

expected to be always dressed in iku while in the village. Iku is woven out of 40s or 2/80s cotton and in an average size of 3.00 × 1.20 meters. It is woven white with fine plain borders of mostly blue and green at sides and two ends. Coloured ikus are, however, found in use especially for ordinary wear. For ceremonial wear fine border designs of floral and other small geometrical designs are used as cross border at one end of the iku.

7. Ichā:

It is a shawl for use in winter. It measures 2.00 × 0.90 meters. Ichā is commonly woven out of 10s, 2/20s cotton. In rare cases, it is woven out of handspun eri, which is generally kept plain. However, a little ornamentation is occasionally done at both the cross ends. The most popular design used in the shawl is called Deoriebā (traditional Deori design) which is woven with mugā or dyed cotton yarn of brown colour.

8. Khāmji-tope:

It is the cloth made partly of discarded Cotton cloth. Khāmji-tope is a thick cotton cloth woven out of 10s or 2/20s cotton as warp and fine strips of old discarded cloth as weft. It is generally woven in the size 2.40 x 1.35 meters. Khāmji-tope is an indigenous and important textile item among the Deoris. It is used as bed spread, the only bed cloth for the poorer sections and also as a substitute for a blanket in winter.

THE TEXTILE TRADITION OF THE MISINGS

The Misings have a very rich and colourful textile tradition. The textiles are produced mainly to meet the requirements of the household. The Mising girls produce almost all the clothes required by them after marriage, before they get married. In the earlier days, cotton was cultivated by nearly every villager. The home grown cotton was spun into yarn. These days, cotton yarns bought from local shops are used. Only eri silk yarn is still produced at home. In recent years, acrylic and polyester yarns of varied colours are gaining popularity in the tradition of weaving among the Misings. The major textile items produced traditionally by the Misings are presented in Table 5. The general description of these items is given below:

TABLE 5. MAJOR TEXTILE ITEMS PRODUCED TRADITIONALLY BY THE MISINGS

| Sl. No. | Name of textile item | Approx. size (in metre) | Use |
|---------|--|----------------------------------|--|
| 1 | Ege (Female garment for the lower part of the body, akin to mekhelā) | 1.40 × 0.90 | To cover the trunk and the lower part of the body |
| 2 | Ribi-gācheng (Covering used by unmarried women) | 2.50 × 1.00 | As covering on top of ege. Has cultural significance as an ethnic symbol |
| 3 | Gero (Covering used by married women) | 1.50 × 0.90 | To tie around the waist and chest on top of ege. Also to the baby on back |
| 4 | Rihā (The breast cloth) | 3.00 × 0.80 | To cover the upper portion of the body. An important item of dress on ceremonial occasions |
| 5 | Tāpum-gāchar (Eri shawl) | 1.80 × 0.90 | As shawl in winter. A highly prized textile item |
| 6 | Gāluk or Mibu-gāluk (Sleeveless jacket) | 0.75 × 0.50 | As simple upper garment by men. It has cultural significance. |
| 7 | Ugon (Dhoti, an item of men's dress) | 3.60 × 1.00 | As dhoti to cover the lower part of the body |
| 8 | Yāmbuo (Wrapper) | 4.50 × 1.00 | As wrapper over the actual wedding dress and on ceremonial occasions |
| 9 | Dumer (Towel type cloth, akin to gamochā) | 1.50 × 0.70 or 2.00 × 0.80 | As towel, as covering for grown up girls and as loin cloth for men in ordinary wear |
| 10 | Jinrek or Tongāli (Girdle) | 2.50 × 0.80 | To tie over gāluk at the waist on ceremonial occasions |
| 11 | Gādoo or Miri-jim (Cotton rug) | 2.75 × 1.20 to 2.75 × 1.80 | As blanket or quilt in bed. Has important significance in the life of the Misings |
| 12 | Dumpāng kāpoor (Pillow cover) | 0.80 × 0.90 | As decorative pillow cover |

1. Ege:

Ege is worn to cover the lower part of the body from waist down to the ankle level. It is tucked around the waist by the young and unmarried girls. Married women wear it to hang down from the breast level (Plate 28). Generally it is woven out of 2/80s or 2/100s cotton in the size 3.00 × 0.92 meters. The cloth is stitched round to the size 1.40 × 0.90 meters. It is woven out of eri silk also in rare cases which is named as tāpum-ege. It is considered as one of the most cherished products of the people.

