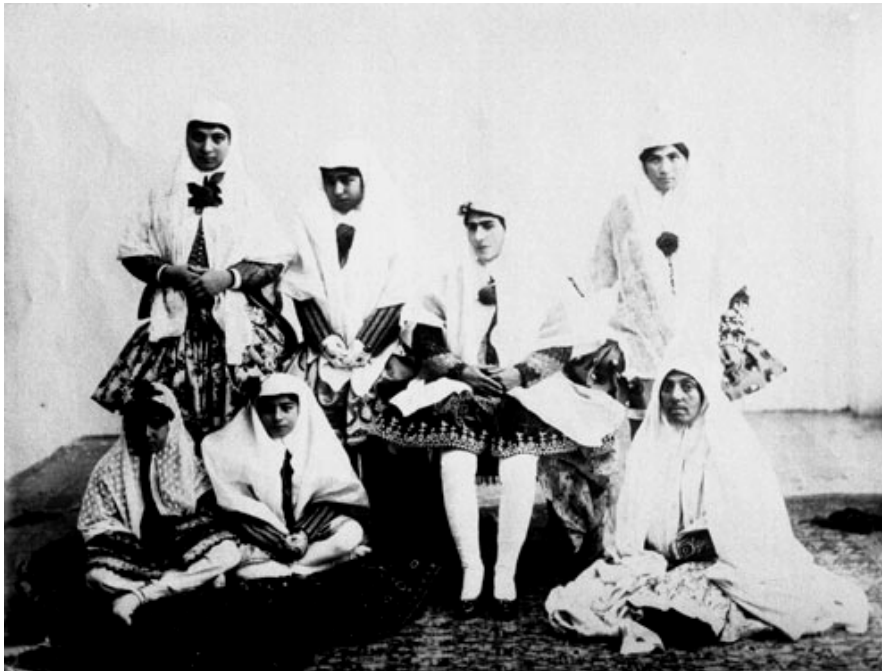


QAJAR DRESS FROM IRAN

in the National Museum of Ethnology, Leiden

Gillian Vogelsang-Eastwood © September 2001



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Introduction

The Hotz collection of Qajar era dress is unique in Europe, America, and indeed Iran. There are no other large collections of dress that can be so accurately dated (1883). Another factor that makes this collection so important is that Hotz bought complete outfits, rather than individual items of clothing. This means that we can now develop a good understanding of the construction and appearance of dress, especially for men, from a period that saw great social and economic changes in Iran.



An important provincial official surrounded by his entourage. The seated official is wearing a western style shirt with collar under his elaborate overcoat (photograph by A. Sevruguin, RMV no. 3219).

Photo front page:

A group of ladies, maybe a woman of the harem with her daughters and servants. The ladies are wearing *charqat* (headcovers) over *kolija* (short jackets) and *saliteh* (short skirts), with white stockings. The servant is wearing a similar outfit plus an indoor *chador*. (photograph by A. Sevruguin; RMV no. 3249)

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Notes

1. The Hotz Collection

More than one hundred years ago, in 1883, the National Museum of Ethnology (RMV), Leiden, the Netherlands, purchased a large collection of miscellaneous Iranian objects from a Dutch merchant, Albert Hotz. The collection consists of over 400 items, including armour, horseshoes, candle sticks, mirrors, models of ships, and even parts of doors. There are also many items of clothing and footwear. These articles of dress make up the subject of the present publication.

It should be noted, however, that this publication is not an exhaustive catalogue. It rather provides a brief introduction to the Qajar dynasty and nineteenth century Iran, to Albert Hotz, and to some of the main types of costume and footwear contained in the collection.

