

Costume Execution for characters - Barroz & Isabella

(Main costume – 1 each) 29/10/2020

1. Barroz's Treasure Guarding Armour



Given above is the artistic representation by Sethu Sivanandan as per the research details given and the character requirement in the script.

A note on Barroz's screen look

According to the Linschoten (A Dutch merchant and traveler during 17th century) –
“The gentlemen wear peaked beards and moustaches turned up at the ends and Fidalgos swagger with ostrich feathers stuck in their wide-brimmed hats ...riding on horses...caparisoned with brocade and velvet.”

(A very good reference for Barroz's attire)

Barroz, as the principle servant of D’Gama usually wear apparels of the Indian servers to their noble Portuguese masters. (The list for such dresses shall be supplied later).

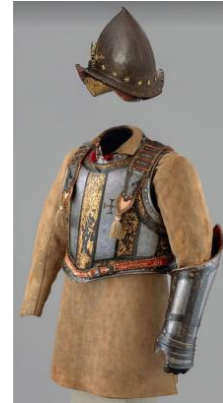
A research note on the servant dresses. During the 17th century the wealthy showed off by dressing up their servants in grand clothes, probably their hand downs. Similarly Barroz could have worn clothes, which could be similar to the western clothes that D’Gama wears. Also there could be nuances of Traditional Indian aspects in fabrics, jewelry or other accessories. The men had the right upper ear pierced to wear bhikali (a cluster of pearls embedded on a well-designed gold base); on the lower part of the ear, they wore a golden ring with emeralds known as zod. Sometimes pearls were suspended on the gold ring. This ornament was known as ehouchuddo. The men also wore a gold chain around the neck (contto).



Mughal painting of Portuguese nobelite -16th century



Ferdinand Magellan – Portuguese explorer



Soldiers Armour 17th century

Now, the significance of this ‘Treasure Guarding Armour’ is as follows.



Barroz being the faithful servant he is, D’Gama gives his armor to him to protect D’Gama’s valuables. The armor is worn over and above his existing dress. This armour also has a Coat of Arms

For the research note on Portuguese Coat of Arms, please refer to the Artefacts of Historical Set Decors given separately.

Coat of arms of D’Gama

(Master of our hero ‘Barroz’)



Significance of D’Gamas Coat of Arms

Cristóvão da Gama (anglicised as Christopher da Gama) son of Francisco de Gama (Brother of Vasco da Gama), was a Portuguese military commander who led a Portuguese army of 400 musketeers, known for his crusade in Mozambique, Ethiopia and Somalia.

He was successful in colonising places in Africa such as the Mozambique, Ethiopia and Somalia during the 16th century against the then ruled Ethiopian army.

The coat of arms remomorate the capturing of fort Sao Sebastiao in the Island of Mozambique during the end of 16th century with a betallion of Three Galleons. Flor de la Mar - the most famous ship in the 4th Armada was arguably the one commanded by Cristavao da Gama a 400 tonne Carrack, the largest ship of that kind yet built.

A general note on Weapons & accessories used for Barroz's Armour



Portuguese Sword and its covering during the 17th century
(National Archeological Museum in Portugal)



A rare gemset jade hilted dagger,
Mughal India...



Mughal rock crystal hilted dagger,
North India...



Mughal Dagger of Jahangir's reign

2. Isabella's 'Princess Dress'



Research reference –
Painting of Infanta Isabela Clara Eugenia Author- Sanchez Coello, Alonso Date- 1579



Research reference –
Infanta Isabela Clara Eugenia Author- Sanchez Coello, Alonso Date- 1579

A note on affluent family clothing for children

The Children of both the sexes belonging to rich families had their sheets of gold or silver to cover their nakedness whereas the poor had a piece of cloth tucked or stitched to a cord which was tied around the waist. The girls wore cotton or silk petticoat and wore rosaries round their necks or carried them in their hands.



Research reference –
Sofonisba Anguissola and sisters (Renaissance children)



Portrait of Fidalga, 17th century school, Portugal



Las_Meninas_(1656),_by_Velazquez



Young Girl, Venetian school, 17th Century



Portrait of young girl wearing embroidered lace trimmed dress by Louis

At home the children of both the gender belonging to rich families had their sheets of gold or silver to cover their nakedness whereas the poor had a piece of cloth tucked or stitched to a cord which was tied around the waist. The girls wore cotton or silk petticoat and wore rosaries round their necks or carried them in their hands.

Now, the significance of this 'Isabella's Princess Dress is as follows.