The most common colour of ege is traditionally black. On the black base, ornamentation is done with yellow, red and white (Plate 29).

In case of eri silk ege, called tāpum-ege, the design is worked in red, black, blue, etc., as shown in Plate 30. The traditional design of the Misings consisting of diamonds and flowers in geometrical forms is still used as the main border design at the bottom of the ege. This



Plate 28 Mising women in traditional dress



Plate 29 Ege with traditional design and colour scheme



Plate 30 Tāpum-ege

traditional design is named ghāi-yāmik. Small butis named punjer symbolizing star, deer, horse, butterfly, etc., are arranged in geometrical order above the main border design. With the availability of acrylic, polyester yarns of various colours a remarkable change with regards to raw material use and the ornamentation pattern has been marked these days in Mising textiles in general.

2. Ribi-gācheng:

Ribi-gācheng is an indispensable part of Mising textiles. It is regarded as the distinctive dress of grown up unmarried girls. It is used to cover the upper part of the body on top of ege.

Ribi-gācheng (Plate 31) is woven out of 40s or 2/80s cotton in the size 2.50 × 1.00 meters and always with stripes of red, black and white. The stripes are distributed throughout the body or at regular intervals. A cross border design with zigzag lines and diamonds is woven in the pallav and also in the body of the cloth at regular intervals. This traditional design is named yāpāpāchā. Although ribi-gācheng is an item of women's apparel, it is also used by men as turban, dhoti or as a drape (as upper garment) on ceremonial occasions. It has important cultural significance since it is worn at formal and ceremonial occasions.



Plate 31 Ribi-gācheng

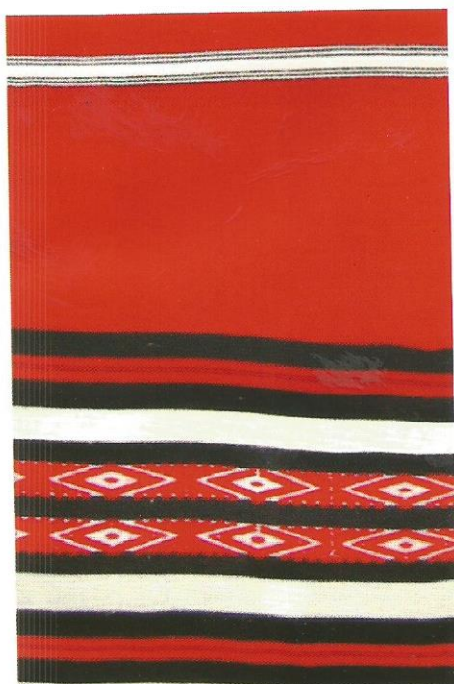


Plate 31 Ribī-gācheng

3. Gero:

It is a richly decorated cloth with elaborate designs used by married women to tie around the waist and chest on top of Ege (Plate 32). Wearing it is considered as a sign of being married.

Gero is woven out of 40s or 2/80s cotton and in the size 1.80 × 0.90 meters. Based on the design used, it is named kem-nām-gero (Plate 33) and ki-bu-nām or ki-nām gero (Plate 34). The former is tied around the waist and the latter around the chest. It is woven white, with bold designs of about 40 to 50 cms width in red, black and yellow. The design is always woven in the centre of the cloth. Gero is an important item of the bridal dress. To the people, this cloth and



Plate 32 Mising women wearing Gero

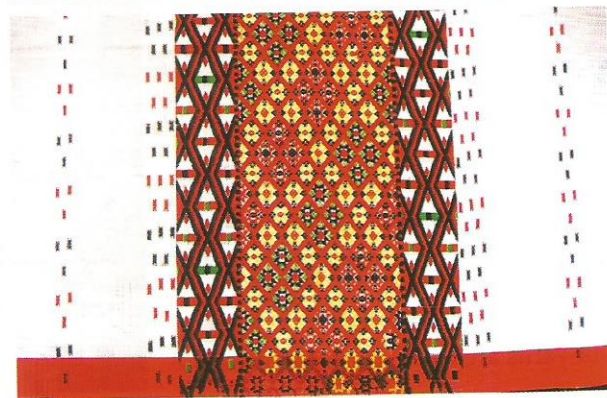


Plate 33 Kem-Nām-Gero



Plate 34 *Ki-bu-Nām or Ki-Nām-Gero*



Plate 35 *Charuchamāng Gero*

the wearing of it hold great significance. Anyone who possesses it and thereby able to use it, is regarded with praise and esteem.