The Qajars¹

The objects collected by Hotz date from the late nineteenth century. At that time Iran was still ruled by the Qajar dynasty. The Qajars had dominated Iranian politics since the late eighteenth century. They came to power after many years of political anarchy. They originated from among the Turkish speaking, Turkmen tribes in Central Asia who in the Middle Ages moved west across North Iran towards what subsequently came to be called Turkey. In the centuries to follow, segments of the Qajar tribe were, either voluntarily or not, dispersed over a large part of the Iranian Plateau. One of these groups settled southeast of the Caspian Sea, in and near the modern district of Gorgan. In the eighteenth century the descendants of these settlers eventually managed to impose their rule upon the rest of Iran. In 1786, the Qajar chief, Agha Muhammad Khan, made the small town of Tehran into his capital, thereby shifting the traditional political centre of the country from further south (the cities of Isfahan and Shiraz) towards the north, close to the tribal lands of the Qajars (*see map*).



Iran in the nineteenth century

The Qajar period of Iranian history was one of relative political stability, but at the same time it saw some dramatic, and at times decisive developments that are still felt today. The rise of the Qajar state coincided with the emergence of an almost independent Shi'ite clerical class. The later Qajar period witnessed ever-growing external pressure from the side of the European powers, in particular Britain and Russia. In the late nineteenth century there was growing dissatisfaction among the court and some merchants with the

autocratic rule of the Qajar kings and with Iran's backwardness as regards the European world. The resulting chaos led to the virtual division of the country between Britain and Russia, and the fall of the Qajar dynasty in 1924. The Qajars were succeeded by the Pahlavi dynasty that in its turn was abolished in 1979 during the Islamic Revolution.

Iran's culture was deeply rooted in centuries of Persian statesmanship, which was guided by the conduct of the ruler, the etiquette of his court, and the organisation of the government. At the same time, and particularly during the nineteenth century, both court and country were being influenced by the outside world. The transitional nature of the Qajar era is evident in its attitudes towards modernity. Like its neighbour, the Ottoman Empire, Qajar Iran had to adjust its political and economic institutions to Western models, and very soon Iran's society was affected by Western concepts of education, dress, health, philosophy, trade and urbanisation, as well as methods of communication. As one can imagine, conflicts arose on many fronts.

It was the interest expressed in Iran by European diplomats and merchants, including Albert Hotz, that was to have such a significant influence upon the future of the country. From the 1830s, more and more European and Russian goods were exported to Iran under the banner of free trade. While some Iranians benefitted from the import of cheaper manufactured goods, there was also a devastating effect upon Iranian domestic manufacturers and merchants, including the producers of textiles. It is clear that Europeans in Iran were generally regarded with some suspicion.

Albert Hotz (1855-1930)²

Albertus Paulus Hermanus Hotz was born in Rotterdam on the 22nd January 1855. He was the son of Jacques Cornelis Paulus Hotz and Gertrude Arnolda Johanna Pino Post. In September 1874, Jacques Hotz set up a firm with the aim of establishing trade links between the Netherlands and Iran. This new company was called *Vennootschap Perzische Handelsvereniging J.C.P. Hotz & Zoon* ("The Persian Trading Association J.C.P. Hotz and Son"). His son, Albert Hotz, went to Iran in late November 1874 (he was nineteen years old!) in order to further expand the new firm and to establish trading contacts between the two countries. However, he was forced to return in May 1875 when his father died suddenly. Albert Hotz reorganised his father's affairs and established a new firm within the *Perzische Handelsvereniging*. The new company was simply called *Hotz & Co.*



Albert Hotz in 1884

In 1877 Hotz subsequently returned to Iran and set up trading offices in the city of Isfahan, and in nearby Baghdad and Basrah in the Ottoman Empire, in modern Iraq (*see map*). He also tried to persuade Dutch financiers and others to invest in Iran. However, in 1878, following a series of financial disappointments, all of Hotz's backers withdrew and Hotz returned to the Netherlands.

