

Persian Clothing in the 16th Century

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Understanding Persian fashion in the 16th century requires careful study of multiple sources. The tumultuous history of medieval Persia has left few extant garments for review. However, there are a large number of miniature paintings for study as well as eye-witness accounts from European travelers.

❁Male Garments❁

"His Majesty"^[1] ... was clad in a short garb without robe, which is against the custom of Mahommed and he wore a gold brocade doublet and tight breeches of the same material. On his head was a turban adorned with many precious stones and rich plumes."^[2]

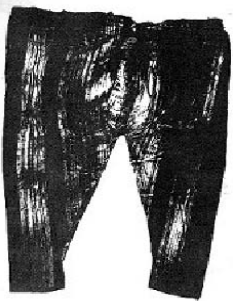
This description of Shāh ‘ābbas’ clothing in 1598 by Abel Pincon provides a starting point for understanding Persian, male clothing from the 16th century. The description is vague and open to interpretation; however, by viewing miniatures, we can more accurately interpret Pincon’s description.

Undergarments for men were limited to a pair of short pants, called libas. Generally they are white, but occasionally other colors are seen as well. In rare miniatures, laborers or slaves are sometimes shown wearing these under garments. In some cases, they might not be libas but šalwar pulled up to the knees.



Men in the bath house (hamman) wore a long, loose cloth which appears to be gathered at the waist in miniatures known as a long. It was also worn by wrestlers. The line drawing at the right shows men in the hamman wearing both libas and long.

Over the libas, pants were worn. There are no extant Persian pants from the 16th century available for study, leaving miniatures as the primary source for information on pants. There are extant garments from Egypt and from Turkey, which may shed light on trouser construction in Persia. The 16th century extant garments from Turkey are salvar, a type of loose fitting pants which appear similar to pants pictured in Persian miniatures.^[4]



Pictured here are a pair of Mamluk (Egyptian) trousers that are cut in a similar fashion. Indian tradition holds that šalvār are of Persian origin, making it likely that šalvār were worn by Persians.^[5] The wearing of šalvār is confirmed by Encyclopedia Iranica.^[6] Sir John Chardin, a French jeweler who visited Persia during the reign of Shah ‘ābbas I, described male pants in the following manner:

"The men wore no Breeches [underwear], only a pair of Drawers lin'd, which hang down to their Ancles, but which have no Feet; they are not open before, but must be undone when they have occasion to make Water."^[7]

Miniatures of the period show loose fitting pants that appear similar to Turkish šalvar. They are pictured either as a solid color or in patterns that must represent brocades. In one unique miniature, there is a clothesline of garments hung next to a tent, in which both salvar and libas can be seen. As silk, cotton and linen were readily available, it is reasonable to assume that Persian pants were made of these types of fabrics.

^[1] Travels in Persia 1673-1677, Sir John Chardin, Dover Publications, 1988, pg. 212



Both men and women wore an undershirt called a pirihan.^[8] Pirihan-hā (plural for pirihan) for both sexes were generally made out of cotton, though noble women wore silk as well. Men typically refrained from wearing silk next to the skin due to the Islamic tenets which forbade them from wearing silk, as they were promised silk garments in Paradise. In a rare miniature entitled “Thief Caught in a Bed Chamber” a man is startled from sleeping to defend his wife from a thief who has entered their bedroom. He is pictured in his bed clothes, which were a pirihan and libas. The picture to the left is a line drawing from the miniature depicting the man’s underclothes.^[9] Sir John Chardin also describes the pirihan worn by men in the following manner:

"The shirt is long and covers their knees, passing over their drawers instead of being put into them. It is open on the right side, upon the pap (breast) to the stomach and on the sides below as ours are, having no Neck [collar] to it, only stitched as the shifts of our women are in Europe."^[10]

“Stitched as the shifts of our women are in Europe” refers to the unfitted chemises of European women, stitched at the shoulders and the sides.^[11]



An extant Persian, silk, male pirihan is in the Theron J. Damon collection. The pirihan is dated 1583 and roughly matches the description by Sir John Chardin. Although difficult to see in this photo, it is decorated with painted roundels and many Kufic inscriptions with praises to Allah.^[12] The decoration of pirihan with praises to Allah date back to Zoroastrian times.^[13] The Zoroaster’s (the religion many tenets of both Christianity and Islam are based upon) placed a sacred shirt on male children when they reached a certain age as protection against evil.^[14] This 16th century pirihan is constructed similarly as



two other Egyptian extant examples as well as a 17th century extant pirihan. The body is formed of a central rectangle with rectangular shaped sleeves and sidepieces. This construction method is common throughout the Middle East during the 16th century.^[15]