Another form of gero, named charuchamāng gero (shown in Plate 35) is also a continuing example of traditional textile of the Misings. It is specially woven to carry a baby, tied to the back, by a woman while at work or during travel. It is akin to the two other geros mentioned above, except that the body in this case is woven chequered in red, black and white. The design consists of small geometrical motifs and arrangement of lines. It is interesting to note that three to five pieces of charuchamāng-gero are woven with care and kept ready by a girl before her marriage. But this rich and traditional textile item is gradually getting replaced by plain cloth woven for the purpose. This plain version is called nichek.

4. Rihā:

Although rihā is a recent adoption as an item of dress of Mising women, it is considered an important item these days. It is used to cover the upper portion of the body. Rihā is woven out mostly of 2/80s or 2/100s cotton in 3.00 × 0.80 meters size. However, the handspun eri and pāt silk yarns are also occasionally used as raw materials in weaving the rihā. The



Plate 36 *Rihā (breast cloth used by Mising women)*

traditional design with diamonds, called ghāi-yāmik, along with other small geometric motifs are elaborated in the cross borders at both ends. Designs are worked in yellow, red, white and any other colour contrasting to the base colour. Plate 36 shows the rihā with traditional Mising designs.



Plate 37 Tāpum-Gāchar (Eri shawl)

5. Tāpum-gāchar (Eri shawl):

A typical cloth measuring 1.80 x 0.90 meters and woven out of handspun eri is used as a shawl in winter. The border designs with the motifs like flowers, diamonds, ridges of hills and lines are woven as side borders and cross-borders in brown or maroon colour. Tāpum-gāchar (shown in Plate 37) is a highly prized textile item of the Misings.

6. Gāluk or Mibu-gāluk:

Gāluk or Mibu-gāluk is a simple sleeveless jacket (of the average size 0.75 x 0.50 meter) for men. It is made by two side seams leaving about 25 to 30 cms for sleeves towards the fold at shoulders. Gāluk is generally woven out of white cotton yarn. Border designs of geometrical forms are woven in red and black at chest level, both in front and back. Gāluk made of cotton fur with a lining of plain cloth is called gādoo-gāluk.

7. Ugon:

It is an item of traditional male dress of the Misings, worn in dhoti fashion to cover the lower part of the body from waist downwards. Ugon is woven in 3.60 x 1.00 meters size with 40s or 60s cotton. It is woven white with fine red lines at two ends. The ugon produced out of handspun cotton is called ganro-ugon i.e. the real ugon. It has special importance since it is worn on religious occasions.

8. Yāmboo:

It is used as a wrapper in double layers over the actual dress (Plate 32). It is an important item of the traditional wedding dress for both bride and bridegroom. Yāmboo is woven out of 40s or 60s cotton and measures 4.50×1.00 meters. It is woven in white colour on which the ornamentation is done in red and black at regular intervals.

9. Dumer:

Dumer is a piece of cloth akin to gāmochā in plains Assamese culture. It has multiple uses as turban cloth, towel, men's loin cloth, etc. It is also used by grown up girls to wrap round the body beneath the armpits covering the breasts. In the latter case, it is called kupop.

Dumer is woven out of 40s or 2/80s cotton and in the average size of 1.50×0.70 meters or 2.00×0.80 meters. However, the size varies according to use. It is generally woven white with borders in red. The border designs with geometrical and floral motifs are worked as cross border at one or both the ends.

10. Jinrek or Tongāli:

It is a piece of fairly thin cloth akin to dumer but a little longer and wider. It is an important item of men's dress on ceremonial occasions. Jinrek is woven out of 40s or 60s cotton in 2.50×0.80 mts. size. Traditional jinrek is woven white. The designs with motifs like bars, flowers and diamonds are worked in red and black at two ends. It is tied as a girdle at the waist over gāluk.