In 1880 Hotz returned to Iran for the third time. He stayed there for some years, and went back in 1883 in order to help organise the Persian display of the International exhibition to be held in Amsterdam during

the same year (*see next chapter*). Back in Europe, Hotz moved his European headquarters from the Netherlands to London. Shortly afterwards he returned to Iran and during the next few years he continued to run trading agencies in Bushire, Shiraz, Isfahan, Burujird, Sultanabad, Yazd, as well as Baghdad and Basrah in Iraq (*see map*).³

During this period Hotz's wide entrepreneurial interests became even more diverse. He was involved in a number of activities including coal mining, the setting up of the Imperial Bank of Persia, carpet industry, and the planned development of the Karun river (*see map*).⁴ In March 1884 the governor of Isfahan, being the eldest son of the Shah of Iran, granted Hotz concessions to explore for oil in Khuzistan Province.⁵ Unfortunately for Hotz the rig failed to find any oil.

In 1885 Hotz became the Dutch consul for Iran, based at Bushire on the Persian Gulf (*see map*). This trading city was of great importance to the Dutch, as much of the activity between the Dutch East Indies and the Netherlands passed through the Persian Gulf.⁶ It was during this period that he had the opportunity to form a collection of textiles and other objects. Some of these items were lent to the Museum voor Land- en Volkenkunde, Rotterdam and were officially purchased by the museum in the 1890s.⁷

From 1895 there was a general slump in international trade, and a number of European trading firms went under, including that of Hotz. The slump was to cause the Hotz family to suffer considerable financial difficulties and by 1903 Hotz and Son had ceased to trade.

In 1906 Hotz became part of the *Commissie van Advies voor 's Rijks Geschiedkundige Publicatiën* ('Commission for Advice for State Historical Publications') in The Hague. He was given the task of writing about the role of the *Verenigde Oostindische Compagnie* (VOC, the Dutch equivalent of the East India Company) in Persia. Then between 1909-1916 Hotz worked at the Dutch consulate in Beirut, becoming the consul in 1917. Hotz retired from this post on the 21st April 1921.

When he came back to the Netherlands, Hotz tried to take up his research into the VOC again, however, ill health forced him to stop. In 1921 he retired to Lugano in Switzerland in order to be near his son, Hendrik, who was ill in a sanatorium in Davos-Platz. Sadly his son died in the same year.

A.H.A. Hotz died on the 11th April 1930 at Cologne, near Geneva in Switzerland. He was buried in the cemetery Crooswijk, in his home city of Rotterdam.

2. The International, Colonial and General Exportation Exhibition, Amsterdam, 1883

Following the success of the Great Exhibition in London in 1851, a series of International Exhibitions were organised in Europe and North America. These exhibitions became important events that introduced new cultures, ideas and material items to curious visitors. One of the first exhibitions to include items from Iran was the Vienna Exhibition of 1873.

The Iranian government was well aware of the value of such exhibitions and decided to have a pavillion in the planned exhibition at Amsterdam in 1883 (*Internationale Koloniale en Uitvoerhandel Tentoonstelling*). Hotz was commissioned by the Iranian Government to help with its organisation. The objects acquired in Iran by Hotz included carpets, musical instruments, ibex horns, lamps, trays and waterpipes, as well as textiles and items of clothing.

Hotz, the Exhibition, and the RMV

One of the organisers of the Amsterdam Exhibition was the director of the National Museum of Ethnology in Leiden (RMV), Dr. L. Serrurier.⁸ He helped to organise various foreign pavillions, including that of Iran. By that time, Hotz was already known to the Museum for his travels and work in Iran. In September 1882, for example, Hotz acquired for the Museum a small collection of Persian items, including armour, weapons, pipes and trays.⁹ Not surprisingly, Hotz was soon in negotiation with the Museum for the sale of the items that Hotz had acquired in Iran for the Iranian pavillion. He offered to sell the Museum various objects at cost price. It was finally agreed that the Museum would purchase a selection of items for 1170.30 Dutch guilders, a considerable sum in those days. In November 1883, 357 items of Persian origin were consequently added to the Museum collection under accession number 503 (e.g. 503-282 is a pair of trousers; 503-267 is a man's jacket). It is this collection that includes the various items of dress that will be discussed in this publication.