Over the pirihan, another layer appears to have been worn. The next layer was called the ziri qaba, which means “under coat.” In many miniatures, we see the bottom of the zīrī qāba as the over coat (rūyi qāba) is tucked up to show the inner coat. It is painted in many different colors. Chardin mentions this layer, though his description is vague.^[17] In this line drawing to the right, we see a young noble man wearing a medium length coat tucked into his belt to reveal the ziri qaba underneath.



An extant, sleeveless coat located in the Museum für Islamische kunst in Berlin may be an example of this layer. The coat is from the 17th/18th century, however it fits the description by Chardin. The coat is brocade and fastens in the front.^[18] Towards the latter end of the century, they may have worn a cotton waistcoat (vest) called a kurdī.^[19]



Over this, a rūyi qāba, or “main/over coat” is worn. A rūyi qāba^[20] is either a crossover or straight-front coat with long sleeves.^[21] There is one extant 16th century crossover qāba in the State Armory in Moscow (Kremlin). This qāba is constructed of a central rectangle, side pieces for shaping and rectangular-shaped sleeves. This rūyi qāba is made of silk brocade decorated with a famous Persian hero killing a dragon and lined in silk.^[23]

A rūyi qāba was usually made of silk brocade, lined in silk, cotton or linen.^[24] Recalling the description from Picon, the brocade may be enriched with gold or silver thread. While the primary decoration for a rūyi qāba or kurdī was the elaborate brocades of the period, sometimes they were decorated with cloud collars which were either woven or embroidered.

The brocades of the 15th and 16th century Persia were of a superior quality, which we no longer have the knowledge to weave. At a trip to the Textile Museum in Washington D.C., we were able to view some of these silk tissues.^[25] They are about the weight of a 10mm Habatoi silk (a common weight for silk veils) with incredibly complex designs and colors.^[26]

Often the cotton linings were stamped with designs. This type of printed cotton was known as qalamkār and was made in Persia from the thirteenth century to today.^[27] Towards the end of the 16th century, qalamkār cottons from India became preferred as the Indians had greater skill in making these types of cottons and the price was lower.^[28]

Queen Christiansen of Sweden recieved a cross-over qaba or nim-tana from the Czar of Russia in 1644. It is likely that it was made in Persia earlier than that and may be from the 16th century. The coat is made of silk velvet decorated with noblemen.



Sir John Chardin describes the nim-tana, a qaba with a crossover front, in this manner:

“as wide as a Women’s Petticoat, but very strait above, passing twice over the Stomach, and is fasten’d under their Arms, the first round under the left Arm, and the other which is uppermost, under the right Arm. This Gown is cut sloping, in the Manner you see it in the Figure, which on the Side. The Sleeves are narrow, but as they are much longer than they should be, they Plait ‘em at the Top of the Arm, and button ‘em at the Wrist. The Gentlemen likewise wear the Cabai [this is Chardin’s translation of the Persian word qāba] after the Georgian Manner, which are not different from others, only that they are open upon the Stomach, with Buttons and Loops.”^[29]



According to Upham Pope, former curator of the American Institute of Iranian Art and Architecture, frogs were used to close the qāba in the early part of the 16th century, but by the latter half, buttons were used.^[30] The buttons on the extent qāba-hā^[31] in the Textile Museum I observed, were probably constructed on a wood core, wrapped with silk and then covered in gold that was woven in a basket pattern. The technique appears to be similar to those used to make Temari Balls in Japan.^[32] However, there are three extent, Persian buttons recently sold from the auction house, Art of Persopolis. One button is dated 500 B.C. and is made of carved metal. (Plate 14) The other two buttons are dated to the 11th century and are made of carved ivory.^[33] It is likely that both materials were still in use in the sixteenth century to make buttons. The qāba were then belted with either a sash (Plate 17) or a placard belt. (Plate 18, 19) Often a small dagger, pouch, pen cases or other instruments were hung from this belt.