11. Gādoor or Miri-jim:

Gādoor, popularly known as Miri-jim, is a cotton rug with furry surface. It is used as a winter cover in bed. It is an item depicting the glorious textile tradition of the Misings and occupies a place of pride among the textiles of Assam as a whole. Weaving a gādoor by ginning and spinning of cotton collected from one's own farm was a special enterprise of Mising women. It is a pious hope of every Mising mother to be able to provide a gādoor (Plate 38) to all the children when they get married. It is woven out of thick cotton yarn as warp and cords of cotton slivers in the weft after every 3 to 4 ground picks. This fabric is generally woven in



Plate 38 Gādoo or Miri-Jim (Cotton rug)

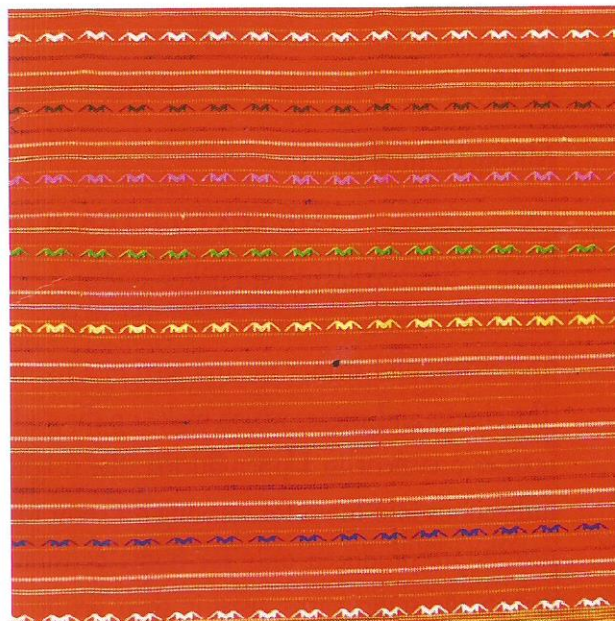


Plate 39 Dumpāng-kāpor (Pillow cover)

narrow width, and two such pieces are stitched together to bring them to the size of a quilt (2.75×1.20 to 2.75×1.80 meters). Preparing a gādoo involves a lot of time and labour and only elderly married women take up the work. The practice of weaving gādoo still continues as a tradition. However, the cotton is now-a-days mostly purchased from the market.

12. Dumpāng kāpor (Pillow cover):

Dumpāng kāpor, a cloth used simply as pillow cover is also woven with harmonious blending of colour and design (Plate 39). It reflects the artistic mind of a Mising woman. It is generally woven out of 2/80s cotton in 0.80×0.90 meters size. The fine border designs are made with motifs of peacock, deer, doll, etc., in combination with lines. The designs are woven in yellow, black, green and white throughout the body of the cloth generally on a red base. Mising maidens weave dumpāng kāpor and keep these ready along with the other clothes for taking away the same to the groom's house post marriage, lest they be considered unskilled in spinning and weaving.

In addition to the above categories, the Misings had another textile item named pāyeg or hāchatī, which served the purpose of a napkin or a purse. These napkins or handkerchiefs are never stitched by Mising women, but woven with designs in the last piece to come off the loom. They had munāng (bag) also as a traditional textile item. It was stitched out of hand woven material. It is akin to the dumpāng kāpor in respect of colour and design. Pāyeg or hāchatī and munāng are not much in use at present. But they still occupy a place of pride in

Mising cultural life.

THE TEXTILE TRADITION OF THE TĀI-PHĀKES

The textiles of Tāi-Phākes (one of the small Buddhist groups of Tāi linguistic stock) have distinctive ethnic characteristics. Tāi-Phāke textiles are not decorated with elaborate designs. The checks and stripes are arranged in a harmonious pattern to produce conspicuous designs. The checks and stripes which make up the designs in Tāi-Phāke textiles are very similar to tribal textiles prevalent in Upper Burma, the original homeland of the people. They still use their indigenous loom for weaving different textile items. As found among other communities, textiles are produced only for home consumption and not for sale. In the olden day, both cotton and mugā yarns, used in their textile production, were produced at home. Those were also dyed with indigenous dyes. These days, home spun cotton yarn is mostly replaced by mill-made yarns. Mugā yarn, used rarely at present, is also bought from local shops and dyed partly with indigenous dyes. The major traditional textile items produced by the Tāi-Phākes are summarized in Table 6 described below:

