Kharā kurtā*/straight shirt, and Kālī dārh Jama/paneled gown—accepted and practiced locally by females in Punjab, Pakistan during their weddings—are mainly Mughal-style garments that narrate the story of luxury wear in Pakistani weddings.

The analytic observations of women's shirts reveal that trends in dresses have remained unchanged, influenced by ongoing political changes in Punjab. Sikhs in Punjab retained Mughal practices, particularly in Lahore, Multan, and the textiles of Faisalabad. These regions are rich in local craft practices, which have become part of the trend. However, Sikh influences of religious significance were incorporated into ornamentation; the most prominent elements were the shirts and cuts, which became shorter in length, featured a petal-shaped neckline, and were bordered with brocade textiles. Sikh interest was shaped by *Sūznī*/needlework, a significant tradition in Punjab, which reached its peak during the Sikh era in the region.

The nationalist narrative of the freedom struggle and local ornamentation evolved into craft practices that are part of the Ethnological collection of the Lahore Museum and the Bahawalpur Museum; these were gathered and documented from the British era in gazetteers with detailed descriptions. Following British integration, female shirts became more established as a profession. In both the Lahore Museum and the Bahawalpur Museum, photographs of female freedom fighters are prominently displayed, commonly illustrating those wearing white *Khādī kurtās*. Fatima Jinnah and Begum Rana Liaqat are pictured with Lady Mountbatten, who is present at the Army Museum. *Fātima Jinnāh* and *Begum Ranā Liāqat Aʿlī Khān* played crucial roles in introducing Pakistani women to the newly established state of Pakistan.

The shirt, in its diversity, represents females in various occupational roles. Pictures of the first governor, General *Nigar Johar Khān*, and Arfa Kareem, the youngest software engineer in Pakistan, adorn school shirts at the Lyallẓpur Museum and Lok Virsa, which also represent Benaẓīr Bhutto and Kishwar Naheed. These shirts are preserved as memorials in the museum for display, serving as objects that define the roles they performed. The shirt has become a cultural symbol, with its details simplified to support the nationalist accumulation of knowledge as part of national identity. Instead, it presents itself as a dynamic force that allows a society to transform itself while retaining its original configuration and embracing change without alienation, thus maintaining the ongoing process of its creation through an endless dialectical exchange between tradition and innovation. This is further emphasized in the memorial shirts.

A shirt is an object as well as an "objective personality" characterized by customs, beliefs, myths, a language or languages, oral traditions, and literary and artistic

production. At times, it becomes diffused in the construction and how it is reflected, especially in the aftermath of historical circumstances. Evolving this through the historic collection from 1947 to the present, the subjective identity in the collections of museums in Punjab, such as the Army Museum Lahore, Lyallpur Museum Faisalabad, and Lok Virsa Islamabad museums, reflects how females serve in their geographical areas, shaping their self-expression and fulfillment as humans.

Small figurines were regarded as a significant reference to human history in the Neolithic era and are displayed in the Harappa and Lahore Museums. The sense of individuality shifted on religious grounds, which can be observed in temples where these figurines were found, alongside written texts that further illustrate their significance. This trend became integral to cultural and social practices, transforming the shirt into an object with a specific set of semiotics to convey its social and commercial importance. Religion was reflected through household objects, as seen in the Chamba rumal/handkerchief, which served as a gift and featured a religious script.

The anarchy and invasions led to various adaptations of the tunic into different styles and categories. The introduction of the monarchy brought about new developments, transforming clothing into a medium for establishing new trends. Monarchs served as patrons of multiple skills and practices, including art, architecture, music, illustration, the performing arts, and painting. The monarchy or patronage was the primary source for crafting these exceptional shirts for females. The patronage declined and anarchy ended, the shirt evolved, like other forms, with some alterations. It could not maintain its royal appearance due to its expense, while other regional crafts persisted. Later, the cut, shape, and construction style of the shirt enhanced its impact by incorporating diverse

surface ornamentation techniques and various patterns, depending on the specific use of the shirt.

As a vast repository of cultural experiences, museums play a vital role in fostering community communication through a shared culture and related practices. The motivation behind selecting and documenting museums and their artifacts is to effectively understand and highlight the region's cultural identity. The creativity embodied in the making of the shirt reflects the expertise and high-skill values of the people of Punjab. Individual women are a sensitive and essential part of our society. In conclusion, a modern museum resembles a living organism; it thrives on the vibrancy of its display of the inherited culture and region to which it belongs. It is valuable if it fulfills or even assists in meeting the vital needs of its community, not only in terms of the usability of a particular object but also in representing women globally. In this statement, an example is provided as a reference. Whenever high-ranking female officials visit Pakistan, the shirt is the most prominent element they wear to connect with the traditions of Pakistan. This shared heritage was passed down through the shirt when it was worn by Lady Diana in 1996 and Kate Middleton from 1997 to 2019, becoming an object that flourished and cultivated its patrons. Strengthening and enhancing the cultural identity of the people by establishing a link between the symbols of one's culture and heritage—preserved, exhibited, and communicated to other cultures—can be seen in the collections of the selected museums for this study.

Findings

This study provides historical evidence that enables students, researchers, and foreigner researchers analyze the Pakistani shirt/tunic and its chronological transformation into a *kameeḍ*/tunic today. The Punjab Gazetteer is a document that demonstrates this region's craft-related techniques and practices.

The topic of this thesis provides documentary evidence of the cultural development of this region, as data on female dresses is not readily available. It documents the history of Pakistani tunics and shirts, as the shirt is seen as a functional garment rather than merely a means of covering for women in Pakistan.

Finding, accessing, and collecting data from museums in various locations made the research challenging. The scarcity of information from print and electronic media sources further complicated the verification and cross-checking of reference sources for specific samples.

The researcher proposes to fashion and textile designers, as well as magazine publishers, that this document/thesis can help revitalize shirt design and construction. It aims to explore innovative approaches for future research in fashion and textile design, emphasizing that it transcends mere garments or surfaces. Instead, it symbolizes the identity of Pakistani women by merging traditional attire with modern techniques and values, facilitated by diversity and global exchange.

Tunic/ kameeḍ

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