“Tho’ this wastcoat [referring to the qāba] very well fitted to the Back, yet they tie two or three Sashes upon it, folded double, about four Fingers wide, Rich and Genteel, which makes ‘em a wide and strong Pocket, to put what they have in, with greater Security than in our Breeches Pockets.”^[34]

^[234] Travels in Persia 1673-1677, Sir John Chardin, Dover Publications, 1988, pg. 212

Thomas Herbert, a European who visited Persia in 1627, provides the following description of the sashes worn by men:

“Their waists are girt with fine towels of silk and gold about eight yards long; those and the shashes distinguish the quality of those that wear them: dukes and other of the noble sort have them woven with gold, merchants and coozelbashaws^{3[35]} with silver: of silk and wool those of inferior rank.”^{4[36]}



Over top the qāba, a jōba was sometimes worn.^[37] This loose, flowing garment, also made of silk brocade, had short or long sleeves. If the sleeves were long they often would have a horizontal slit cut just above the elbow for the arm to be put through.^[38] The photo below shows extent sleeves made of brocade. The sleeves attach to the body of the coat via buttons. There is one extent joba located in the Museum of Oriental Treasures in Moscow. A joba was usually worn open and unbelted. Sometimes it was lined in fur. Sir Chardin describes the types of fur that these coats are lined with:

“they are Furr’d some with Sable-Skins, and others with the Skins of the Sheep of Tartary, and Bactriana, the Hair of which, is finer than that of Horses, and of no longer Curl than the Gold-Sand.”^[39]

Ermine, while not mentioned by Sir Chardin, is also seen in miniatures. Thomas Herbert states they also used fox, squirrel, and the fur of a martin (mūsh-i-kharmā in Persian).^[40] It is possible that when the coat is lined in fur, it is called a katībī, though the sources conflict on the exact name for this garment.^[41]

They may have worn stockings in late period, which were also described by Sir John Chardin:

“The Stockins are of Cloth, and all of a Piece, as I have said, that is, they are cut like a Sack, and not according to the Shape of the Leg; they come but just up to the Knees, below which they tie them; they put a Piece of red Leather, very well stitch’d, to the Heel of them, to hinder the Heel of the Shoe, which is sharp, from doing it any harm, and piercing thro’, which it would do in three or four Days time”^{5[42]}

Chardin goes on to mention that prior to trading with the Europeans, they did not wear stockings but wrapped their legs with linen strips “about six Fingers wide, and about three or four Ells long” (an Ell is an old European measurement equivalent to 34 inches long, making the length between 102” to 136” long).^[43] It is difficult to decide exactly when the Persians of wealth (servants and lower class continued to wear the linen strips in the 17th century) switched to stockings. There are extent felt stockings from the 5th century B.C. found in the Caucasian Mountains, an area along the Russian border that was part of the Persian Empire so it is possible that they were still wearing stockings in the 16th century. Unfortunately in miniatures, it is difficult to see what they wore on their legs under their pants. However, trading with the Europeans was very well established by the end of the 16th century so it is possible that an argument can be made for stockings in the late 16th century. Also, socks made by nalbinding were found in Egypt from as early as 6th century, and knitted socks from the 11th century (pictured right.)^[44]



^{3[35]} i.e. qizilbash(red-head) the soldiers who formed Shah Abbas I army made up of Persianized Turks, Georgians and Armenians. From Herbert pg. 4

^{4[36]} *Travels in Persia 1627-1629*, Thomas Herbert, The Argonaut Series, edited by Sir. E. Denison Ross and Eileen Power, Robert M. McBride & Company, 1929, pg. 232

^{5[42]} *Travels in Persia 1673-1677*, Sir John Chardin, Dover Publications, 1988, pg. 213

Thomas Herbert states that they:

"...have hose and stockings sewed together; the stockings falls not always into their shoes, but from the ankle down gives to the eye two inches of leg naked"^[45]

In miniatures, men are also pictured wearing leggings (*čakčur*^[46] or called peytowa in Afghanistan^[47]), held up by string garters over top of their pants. These are worn with a short *rūyi qāba* (just above the knee). These men are usually outdoors, often pictured riding a horse. Cross garters, similar to the ones worn by Vikings, are also seen in some miniatures picturing men working. In some rarer miniatures, men are pictured wearing buskins. Pictured to the left is a beautiful brocade legging.



auction house).^[48]