TABLE 6. MAJOR TEXTILE ITEMS PRODUCED TRADITIONALLY BY THE TĀI-PHĀKES

| Sl. No. | Name of textile item | Approx. size (in metre) | Use |
|---------|---|----------------------------------|---|
| 1 | Chin (Female garment for the lower part of the body, akin to mekhelā) | 1.25 × 0.75 | To cover the lower part of the body from waist down to ankles |
| 2 | Nāngwāt (Breast cloth for married women) | 2.70 × 1.00 | To wrap over chin covering the breast |
| 3 | Phā-fek-hāng (Breast cloth for grown up girls) | 2.70 × 1.00 | Same as nāngwāt |
| 4 | Phā-fek-māi or Phā -māi (Wrapper) | 2.75 × 1.40 | As wrapper by men and women while entering the Vihar (Buddhist temple). Has important significance in socio-religious occasions |
| 5 | Phā-nung (Lungi, an item of men's apparel) | 1.20 × 1.00 | To cover the lower part of the body from waist down to the ankles |
| 6 | Thung (Shoulder bag) | 0.30 × 0.25 to 0.35 × 0.30 | As an indispensable part of Phāke men's dress |

| | | | |
|----|--------------------------------------|---|---|
| 7 | Gāmochā (Towel type cloth) | 1.50 × 0.70 | As towel |
| 8 | Tong-khwan (Sacred hanging) | 0.50 × 0.15 to 1.50 × 0.40 | As an important textile item to be offered in the Buddhist temples (Vihar). |
| 9 | Chāngkanfrā (Symbolic sacred cloth) | Small symbolic cloth having seven squares | As symbolic sacred cloth. Has important significance as most valuable item to be offered at Vihar |
| 10 | Phāchānglong (Sacred shoulder cloth) | 2.70 × 0.70 | As decorative, sacred shoulder cloth at the time of converting oneself to a Buddhist Monk |
| 11 | Phā-chet (Sacred handkerchief) | 0.70 × 0.30 | As handkerchief at the time of converting oneself to a Buddhist Monk |

1. Chin:

Chin is the major item of Phāke women's dress. It is worn to cover the lower part of the body from the waist extending down to the ankles (Plate 40). It is woven out of 2/80s cotton and occasionally with mugā as weft. Three equal pieces of the size 0.75 × 0.50 meters with characteristic stripes are joined lengthwise. On top of this a striped or chequered piece of 1.50 × 0.50 meters size is attached to get the chin of the size 1.25 × 0.75 meters green, white or yellow; violet, blue and black or mugā (golden brown) colour; maroon, white, black or blue; are the colour schemes used popularly in chin (Plate 41). No

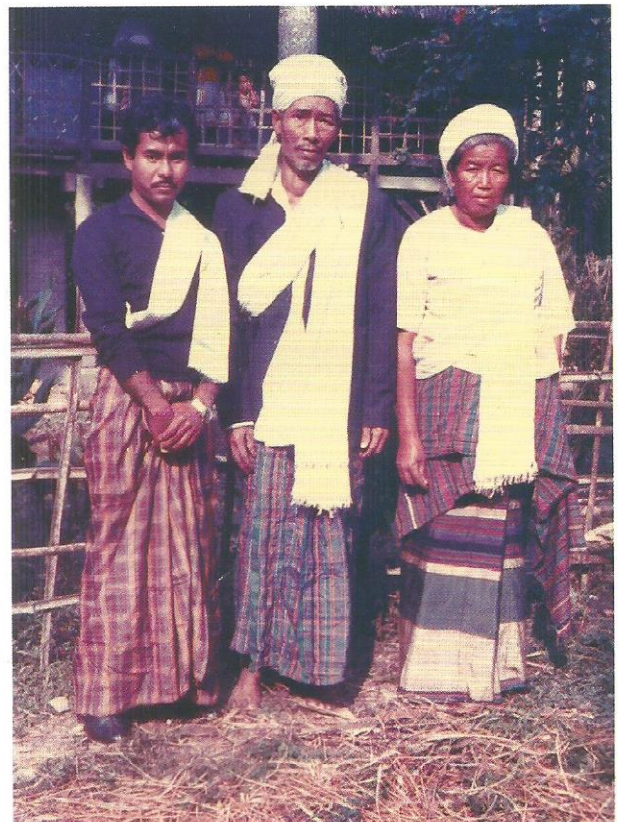


Plate 40 Traditional dress of Tāi-Phākes



Plate 41 Chin (Täi-Phäke women's garment)



Plate 42 Nāngwät (Breast cloth for married women)

separate ornamentation is used in this, but the harmonious arrangement of different colours in the stripes themselves produces a rich and pleasing effect.

