PERSONAL ORNAMENTS

Passion for personal ornamentation and decoration existed in every society and the Indians perhaps had greatest love for it. Though actual specimens that have survived are scarce the plastic representations of ornaments are innumerable. So also are the references in literature. The earliest known examples are reported from Harappa where a large hoard of jewellery was found in the course of excavations. All the objects in this hoard are of gold and their discovery in association with a few charcoal pieces is indicative of the find-spot being a jeweller's workshop. Similarly at Lothal (Gujrat), another Harappan site, were found over a hundred thousand tiny beads of gold. Of the

1. ARASI, 1928-29, pp. 76 ff.
later period, the only site which deserves special mention is Taxila where a good number of ornaments were found.

Literary references to personal ornaments are abounding. But only a few texts give adequate descriptions. Of these, the most important and valuable is the *Arthaśāstra* which not only describes a number of ornaments but also gives the technical processes involved in their manufacture, such as soldering, gilding and setting of jewels etc. along with the materials required.

The love of Indians for ornaments can be said to be almost proverbial, for the foreigners have made a special mention of it. Yuan Chwang states that "Garlands and tiaras with precious stones are their head ornaments and their bodies are adorned with rings, bracelets and necklaces. Wealthy, mercantile people have only bracelets. They bore their ears ... Such are they in their outward appearance".

The wall-paintings at Ajanta illustrate an

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1. Ch. XI.
endless variety of ornaments and the colours
give us an idea of the precious materials that
were used in their making. The ornaments are as
follows:

Head-ornaments (mañaka-sobhanas)

Head-ornaments are of rare occurrence in the
earlier group of paintings. Only in one case we
find the Nāga queen in Cave X wearing a jewelled
strip in the parting line of her hair.

In the later group of paintings ornaments
in the parting line of hair (simsanta) are quite
common. They usually consist of a string of
beads or pearls or even jewels (Pl.XII,19),
depending on the status of the wearer. The
string sometimes has a drop pendant (Vissantara
Jātaka, XVII) or pearl tassels (Pl.XII,6). In
some cases a big jewel (Pl.XII,4) sometimes
crowned with a gem-set triangular crest is seen
(Palace Scene, XVII).

The forehead ornaments are shown worn usually
by women, but men also sometimes wear them
(Pl.XIII,12). They have a high antiquity in
India. The figurine of a Harappan priest is shown wearing a forehead jewel inset in a silken band. Forehead jewels are to be found in the Suna, Kato, Satavahana and the Kushana art and are common even in the Gupta-Vakataka period. They are variously referred to as the simanta-chudamani or the chatula-tikakamani which is possibly the forehead jewel. They are also mentioned in epigraphs. The disc pendants (Palace Scene, XVII; Champaya Jataka, I) appear to be the jatukam type of ornaments. We learn from Bana that the king Bhaskaravarman presented rich forehead jewels (chintamani) to Harsa. Such head ornaments are in use even today in some parts of the country, more particularly in the northern India where they are known as bindi.

Forehead marks (Tilaka)

Of the large number of women represented at Ajanta only a few have put a forehead mark (tilaka). In the earlier period also a few ladies (Shaddanta Jataka, I) have tilaka which looks more like an ornamental metal disc. Such discs are more prominent in early sculptures. In the later group of paintings the disc is replaced by a red coloured mark (Irandeti in the Vidura Pandita Jataka, II; some ladies in the Mahājanaka Jataka, I).

The tilaka thus is not common even in the later group of paintings. From this it can be inferred that it was not an absolute necessity. It also shows that the tilaka had not assumed the auspicious character that is attached to it today in the Hindu society. This is amply borne out by the religious texts as well. Dr. P.V. Kane, after examining many literary passages, concludes that the tilaka mark on the forehead was not an absolute necessity, a sine qua non in case of
all married women whose husbands were living; it was rather intended to set off the charms of young ladies.

The tilaka appears to have become an absolute necessity of a married Hindu woman whose husband was living, sometime in the 7th-8th Cent. A.D., when the auspicious character was also possibly attached to it as is suggested by epigraphical evidence.

**Ear Ornaments (Karna-bhūsana)**

Almost each and every individual in the murals is shown wearing ear ornaments. Even though the paintings of the earlier period are considerably damaged there are still some types of ear ornaments preserved in them. These, along with those represented in the later group of paintings, offer a very good opportunity to study the changes in their shapes etc.