Hair was generally shaved, though sometimes a tuft of hair was left in the center of the head. *Dadāy* oil was used to retard hair growth on the rest of the head. They wore their hair in this manner as there was a Muslim belief that the Prophet would be able to distinguish them from the Christians by this hairstyle. Muhammad would use this tuft of hair to lift them up to heaven.^[63] Facial hair was generally shaved except for a long moustache or perhaps a small, pointed beard.^[64] Older men might retain a neatly trimmed beard and mustache.^[65]



❁ Female Garments ❁

Women's clothing in late period Persia is much more difficult to research than men's. Women were discussed very little in the primary writings of the age; to date there is only one extant garment prior to the 17th century that I am aware of that may be a female garment - a 14th century *pirihan* which will be discussed below. As a result, we must study the men's extant garments, work from the descriptions in primary sources and compare them to the miniatures that exist. By doing this, we can more readily judge the accuracy of the artists' depictions of people and society of the time. Using this same process, if the male clothing seems to be depicted accurately, then we can draw a reasonable conclusion that the women's clothing portrayed in the art of the time is also depicted fairly accurately. Based on this, a basic female fashion can be derived.

Beginning with one of the few mentions of women's clothing as well as a study of Persian miniatures, we find that women also wore *šalvār*. Sir Chardin described women's pants and stockings:

"the Drawers fall in the same manner [as men's pants] down to their Ancles, but the Legs of them are straiter, longer, and thicker, because the Women wore no Stockings. They cover their Feet with a Buskin, which reaches four Fingers above the Ankle, and which is either Embroider'd or of the richest Stuff"^[69]

^[45] *Travels in Persia 1627-1629*, Thomas Herbert, The Argonaut Series, edited by Sir. E. Denison Ross and Eileen Power, Robert M. McBride & Company, 1929, pg. 233

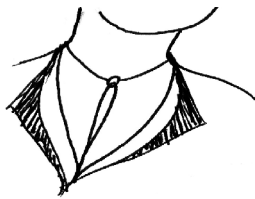
^[69] *Travels in Persia 1673-1677*, Sir John Chardin, Dover Publications, 1988, pg. 215

The buskin described is most probably an embroidered sock-boot. Sock-boots were boots made of brocade with soft, leather sole. They could be worn alone or with clogs or slippers.^{8 [70]} Sockboots were worn by both men and women.

Sometimes they wore another type of pants called naqsh-e. These pants were patterned with diagonal stripes completed in tapestry embroidery. Most probably they were worn by the lower classes or women from nomadic tribes.^{9 [71]} While there are no extent examples of these types of pants prior to the 17th century, there are miniatures that show women wearing naqsh-e. The extent examples have been taken apart and stretched to be sold as coverings for household goods, making it impossible to discern the original construction. The picture below shows a stretched out pant leg from a pair of naqshe.^{10 [72]}



The female pirihan was made differently from the male pirihan. A 14th century pirihan appeared at an auction house in 2001. While this garment is not labeled a female garment, I believe that it is likely that it is. There are several extent male pirihan-hā, which are very different from this garment. The garment construction also seems likely that it is female as the cut supports the shape of female garments, while for men the cut seems as if it would provide an awkward fit for men.^{11 [73]} The neckline of the extent garment (perhaps explaining why it was preserved) is unfinished; however, Sir John Chardin describes the neckline as “being open to their navel”.^{12 [74]} One can see the pirihan in miniatures as the edge of a fine white garment in the bottom layer. Its neckline is close to the neck and open to the navel. Chardin goes on to add:



"The Women, who are rich, and sometimes the Men, new border the Neck of the Shirt or Shift, with an Embroidery of Pearl, about a Fingers breadth, upon solemn Occasions"^{13 [75]}

I am aware of one miniature in which it appears that the pirihan has a row of pearls sewn to its upper edge. However, as this detail is very fine and the reprint I own not of the highest quality, it is difficult to be certain. I have not included this miniature in this paper as, once scanned, the detail is lost entirely.

The extent pirihan was made of very fine cotton gauze. It is constructed of a central rectangle, sidepieces for shaping, with the lower being pleated into the upper one and long rectangular sleeves with gussets. The edges are finished with finger-loop braiding, which aside from adding an additional decorative element, provided a stronger edge to the sleeves and skirt.^{14 [76]} It was decorated with embroidery down both arms and the front and back of the garment along the areas that would be under the most stress.



Over the pirihan, women wore a series of lined robes called zīrī qāba.^{15 [77]} It is difficult to tell how many of these were worn. One is always worn and in some miniatures, it appears that two may have been worn. Currently, I am unaware of any extent zīrī qāba.