The Persian section at the International, Colonial and General Exportation Exhibition, Amsterdam 1883 (photograph by Alexandre & Co.)

3. Male Dress

There are very few collections of Qajar era dress outside of Iran.¹⁰ The Hotz collection is especially noteworthy since it contains a large number of items for men. More particularly, it includes outfits for men from various groups, namely, scribes, mullahs, dervishes, merchants and farmers.

Later nineteenth century men's dress

By 1883 male dress in Iran had certainly started to change. This was mainly due to growing Western influence. The Qajar king, Nasr ud-Din Shah (*r.* 1848-1896), preferred more Western-style garments. His example was followed by his courtiers and subsequently copied by lower levels of Iranian society. Large segments of Iranian society, however, were slow in adopting Western-style dress; these included merchants, farmers and peasants. The garments collected by Hotz reflect this development, and include many traditional as well as more Western-style garments. The garments from the collection can be grouped as follows:

Trousers (*zir-e jumah and shalvar*)¹¹

Men's trousers came in two forms. The first, and more traditional type was loosely cut and normally made of white (e.g. **503-279**) or blue cotton (e.g. **503-281**). These were called *zir-e jumah* or very occasionally, *shalvar*. Another type were European military-style trousers, generally called *shalvar*, which tended to be worn by urban men of higher positions and members of the court. These trousers were made in white, blue or red cloth, and usually had a line of braid down the outside seams of the trouser legs. The baggier trousers of traditional style were more suitable for sitting on the floor, while the tight European trousers were designed for sitting on chairs.¹² The possession of such items of furniture, plus the necessary trousers, were consequently regarded as another indication of a person's wealth, status and 'modernity'.



RMV 503-279



RMV 503-281

Shirts (*pirahan*)

These were unstarched shirts, with an opening either on the shoulder or down the front of the garment. Upper and middle ranking men tended to wear shirts made of white cotton (e.g. 503-247; **503-249**), while the 'lower orders' wore *pirahans* made of blue cotton.



RMV 503-279

Waistcoat (*jeliqa*)

Although waistcoats are now widely used in Iran, they did not form part of the traditional dress for men. Europeans introduced this garment during the eighteenth century. Initially waistcoats tended to be worn by men living in the larger urban regions, such as Tehran, Isfahan or Bushire. The waistcoat (**503-252**) in the Hotz collection, however, is cut according to traditional Iranian dress concepts. It is a wide garment based on rectangles rather than tailored pieces (so that it did not closely fit the shape of the body as in Western garments). The front is fastened with a series of cord loops and buttons ('frogs'), rather than Western-style buttons with corresponding holes.



RMV 503-252

Gown (*qaba*)

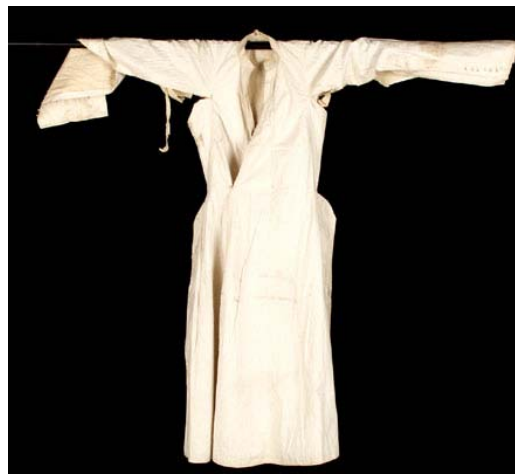
The *qaba* is a long gown usually made of coloured or patterned cloth. The type of material depended upon the time of year and the status of the wearer. A dark coloured, quilted garment, for example, was usually worn in the winter, while a single thickness of cotton (often with a printed design of some kind) was worn during the summer months.