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I. **Ring**

1. A simple ring, probably of gold; it occurs in the earlier and the later period as well. A big ring is worn by a lady in Cave VI. (Pl.XVI,1). Similar ear-rings of gold are reported from ancient sites. They are used presently in many parts of the country and are called bālī. The name is obviously derived from the Sanskrit bālikā.

2. A ring with a pearl or pearls attached to it; one such ring having a cluster of three pearls (Pl.XVI,2), is worn by a king (Mahājanaka Jātaka, I). It is akin to that from a hoard of jewellery found at Tor-Dher (N.W.F.P.) which is referrable to C. 1st-2nd Cent. A.D.

3. A ring with a cluster of pearls attached to it (Palace Scene, I).

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1. ARASI, 1905-06, p.129, fig.3 c.
4. A ring fringed with pearls (Pl.XVI,3) is worn by a king (Court Scene, XVII) and by a
queen in Cave II. This does not appear to be a common type but seems to have continued for
a long time till 10th Cent. A.D. when it occurs in some Jain miniature paintings from
Western India.

5. A ring inset with either pearls or jewels (Pl.XVI,4) is worn by a Nāga queen (XVI).

6. A ring fringed with projecting loops resem-
bling the sun-pattern (Pl.XVI,5).

The ring-type ear ornaments are possibly
the kundalas which are so frequently referred to in the literature along with its jewelled variety (ratna-kundala).

II. Ring with pendant

1. An ear-ring with two tassels; it is worn by
men and women as well (Pl.XVI,6).

1. Moti Chandra, Jain Miniature Paintings from
Western India, p.127.
2. A ring with a cluster of pearls from which are suspended two tassels (Pl.XVI,7); it is worn by a kinnara (II).

3. A ring with two ball pendants (Pl.XVI,3); it is worn by women only (Mahājanaka Jātaka, I; Palace Scene, I). This type does not appear in the early period and it is, therefore, interesting to note that strikingly similar ornaments were very much in vogue in the Imperial Roman provinces. It has been identified with the crotalia of Pliny and is found at Pompeii. Moreover, similar ornaments are worn by some of the sculptured female figures from Palmyra where it is said to have come from the Parthian city of Doura Europos (Syria). The Parthians, also had established their settlements on the Western coast of India might have possibly introduced this type.


in India.

4. A ring with two pearl scroll pendants (Pl. XVI, 9) is worn by a man in the 'Nālagiri Story' (XVII). Another variety has three pearl scrolls with drop pendants (Pl. XVI, 10). It is worn by a merchant-prince bringing offerings to Vajrapāni (I).

5. A ring with two curved pendants (Pl. XVI, 11).

6. A ring with a semi-circular pendant from which three tassels are suspended. (Pl. XVI, 12).

7. A ring with a rectangular pendant studded with gems or pearls (Pl. XVI, 13).

8. A ring with a trefoil, gem-set pendant (Pl. XVI, 14).

9. A ring with a pearl at the base to which is attached a drop pendant flanked by diamonds (Pl. XVI, 15).

10. A minister (Hamsa Jātaka, XVII) wears a ring with a pointed pendant (Pl. XVI, 16).
11. A ring fringed with small jewels and having a cup-shaped pendant to which is attached a big pearl at the base (Pl.XVI,17).

12. A man in the Sankhapāla Jātaka (I) wears a ring with a vase pendant surmounted by a hemispherical top (Pl.XVI,18).

Ear ornaments with vase pendants have been found at Taxila. They are said to be essentially having wide distribution in the Hellenistic provinces during the 2nd-1st Cent. B.C. The Ajanta specimen may, therefore, be said to be a simplified imitation of the exquisite Hellenistic prototype.

13. A ring with a lotus-bud pendant (Pl.XVI,19) is worn by a child (Mahāummaga Jātaka, XVI). Another variety has a lotus flower pendant with a jewel in the centre (Pl.XVI,20 and 21). These ornaments can easily be identified as the

karnotpala which is frequently referred to by ancient poets. The type, however, occurs even in the early period as is testified to by its representation in the Bharhut reliefs. It appears to be a survival of the primitive custom of adorning the ears with flowers. Even in the sophisticated society of the Gupta age people wore flowers in their ears which are praised by ancient poets. But the actual flowers wither in no time and hence their copies in costly materials. It may be incidentally mentioned that many tribes even today adorn their ears with flowers.