^{8 [70]} Women's Costume of the Near and Far East, Jennifer Scarce, Unwin Hyman Ltd., London, 1986, pg. 160

^{9 [71]} Woven from the Soul, Spun from the Heart, Carol Bier, editor, The Textile Museum, 1987, pg. 269

A Brief Guide to Persian Embroideries, Victoria and Albert Museum, 1950, pg. 7

Also listed in Woven from the Soul, is another miniature completed in period which shows a woman wearing naqsh, which I could not locate “Fitna Astonishing Bahram Gur” by Mohammad Zaman, from the Khamsah of Nizami (unknown version)

^{10 [72]} “*Persian Embroidery*”, Melinda C. Haren, 2003, <http://www.roxanefarabi.com>

^{11 [73]} From <http://www.sarakuehn.com>, I am grateful to Anahita al Shazhiyya for posting this to the SCA Persian YahooGroups.

^{12 [74]} Travels in Persia 1673-1677, Sir John Chardin, Dover Publications, 1988, pg. 215

^{13 [75]} Travels in Persia 1673-1677, Sir John Chardin, Dover Publications, 1988, pg. 212

^{14 [76]} From <http://www.sarakuehn.com>, I am grateful to Anahita al Shazhiyya for posting this to the SCA Persian YahooGroups.

^{15 [77]} “*A ‘Safavid Cadabi’ in the Royal Ontario Museum Reconsidered*”, Marta Dal Farra, vol. 25, nos. 1-2. *The Carpets and Textiles of Iran*, New Perspectives in Research, The Journal of the Society for Iranian Studies, 1993, pg 81-90



It appears to be similar in shape to the rūyi qāba (outer robe), though it may have also been in the form of a long vest as the men's were. Miniatures show the zīrī qāba are either in a solid color or in patterned brocade. The picture below shows a line drawing of 16th century court lady from a miniature with her rūyi qāba tucked into her belt. We can clearly see the end of her zīrī qāba. The zīrī qāba is shorter than her rūyi qāba, ending about mid-calf level. At her throat, we see a zīrī qāba which was originally dark red color while the one we view below her rūyi qāba is slightly flipped over, and originally showed a very dark color (most likely a dark green or blue). Either she is wearing two coats or most likely the dark, red zīrī qāba is lined with dark green or blue. I believe it is reasonable to assume that they were also made of silk, cotton or linen.

Over the zīrī qāba, the rūyi qāba (shortened to qāba in John Chardin's writing) was worn. This garment usually had long sleeves and was made of silk brocades. In the late 16th century, the female rūyi qāba was cut with a straight front and did not have the crossover panel worn by the men.^{16 [78]} The neckline was often cut to the navel, or had a straight front with a close, round neckline. The qāba with the close neckline are almost always pictured worn open. In the very late end of the century, the neckline develops a small round collar. The sleeves extended beyond the end of the hand. Miniatures picture women wearing them pushed up behind their hands when working and over their hands when at leisure.

The rūyi qāba is then belted with a sash. I have not seen any examples of women wearing the placard belt worn by the men. In some miniatures, it appears they may be wearing a belt, however this is actually a small purse as described later in this article.^{17 [79]} Unlike the men, miniatures rarely picture anything hanging from the belts of women.^{18 [80]} However, John Chardin states:

The Princesses of the Blood Royal have the Priviledge to wear a Dagger. They don't at all suppress this Luxury in Persia, but quite the contrary; they generally excite and encourage it"^{19 [81]}

While I have not seen any miniatures with princesses wearing a belt at their waist, there are several with noblewomen holding small daggers.

Jewelry was small and discreet, usually limited to earrings, bracelets, one or two rings and perhaps a small choker. The picture below shows a 16th century extent bracelet in the Hermitage Museum that is identified as worn by a female.^{20 [87]} The next picture shows extent earrings which may have been worn by a man or a woman.