The *qaba* was always open at the front with a small standing collar. It was worn by passing one side (usually the left) over the other, and fastening the two sides with a tie or a small button attached to the right-hand seam. This garment normally has a pocket-hole (as opposed to actual pockets) on either side, giving access to the pockets of the jacket that was worn underneath.

The *qaba* was worn by all classes of society. There are consequently various examples in the Hotz collection. There is a blue *qaba* for a mullah (503-264 and 503-267), and one for a dervish (a wandering religious mendicant) (503-258). There is also a *qaba* for a rich merchant (503-261) within the collection.



RMV 503-264



RMV 503-258

Coat (*kolija* and *sardari*)

The *kolija* is a long coat that was fitted at the waist. It was open under the armpits to facilitate movement. The Hotz collection contains various examples of this type of garment (e.g. 503-258; 503-263; 503-264).

A similar type of coat was the *sardari*, which was also fitted at the waist, but had numerous pleats at the back of the garment (503-265).



RMV 503-265

'Aba'

The '*aba*' is another form of outer garment. It is open at the front and sleeveless, and it has large armholes. It was worn by men of all classes. The type of material (silk, wool, camel hair) and its weight varied according to the time of year (heavier weights in winter).¹³ There are two '*aba*'s in the Hotz collection; one made of camel hair (503-180) and one of silk (503-179). It is possible that a wealthier man wore the silk example during the summer months, while the camel hair example was a winter garment.



RMV 503-179

Sashes (*kamarband*)

The sash is a length of material wrapped around the waist, which was worn by clerics, merchants, traders and bazaar people. It was also worn by the secretarial class and the aged or old-fashioned among the higher ranks of government employees. The sash tended to be about five metres long and just over a metre wide. As with other aspects of Qajar dress the type of material that was used to make the sash was an indication of the wearer's rank. Thus an official or a rich merchant might wear a sash made of *kirman*, a form of brocade in wool, or made of fine, embroidered cloth (e.g. 503-286), while a lower ranking man would have one of printed cotton.



RMV 503-179

Belts

A distinctive mark of a courtier, military or higher servant was the belt that was generally made of varnished black leather with a brass clasp (usually Russian in origin). The princes and courtiers often replaced the brass clasps with one of precious stones. There are two belts in the Hotz collection. The first is made out of a wide piece of leather with a large metal clasp (503-222). The second belt (**503-222a**) is more carefully finished and also has a metal clasp. The leather is decorated with a tooled design in a triangular form.



RMV 503-222a

Headgear

During the Qajar era there were several basic types of men's headgear, such as the skullcap (*'araqchin*), the turban (*mandil*), the felt cap (*kolah namadi*), and the so-called Qajar hat (*kolah Qajari*) that was worn by the higher echelons of society. The Hotz collection unfortunately only includes examples of the skullcap and the felt cap.

By the end of the nineteenth century, merchants, mullahs, lawyers, scribes and richer farmers wore the skullcap with turban. Labourers, peasants and nomads normally only wore a felt cap. The shape, colour and type of material used for these caps indicated the social status of the wearer. Thus a nomad might wear a round felt cap in natural brown, while a peasant might have a white version (**503-234**).

Occasionally, red felt caps (503-235) were worn.

There were also various types of cloth skullcaps. Some were worn inside the house (*shab kolah*; 503-195; 503-195a), others could be worn both indoors and outdoors, and tended to be decorated with small quilting stitches (503-238, **503-238a**). Others were worn under turbans and were normally flatter, but with more decorative crowns (503-240). It was usual for the turbans to be wrapped in such a way that the crowns of these caps were visible.



RMV 503-234



RMV 503-238a

Arabian clothing

In addition to the Iranian clothing described above there are also a number of garments that are described as coming from either Khuzistan in southwest Iran, where there was (and still is) a large Arab population, and from what was then called Bassora (modern-day Basra) in Iraq.