The 'Black Princess' (I) wears an ear ornament consisting of a ring and a pear-shaped pendant with projecting loops on its sides (Pl. XVI, 22).

The ear ornaments described above presumably consist of a ring-with-pendant as is discerned from their out-line in the painted illustrations. As such they constitute a new type which came in vogue in the Gupta-Vākṣṭaka period. Some of the rings may actually

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be discs. In this connection it is interesting to note that the 'disc-with-pendant' type was very common in the Roman world. It is however difficult, in the present state of our knowledge to infer any foreign influence on this type.

III. Discs

The disc type is perhaps the commonest not only at Ajanta but also elsewhere in the Gupta art. It was worn by people of all classes. The discs were plain and decorated as well.

1. A plain disc of medium thickness (Pl. XVI, 23); sometimes two or three such discs are also worn by persons depicted in the early paintings. In the later period, we come across a cluster of three small discs worn horizontally (Happy Pair, I). (Pl. XVI, 24).

2. A disc with a jewel in the centre (Pl. XVI, 25).

3. A disc bearing lotus-shaped decoration (Pl. XVI, 26).

1. Higgins, op. cit., p. 166, fig. 48 G; p. 185, fig. 54 C and G.
4. A disc with a rosette-shaped decoration, probably in relief. (Pl.XVI, 27).

The disc-shaped ear ornaments, though common in the later period, make their advent even in the early period, as is suggested by their illustrations in the Mathura art. It is difficult to say anything regarding their material from the graphic representations. But from the archaeological evidence it can be said that they were made mostly of semi-precious stones such as jasper of different colours, crystal etc. On the basis of stratigraphic evidence they are assigned to the early historic period. Further, we learn from Arrian that they were of ivory as well.

Such discs have been found in good numbers in many parts of the country and till now they were taken to be weights. But the recent discovery of a jasper disc with gold plate and decorated with floral repousse pattern, at Prabhas Patan, has established beyond doubt that such discs were used as ear-ornaments. It is interesting

1. Vogel, op.cit., Pl.XVI, b.
that the Prabhās Patān specimen is strikingly similar to the one from Ajanta (Pl. XVI, 27).

Such discs were sometimes decorated with enamelled ornament as is evident from some specimens of the Gupta period in the Cleveland Museum of Art and the Victoria and Albert Museum, London.

An ear ornament called tātanka-chakra is frequently mentioned in ancient literature. Its very name is indicative of its shape. It may, therefore, be similar to the specimens described above. The disc must have been very heavy to wear, but we find that some tribal women wear such heavy discs even today.

5. The ear ornament worn by Vajrapāṇi (I) is perhaps the finest of its class. Its details cannot be made out from the painting, but it seems to be of the disc-with-pendant class. It

consists of a thin gold disc, fringed with pearls or jewels and is lavishly ornamented with pearl tassels, which, on the sides, are suspended from a hook (Pl.XVI,42).

Typologically, the specimen is not far removed from those found at Taxila which, according to Marshall, are essentially Greek in design.

IV. Crescent

1. A crescentic ear ornament (Pl.XVI,28) is worn by many people depicted in the early paintings. Exactly similar gold ornaments have been unearthed at Taxila, while some terracotta specimens of this variety, datable to the Sātavāhana period have been found at Ter.

The crescentic ear ornament can be identified as the mṛṣṭakūṇḍala and the same is very frequently depicted in the Sātavāhana art.

3. These are in the collection of Sri R.K. Lamture at Ter (Maharashtra).
2. A crescent with a pearl pendant (Royal Party, I); sometimes it has a double pearl pendant (Pl. XVI, 29). This type is very rare in the later period and there is only one example of this type in the later group of paintings (Visantara Jataka, XVII).

3. A crescent with a double-disc pendant (Pl. XVI, 30) is worn by a man (Vidura Pandita Jataka, II).

The crescentic kundalas, though very much in vogue in the early period, are of rare occurrence in the later period.

V. Semi-circular

1. A semi-circular piece of wire; it resembles a ring with a flattened base (Pl. XVI, 31). It is worn by kings (Court Scene, XVII and II).