2. Nāngwät:

It is a chequered cloth of the size 2.70 × 1.00 meters (Plate 42). Nāngwätis used by Phäke women to wrap over Chin, covering the breast and leaving both ends hanging in front (Plate 40). It is generally used by the women after marriage, but strictly not before attainment of puberty. These days, it is woven out

of dyed cotton yarns of mostly 2/80s counts. But in the earlier days, it was also woven out of mugā yarns, dyed in indigenous colours. Such nāngwät is called nāngwät-puchung. Using nāngwät-puchung as a part of the wedding attire is still considered as a mark of prosperity and high status. Two equal pieces of the size 2.70 × 0.50 meters are woven separately and stitched lengthwise for nāngwät. It is woven in checks and stripes of different colours with sparingly placed tiny flowers (called maklu) as butis. Nāngwät with cross borders having creepers and floral motifs at both ends, followed by fringes, are also being woven these days.

3. Phā-fek-hāng:

It is an important item of dress for grown up girls and akin to nāngwāt in size and manner of use. Only the colour is traditionally white. Phā-fek-hāng is woven out of 2/80s cotton. Floral design in any colour is woven as cross borders at two ends.

4. Phā-fek-māi or Phā-māi:

It is a shoulder cloth used by adults, irrespective of sex, in addition to their respective attires (Plate 40). It has an important cultural significance since it is invariably required to be put on when people go to Vihar (temple) or participate in social gatherings. It is woven out of 2/80s cotton in white. The designs at two ends are woven mostly with mugā yarn. The size of Phā-fek-māi or Phā-māi is 2.75 × 1.40 meters. For this, two equal pieces are woven separately and stitched lengthwise.

5. Phā-nung:

It is a typical item of men's apparel among Tāi-Phākes. It is tucked around the waist covering the lower part of the body like lungi (Plate 40). Phā-nung (Plate 43) is made up of two pieces of chequered cloth of the size 2.00 × 0.60 meters. These two pieces are woven separately and stitched lengthwise. Further, a side seam is made to make the garment cylindrical.



Plate 43 Phā-nung (Lungi)

Generally 2/80s dyed cotton yarns of violet, blue, yellow, maroon, green, black, etc., are used to make this colourful cloth. No separate motifs or designs are found in Phā-nung. The main feature lies in the clever arrangement of colours with checks, and stripes. However, very tiny flowers of geometrical shapes (called maklu) are woven sparingly as butis in the body of the cloth.

Mugā silk yarns, dyed in indigenous colours were also used in the past in weaving Phā-nung. This was named Phā-puchung. These days, it has become a rare specimen and the

few pieces available in the villages are being preserved only to be used on socio-religious occasions.

6. Thung:

The indigenous shoulder bag widely used by Tāi-Phāke men, is in sizes ranging from 0.30 × 0.25 meters to 0.35 × 0.30 meters with a strap. It has



Plate 44 Thung (Shoulder bag)

increasingly acquired a distinct cultural connotation among the people. The shoulder bag is considered as a representative item of Tāi-Phāke culture.

The thung, as shown in Plate 44 is woven out of 2/20s or 2/40s cotton preferably in black, blue or maroon colour. Motifs representing creepers, trees, butterflies, birds, flowers and fruits are woven in varieties of colours covering the body of the bag. The weaver's names and addresses are also woven along with the designs these days.

7. Gamochā (Towel type cloth):

Although gamochā seems to be a new adoption by the Phākes, it is an important element of their textile production. It is woven out of 2/80s cotton generally in 1.50 × 0.70 meters size. Gamochā is woven white with side and cross borders in red. Floral designs are woven as cross border, generally at one end. The other end is finished with a plain cross border of the same colour.

8. Tong-khwan:

Tong-khwan, the decorated sacred hanging, is offered to Vihar by Phāke women on sacred days of the Buddhist calendar and at various other occasions. It is woven out of 2/40s or 2/80s cotton in different shades. The size of the tong-khwan vary is from 0.50 × 0.15 meter to

1.50 × 0.40 meters. It is divided into 3, 5, or 7 divisions with fine bamboo sticks woven into the fabric. Colourful fringes are suspended from each of these bamboo sticks as an additional ornamentation. Various designs with motifs of flowers, trees, birds, butterflies and animals along with the weaver's name and address are woven in tong-khwan (Plate 45). The two cross ends of the hanging are finished with fringes to which beads are also interlaced. Offering cloth at the Vihar is regarded by the people as a pious act. One earns religious virtues from such acts.