Isabella as Barroz's master's daughter plays '*Genie and the Lamp*' with Barroz. She is in the guise of Queen in Lisbon. Her attire and the scepter in her hands denote



A note on the fabrics, pigments and embroidery of the period

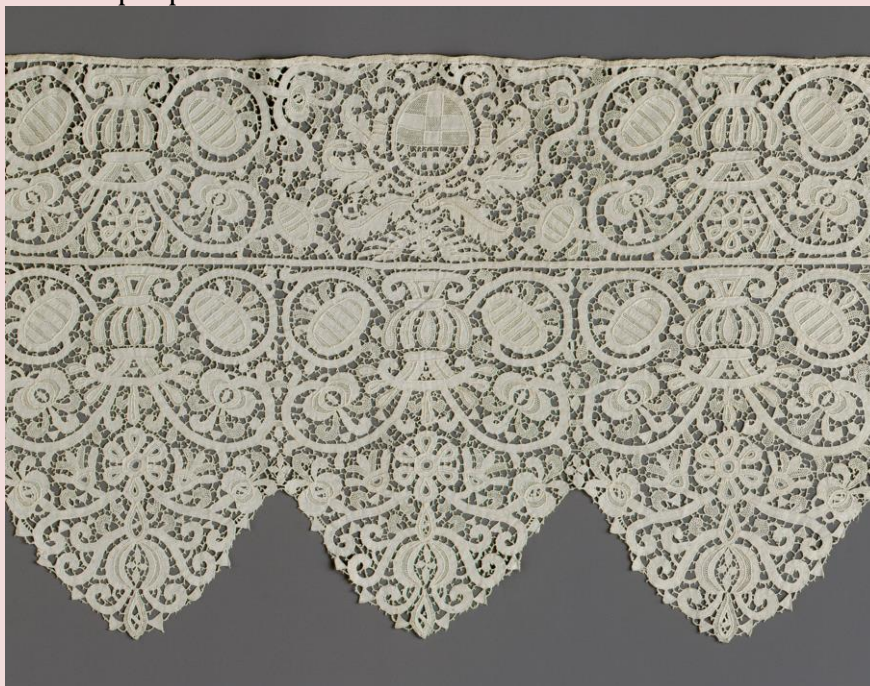
Textiles

There were almost 80-90 varieties of clothes. Export to Portugal and other places and ports for exchange of other goods. Textile trade in the Asian textiles is because of the hostilities between the Portuguese and the Dutch. 17th century textile export to Lisbon reduced due to the increase in trade of precious stones, as there was no custom duty for precious stones. The Dutch provided Portuguese home demands, eventually the closing of Iberian ports and confiscation of Dutch cargoes by King Philip II. Portuguese started importing directly. Fabrics were made from natural dyes, thus the colours were much muted. Lac, madder, indigo, myrobalan and other roots, berries, bark, leaves, wood and fungi.



Natural dye shade card from Colors of Nature

- Expensive clothes for Royal uses only. Medium quality sent to South /East Asia and Portugal. Inferior quality was sent to African countries and used by poorer classes of people.



17th c Italian needle lace



Velvet Fabric. 17th century Florence, Italy



Silk Brocade, Italy or Spain, 16th century



16th c Italian printed fabric



Italian 17th Century Embroidered Chalice Veil worked in Silks and Gold Thread

- Taffetas were the most costly. Woven of silk amidst gold and silver threads. Plain and better quality silks. In general these were printed with various colours and used for making dresses and curtains exclusively for royal use or by the high nobility.



Tafetta Silk Gown(Catherine of Braganza) from the 17th Century

- Satin and Velvet was also combined with gold and silver threads, as in silk clothes used by the royals and the rich. Satin from Italy specially from Florence and Genoa was very famous, just as one from Lyon in France.
- Gujarat production centre – *Semiano/ Chintz* – Samana of Delhi and Sirhind. *Salampuri* – Salampur and Coromandel Coast. *Sarja* made with expensive wool and silk thread. *Percalcos /Muslin/Mulmal*-thin fabric from Bengal and Gujarat. *Cutunias* – silk scarf/costly Hankie-Bengal and Surat. Costly carpets, socks, gowns were exported. *Roupas de Seda* –expensive fabric that was also imitated in lower quality distinguished by its yellow colour.





Medium Quality Textiles

- *Arganizers*- Cotton woven both thin and coarse in blue and white. These were produced in Golconda, Bijapur and brought to Goa from Balaghat.
- *Beatilha/ Golconda Muslin* produced –Balaghat and Burhanpur. Berame, Beirrame - Chints printed cotton- fine and coarse woven generally in Cambay.
- Bertangil Calico from Daman was made in blue, black, white exported in bulk to South East.
 1. *Bafta*, a calico – Burhanspur and Machhiwara were made in blue and red.
 2. *Cacha* – Present Gamcha or Cacha, North India. 128 cm X 64cm Gujarat. Exported to South East Asia and African Countries.
 3. *Canequin* from Daman was exported mainly to Western Europe. Bengali Cassa a thin cotton fabric (Malemole) was popular.
- *Chandes (Chanderi)* – From Gujarat, Balaghat. Cajrauti from Daman was made in many colours. Chunni/Chunderi- Dupatta used as a dupatta in India was used as scarves in Europe.



- *Chinta, Chintz* – From Masulipattam (Machlipattanam) was also produced in Daman, Bassein and Cambay



17th century Chintz

- *Daryabadi/Daryapudi* – Printed cloth. Mantagen Grande and Mangtagem Pequeno form Cambay. Guingao – silk and cotton from Cambay and Balaghat.
- '*Panos*' means medium quality clothes. Thin medium quality, mixture of coloured spotted, printed small piece, coarse. Was available in printed stripes, plain, spotted

Embellishments

Different types of jewels pearls and gold thread were used to embellish the fabrics. The designs could be similar to that of Iberian jewelry used during the time. Different techniques of embroidery, laces, gems and stones were used.