These garments include a man's shirt in white cotton (503-247), an outer robe in striped cotton (503-269); a silk headcloth with long transverse fringes (*kufiya*; 503-245), and a headband (503-243).



RMV 503-269

4. Female Dress

The Hotz collection also includes a number of garments for women. These are mainly for urban use. There are also some garments for women from the Bushire region of South Iran.

Indoor urban clothing

At the end of the eighteenth century, most urban women were wearing an outfit made up of trousers, a chemise and a gown with a bell-shaped skirt, and in some cases the so-called sock-boots. Within a few decades, the gown was replaced by a separate jacket and skirts, and this type of outfit remained in use until the early twentieth century.

Trousers (*zir-i jumeh*)

During the first half of the nineteenth century trousers became much wider and, in the case of the wealthier women, were made out of heavy brocades and velvets. The fullness of the trousers was achieved by wearing several pairs at the same time. In some cases it would appear that up to ten or even eleven pairs of trousers were worn together. By the end of the nineteenth century these trousers had become slim, tight-fitting garments when worn by urban women, but those worn by nomadic and regional women remained baggy (e.g. 503-275; 503-278).

Chemise/blouse

One of the most enduring items in a woman's wardrobe was the chemise or *pirahan*. These garments were made out of white cotton for lower class women and a transparent gauzy fabric, either plain, or spotted white, sometimes blue or pink for wealthier women. By the end of the nineteenth century women's *pirahans* were short and only reached to waist-height or slightly lower.

The Hotz collection contains two chemises, one in white cotton (503-185) and the other in purple silk (503-254).



RMV 503-254

Jackets

Normally, a single, long-sleeved jacket was worn over the blouse. Sometimes a second one, with shorter elbow-length sleeves in a plain or contrast pattern, was worn over the jacket. Neither of these garments was intended to be fastened. Instead the garment was left open at the front so that the blouse underneath could be seen.

Jackets were made out of a variety of cloth types, including heavy brocades, silks, wools and cottons. The variety of materials was partly determined by the time of the year. During the winter heavier wools and silks were worn, while during the summer there were light silks and cottons.

There are two examples of these jackets in the Hotz collection. One of them is made out of silk lined with cotton (503-255), while the other is of cotton (503-253). The first jacket is a more festive garment and was probably intended for a higher ranking woman, while the second is a summer garment, probably for a lower ranking woman.



RMV 503-253

Long jackets

While most women during the Qajar period wore short jackets, occasionally longer versions were worn. One of these was called a *sardari*.

The *sardari* was a long frock coat in the European style. It was often worn by higher ranking men. Wives of high officials and sometimes of merchants would wear a copy of the men's coat that looked like a conventional woman's jacket, except that it was pleated below the waist. An example of a woman's *sardari* is in the Hotz collection (503-274). It is made out of purple silk and lined with red printed cotton.



RMV 503-274

Headcoverings

In contrast to the rest of their costume, women's headdress was to remain relatively modest during the Qajar period. As in the earlier periods, many women wore a headcovering of some kind even when indoors. The basic form of headcovering (*charqat*), consisted of a thin or transparent triangle of material that was used to conceal the ears and most of the hair. The ends of the veil met under the chin and were fastened together by a brooch.

There is one *charqat* in the Hotz collection (**503-291**). It is 113 x 108 cm in size and made out of cotton, decorated with a pattern of stylised flowers.



RMV 503-291

Jewellery

The range of jewellery worn by women during the Qajar period was wide. It included armbands, belts, bracelets, brooches, chin decorations, earrings, hair decorations, necklaces, as well as rings. A popular form of headdress included a skullcap with an aigrette that was sometimes further decorated with feathers.

Among the Hotz collection there are a few items of jewellery, but not many. They take the form of armbands (503-324) and cameo brooches (**503-325**; 503-326).