9. Chānkanfrā:

Chānkanfrā, a small symbolic cloth having seven squares is essentially of religious significance. It is



Plate 45 Tong-Khwan (Sacred hanging)

prepared during the annual festival called Poi-kithing observed on the full moon day of Kartika (October-November). It is the tradition that on the day before the festival, the womenfolk of the village assemble either in the Vihar compound or in the village headman's house and weave this symbolic cloth in the course of a single night. This cloth is offered at the Vihar in the early morning of the festival day. The Tāi-Phākes have a strong conviction that chānkanfrā is the greatest of all gifts the villagers can offer at the Vihar, in the name of Lord Buddha, for the well-being of the village and its inhabitants.

10. Phāchānglong:

It is a decorative cloth of the size 2.70 × 0.70 meters. It is usually woven out of 2/80s dyed cotton with elaborate arrangements of floral and geometrical designs as cross borders at both ends (Plate 46). The extreme ends are finished with colourful fringes. Phāchānglong, with its socio-religious significance, is a much valued item. It is never used as an element of casual dress. Only when a person adopts the life of a Buddhist monk, this decorative cloth is used at the initiation ceremony. After this ceremony, called Charman, he has to use only the specified saffron dress of the monk.



Plate 46 Phāchānglong (Sacred shoulder cloth)

11. Phā-chet:

Phā-chet, a richly decorated sacred cloth of the size 0.70 × 0.30 meter approximately, used as sacred handkerchief is also considered essential in the Charman ceremony of Phākes.

THE TEXTILE TRADITION OF THE KĀRBIS

Kārbis have an age-old tradition of spinning and weaving. Cotton and eri are the major textiles produced by them. In the present days, cotton yarn is almost wholly bought from local shops. Spinning is prevalent for production of eri silk yarn. Kārbi women still use their indigenous loin loom. Textile items produced by the Kārbi weavers are recognized for their texture, design and conspicuous colours. The textile products traditionally produced by the

Kārbī women in their indigenous looms are outlined in Table 7. A brief account of these products is given below:

TABLE 7. MAJOR TEXTILE ITEMS PRODUCED TRADITIONALLY BY THE KĀRBĪS

| Sl. No. | Name of textile item | Approx. size (in metre) | Use |
|---------|--|--|---|
| 1 | Pini (Women's unstitched wrap – round skirt) | 1.60 × 0.90 | To wrap around the waist down to the calves, below knee level |
| 2 | Pekok (Women's upper body cover) | 1.40 × 0.90 | On top of pini, covering the upper part of the body |
| 3 | Pe-cheleng (Women's wrapper, also men's dhoti) | 2.50 × 0.90 | An item of women's apparel. These days, it is used as dhoti by men on ceremonial occasions and also as an item of wedding dress |
| 4 | Wamkok (Women's girdle) | 2.00 × 0.04 | Used simply as a belt to secure the pini at waist |
| 5 | Pibā (Baby carrying cloth) | 2.25 × 0.50 | To carry baby on the back |
| 6 | Rikong (Men's loin cloth) | 2.25 × 0.25/ 0.35 | To cover the loin region in the fashion of a G-string |
| 7 | Choy (Sleeveless men's jacket) | 0.60 × 0.50 with fringes as long as 0.40 mt. | To cover the upper part of the body on top of rikong or pe-cheleng |
| 8 | Poho (Men's turban cloth) | 2.25 × 0.25/ 0.35 | To tie around the head as turban. Also used as towel or napkin |
| 9 | Pelu, Peluku (Bed spread) | 2.25 × 0.90 | To spread over platform or bed. Has important cultural significance |
| 10 | Rinjitho (Wrapper on bed) | 3.00 × 1.80 | Serves the purpose of blanket or quilt in winter |
| 11 | Jāambarong or Jārong (Shoulder bag) | 0.25 × 0.30 with a strap | To carry sundry articles |

1. Pini:

Pini, the major item of Kārbi women's dress, is wrapped around the waist and reaches down to the mid-calves (Plate 47). It is woven out of 2/40s or 2/60s cotton. Two equal pieces (1.60 × 0.45 meters) are woven separately in the loin loom. These are stitched together lengthwise for the pini of the size 1.60 × 0.90 meters. (Plate 48). It is traditionally of black colour with designs in blue or white. The design used in pini is called pini-āmāng. Pini is named differently based on the arrangement of lines, designs or colour schemes used.