Some miniatures picture a small box at the waist. It often appears to look like a belt buckle. However, it is a small "purse" hung around the neck by a chain.^{21 [88]}

"Their Necklaces are either Chains of Gold or Pearl, which they hang to their Neck, and which fall below the Bosom, to which is fasten'd a large Box of Sweets. There are of these Boxes as big as one's Hand, the common ones are of Gold, the others are cover'd with Jewels; and all of them are bor'd

^{16 [78]} Travels in Persia 1673-1677, Sir John Chardin, Dover Publications, 1988, pg. 215

^{17 [79]} "A 'Safavid Cadabi' in the Royal Ontario Museum Reconsidered", Marta Dal Farra, vol. 25, nos. 1-2. *The Carpets and Textiles of Iran*, New Perspectives in Research, The Journal of the Society for Iranian Studies, 1993, pg 81-90 & Woven from the Soul, Spun from the Heart, Carol Bier, editor, The Textile Museum, 1987, pg. 37

^{18 [80]} I am grateful to Master Rashid for this observation.

^{19 [81]} Travels in Persia 1673-1677, Sir John Chardin, Dover Publications, 1988, pg. 215

^{20 [87]} Persian Lost Treasures, Vladimir Loukonine & Anatoli Ivanov, Confidential Concepts 1996

^{21 [88]} I am grateful to Master Rashid for this information.

through, fill'd with a black Paste very light, made of Musk and Amber^{22[89]}, but of a very strong Smell.^{23[90]}

Chardin also mentions that animals, women and children often wore a small bag, with prayers to God for protection underneath their Pirihan.^{24[91]}

Women's shoes were very similar to men's. Indoors, slippers with pointed toes were worn. Outdoors, Cuban heeled clogs or boots were worn.

Women also wore make-up. The ideal eyebrow was a large sweeping curve that met in the middle, usually made of kohl.

According to Jennifer Scarce, they may have tattooed the black connecting-line between their eyebrows. Eyebrows were also plucked to make the perfect sweeping curve.^{25[93]} Women painted their lips so that they appeared small and puckered. White powder or perhaps lead was used to lighten the skin.^{26[94]} Thomas Herbert mentioned that they used cosmetics to make their skin appear pale and a "vermillion dye" to redden the cheeks.^{27[95]} Both men and women used Al-hinnā^{28[96]} (henna)^{29[97]} Al-hinna was used on both hands and feet. Sir Chardin states that the purpose of Al-hinnā was to prevent sunburn^{30[98]}, while this may have been its original purpose, by the 16th century, Al-hinnā was an art form, with the hands and feet decorated with complicated designs.^{31[99]} Women also had tattoos placed on their hands and breasts called kāl-kūbī.^{32[100]}

The information on clothing in Persia in the 16th century is by no means conclusive. Much of it continues to be based upon conjecture, due to the lack of primary sources and extant garments. As extant garments are discovered and studied, we can only hope that more information will come to light. Until then, we can only continue to use the resources we have in an attempt to reconstruct what may have been a common fashion.

^{22[89]} By amber, Sir Chardin meant ambergrease, a substance coughed up by whales used as a perfume and in cooking throughout the Orient.

^{23[90]} Travels in Persia 1673-1677, Sir John Chardin, Dover Publications, 1988, pg. 217

^{24[91]} Travels in Persia 1673-1677, Sir John Chardin, Dover Publications, 1988, pg. 207

^{25[93]} Domestic Culture in the Middle East, Jennifer M. Scarce, National Museum of Scotland, 1996, pg. 76

^{26[94]} Woven from the Soul, Spun from the Heart, Carol Bier, editor, The Textile Museum, 1987, p. 40, & "The History of Persian Costume," Herman Goetz, in A Survey of Persian Art, Volume V, Arthur Upham Pope ed., Oxford University Press, London and NY, 1964, pg. 2243

^{27[95]} Travels in Persia 1627-1629, Thomas Herbert, The Argonaut Series, edited by Sir. E. Denison Ross and Eileen Power, Robert M. McBride & Company, 1929, pg. 235 and 236

^{28[96]} Travels in Persia 1627-1629, Thomas Herbert, The Argonaut Series, edited by Sir. E. Denison Ross and Eileen Power, Robert M. McBride & Company, 1929, pg. 328

^{29[97]} Travels in Persia 1627-1629, Thomas Herbert, The Argonaut Series, edited by Sir. E. Denison Ross and Eileen Power, Robert M. McBride & Company, 1929, pg. 237

^{30[98]} Travels in Persia 1673-1677, Sir John Chardin, Dover Publications, 1988

^{31[99]} Travels in Persia 1673-1677, Sir John Chardin, Dover Publications, 1988, pg. 237

^{32[100]} "Clothing in Safavid and Qajar Persia" Layla S. Diba, Encyclopedia Iranica Online, 2004, pg. 790