RMV 503-325

Make-up

Women were expected to wear a wide range of make-up, with particular attention being paid to the eyes. Kohl was painted around the eyes with a small stick. In this way the eyes were made larger and darker. Kohl also had a medicinal effect and helped to counteract the effects of the sun's glare. Among the items collected by Hotz there are four small pouches of kohl (**503-317**), which Hotz described as *hajj kohl*.

Outdoor urban clothing

Chadors

One of the most traditional outer garments worn by Iranian women is a wrap, now generally known as the *chador*. This garment was used to deck the head and body. Until comparatively recently the face was also covered with a separate face veil of some kind. However, this custom has disappeared. Nowadays, *chadors* are usually made from a black cloth, which is normally either a cotton or synthetic material, but in the past a wider range of colours were used. The *chador* from the Hotz collection is made out of blue-striped cotton with red silk bands along its edges (503-290).



RMV 503-290

Face veils

Although Iranian women used a variety of face veils, the Hotz collection does not include any. Nevertheless, there is an example of the typical face veil of this period, the *ruband*, in the collection of the museum (5389-33). This type of veil seems to have appeared during the seventeenth century.¹⁴ It is a rectangular piece of white fabric with a slit or grid for the eyes. It was fastened at the back of the head with a knot, clasp or button. The use of the *ruband* continued into the late nineteenth and early twentieth century. Interestingly, in some districts of Afghanistan and Pakistan the *chador* and *ruband* have been combined into one all-enveloping garment, called the *burqa*' or *chadri*.

Outdoor trousers (*chaqchur*)

Chaqchur are long, outdoor trousers that were worn during the nineteenth and early twentieth centuries. They were voluminous trousers that were sewn onto flat-soled slippers. This type of *chaqchur* can be seen amongst the Hotz collection (503-277). It is made out of purple cotton material. As with other forms of outdoor wear, it would appear that by the 1930s the wearing of *chaqchur* had disappeared in most urban areas.



RMV 503-277

Provincial clothing for women

Within the Hotz collection there is also clothing for women from the Bushire region along the Persian Gulf, and for women of Arab origins.

Trousers from Bushire

These trousers were made in such a way that they look like a skirt, but in fact they had two distinct leg sections. Such 'skirts' were often made out of many metres of cloth that were gathered around the waist. The example in the Hotz collection (503-275) is made out of cotton. It has a block-printed design of *buteh* (paisley motif). This type of trousers/skirt is still worn in various regions of Iran, notably in central Iran around Abiyaneh (see *map*).



RMV 503-275



Buteh, detail van RMV 503-275

An Arabian style garment

Among the women's clothing there is a *sob* or *thaub*, an outer garment which is normally associated with women of Arab origins.¹⁵ The garment (503-251) is made out of blue silk. It is made in a traditional form with very large sleeves.



RMV 503-251

5. Footwear

Among the various items of dress represented in the Hotz collection there are some items of footwear. These include socks, shoes and sandals for both men and women. Until comparatively recently it was common throughout the Islamic world to wear shoes without backs or with the backs broken down so that they could be easily slipped on or off at home, when visiting friends, or at a mosque. Iranian sandals commonly have pointed toes that curl at the end giving them a characteristic appearance.

Socks (*jurab*)

The winters and nights can be very cold in Iran, especially in the mountain regions. It is not surprising therefore to find that socks are important garments. Indeed, various regions of Iran, notably the north and northwest are still famous for their hand-knitted socks. There is one pair of short socks (**503-176**) in the Hotz collection, which has been knitted from beige and white cotton with an intricate floral design.



RMV 503-176

Shoes, sandals and *giveh*

There are three different types of footwear represented in the Hotz collection: (a) shoes, (b) sandals (for men and women), and (c) *giveh* (for men and women).¹⁶

(a) Shoes: There is a pair of black leather shoes in the collection that have the backs still in place (**503-101b**). This suggests that they were new and had never been worn. They are made out of leather and judging from their size, 27.5 cm in length, they were made for a man.