Plate 47 Kārbi women in traditional dress

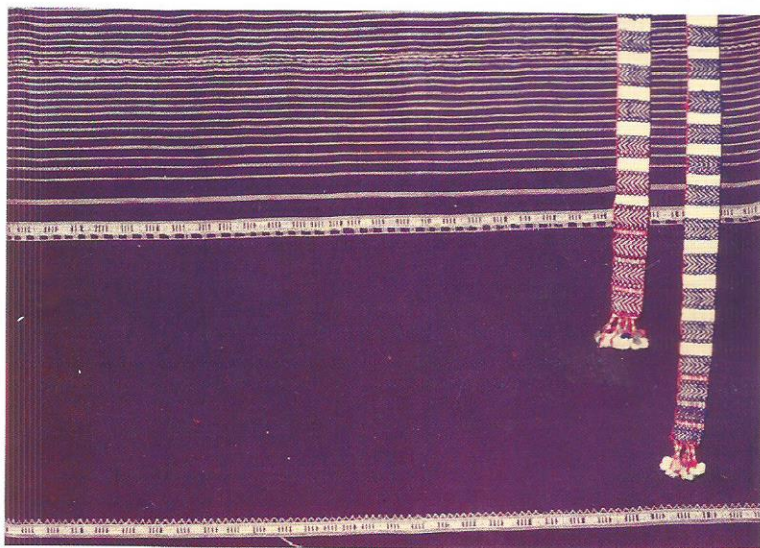


Plate 48 Pini (Women's unstitched wrap round skirt)

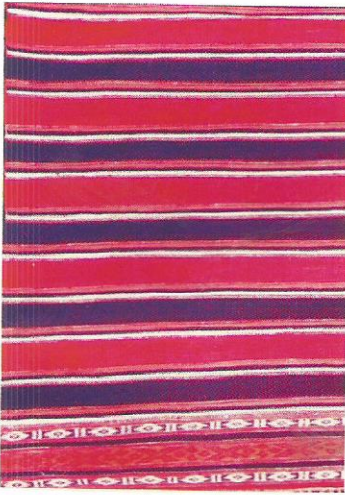


Plate 49 Pe-chārpi-pekok

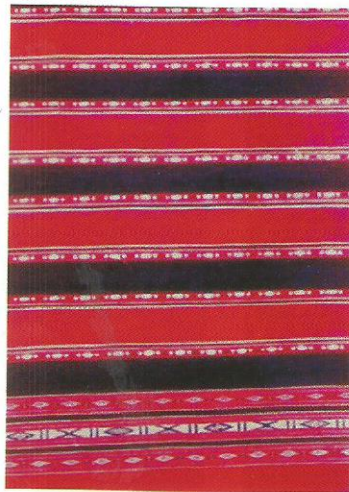


Plate 50 Pe-chārpi-aripchāk

2. Pekok:

Pekok as a part of Kārbi women's dress is tied on the right shoulder covering the upper part of the body. Traditionally, it is woven out of 2/40s or 2/60s cotton in 1.40×0.90 meters size. On the basis of raw materials used, colour schemes, arrangement of lines,

etc., pekoks bear different names as Pe-charpi-pekok, Pe-charpi-aripchak, Dufircho, etc. as shown in Plate 49, 50. Besides the cotton and eri, use of mugā and pāt (mulberry) silk for weaving pekok is also marked in recent years particularly in the commercial production centers.

3. Pe-cheleng:

It is a white cloth of medium thickness with designs at both ends. Women place it around the upper part of the body in such a fashion that a part extends downward to cover the waist and loin regions (Plate 51). These days, it is gradually getting replaced by pekok and its importance as women's attire is also decreasing. On the other hand, pe-cheleng is becoming popular in the recent years with new significance as men's ceremonial attire (Plate 52). Pe-cheleng is woven out of 40s or 2/80s cotton in white in 2.50×0.90 meters size. The ornamentation is done with red, black, yellow, green and blue yarn. Border designs with the motifs like elephant, tree, plum flower, human figure, horse and hand fan in geometric forms along with the diamond shapes are woven as cross-borders.



Plate 51 Kārbi women wearing Pekok and Pe-cheleng