RMV 503-101b

(b) Sandals/slippers: There are various types of sandals within the collection. They were intended for both men (**503-101a**) and women (**503-173**). In both cases they are open backed so that they can easily be slipped on and off.¹⁷ There are several pairs of 'classic' Iranian sandals for women, which have a narrow bridge just after the heel (**503-172**; **503-173**; **503-230**). This type of slipper is depicted in various contemporary miniatures.¹⁸ They were usually made out of shagreen leather (leather from horses, ponies and occasionally sharks) (**503-230**) in various colours, such as green (**503-101a**), black (**503-173**) or brown (**503-172**). The inner soles of the women's slippers were frequently decorated with punched holes in various simple patterns (**503-172**; **503-173**).

There is also a pair of slippers made from leather, which was described by Hotz as being worn by women of Arab or Turkish origin (**503-171**). These slippers have a different shape and appearance to the 'Iranian' forms, in that the upper is much longer and would have covered most of the foot.



RMV 503-101a



RMV 503-173

(c) Giveh/Maleki¹⁹: *Giveh* are a type of shoe that has a cloth sole and cotton top. The soles (*siveh*) are made from strips of cloth that are hammered together in order to create a firm sole, which is either blue (**503-166a**) or occasionally multi-coloured (**503-165**). The uppers were traditionally made in needle-weaving using a thick white cotton yarn, with the backs strengthened using a triangular shaped strip of leather. This strip was often decorated with stitching in white cotton yarn (**503-165**; **503-166a-b**; **503-167**).



RMV 503-166a

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Notes

- ¹ For more information about the Qajar period, see Bosworth and Hillenbrand (eds) 1983; Diba (ed) 1999, and Lombard 2000.
- ² Engelberts 1995:17; Vuurman and Martens 1995:24.
- ³ Curzon 1892, II:225, 242, 573. See also Floor 1983.
- ⁴ The development of the Karun river system, in modern Southwest Iran, was an important aspect of opening up the country to international trade.
- ⁵ Curzon 1897 II:225, 520.
- ⁶ Engelbert 1995:47. Hotz may also have been interested in the idea of selling Iranian opium in Indonesia (Witkam 1998:277).
- ⁷ The Museum is now called the Wereldmuseum.
- ⁸ The following description is based on various letters between the Museum and Hotz housed in the RMV's archives, Leiden.
- ⁹ These are registered under the number 322. Hotz was also acquiring objects for other museums, for example in one letter he refers to two small stone statues, probably from Baghdad, which he thought might be of interest to the *Museum van Oudheden te Leyden* (now the National Museum of Antiquities, Leiden; letter: 17th August 1883).
- ¹⁰ The main collections inside of Iran include that of the Gulistan Palace, Tehran; the Iranian Cultural Heritage Organisation, Tehran, and the Decorative Arts Museum, Isfahan. Two important collections outside of Iran are at the Victoria and Albert Museum, London, and the Royal Scottish Museum in Edinburgh.
- ¹¹ Nowadays the term *shalvar* tends to be used for most types of trousers.
- ¹² Wills 1883:318.
- ¹³ The '*aba*' vanished as a result of the Uniform Dress Code of Reza Shah (1936) as general wear for men, although it remains an important item of clothing for mullahs. It is also worn by Arab women from the southwestern part of Iran. The '*aba*' is still worn on a daily basis throughout the Arab speaking world by both men and women.
- ¹⁴ Scarce 1975:7.
- ¹⁵ These garments are still worn in parts of Saudi Arabia, and the eastern Gulf states, notably Oman.
- ¹⁶ The men's footwear tends to be 28-30 cm in length, while those for women are between 20-24 cms.
- ¹⁷ Strictly speaking they are of the mule type of footwear, a form that is easy to buy anywhere in Europe, the Mediterranean and the Near East.
- ¹⁸ Bier 1987:262-3, no. 66.
- ¹⁹ The Kurdish term for this type of footwear is *kelesh*.