2. Same as 1; with a smaller but similar pendant (Pl. XVI, 32). It is worn by a king (Birth of Buddha, II).

3. Same as 1; it has a double-ring pendant (Pl. XVI, 33). It is worn by a man (Birth of Buddha, II).
4. A semi-circular ear-ornament having three drop pendants with pointed ends (Palace Scene, XVII). (Pl.XVI,34). It can be identified with the *trikantaka*, ornament mentioned in the *Harṣecharita*. These semi-circular ornaments do not occur in the earlier period and can therefore be taken to be an innovation of the later period.

VI. Pearls and Jewels

1. A big pearl or gem (Votaries, I); sometimes two such pearls are worn (Pl.XVI,35). It is worn by a king (Royal Party, I). This type, however, is confined to the early period.

2. A princess (II) wears a gadrooned bead in her ears.

3. A big pearl or gem, fringed with small pearls (Pl.XVI,36). It is worn by a king (Birth of Buddha, II) and a queen (Palace Scene, I). The ornament is very similar to the *kudi* which is presently used by Maharashtrian ladies. The latter consists of pearls set on a gold disc.

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4. A cluster of three pearls with two pearl tassels. (Pl.XVI,37). It is worn by a prince (Nālagiri Story, XVII). This type bears family resemblance to that in vogue in the Imperial Roman provinces of Egypt and Syria in the 3rd Cent. A.D.

5. A cluster of four pearls with three tassels; the central tassel has a ball pendant (Vidura Pandita Jātaka, II). (Pl.XVI,38).

VI. Cylindrical

There are only a few examples of cylindrical ear ornaments which appear only in the earlier group of paintings and do not occur at all in the later period.

1. A cylindrical ear-ornament which, in some cases, is provided with a curved attachment for suspension (Pl.XVI,39).

2. Similar to No.1; it has in addition a disc-shaped pendant adorned with a jewel in the centre which is

fringed by smaller jewels (Pl.XVI,40). It is worn by a queen (Votaries, I).

The type is very common in early Indian art. It appears to have been derived from the primitive habit of adorning ear with a piece of wood or tree leaves. A small strip of tinted palm-leaf (tāla-patra) was the simplest ornament in ancient times. It was probably copied in costly materials in the later period and used as an ear-ornament which would not have been very different from that described above. It can, therefore, be identified as the patraṅkura referred to by ancient writers.

VII. Square

Ear-ornaments, square in shape and with a wire for suspension, occur only in the earlier group of paintings. They are also ornamented with a central jewel (Pl.XVI,41).

1. Some of the lower classes in South India even today wear actual palm-leaf scrolls in their ears.
The type in question occurs only in the early period and is widely represented in the Kushan and Sātavāhana art. The ornament is sufficiently large to cover the ear-lobe completely and hence it has been identified as karna-veṣṭāja by Sivaramamurti while Dr. Agrawala takes them to be the manāla-kundalas.

The ear ornaments described so far were worn in the lower lobe of the ear. There are, however, a few illustrations of ornaments worn in the upper lobe of the ear.

(1) A plain ring (Pl.XVI,43).

(2) A ring fringed with pearls (Pl.XVI,44).

(3) A ring fringed with pearls in the upper half and having three tassels in the lower half (Pl.XVI,45).

(4) A semi-circular ornament with three pearls at the base (Pl.XVI,1).

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2. ‘Mathura Terracottas’, JUPEF, Vol. IX, No.2, pp.16 and 19; Pl.II, Fig.8, Pl.IV, fig.13.
The fashion of wearing ornaments in the upper lobe of ear is conspicuously absent in the earlier period and as such appears to be an innovation of the Gupta age. However, it does not appear to be common even in the later period.

Literary references to such ornaments are also rare. The áravanāvatamsa which is referred to in the Harmscharita, was, according to Dr. Agravala, meant to be worn in the upper lobe of the ear. Till very lately the Marathas also used to wear a ring in the upper lobe of the ear. It was known as bālī, which name is obviously derived from Sk. bālikā.

The study of ear ornaments thus makes it clear that the heavier types, such as tabular and rectangular, become outmoded in the later period when a variety of new types such as rings, discs etc. comes into vogue. The latter are also adorned with pendants. Besides, the upper lobe of the ear also receives attention and begins to be adorned. Some of the new types of the later period have close

1. op. cit., p. 47.
parallels in the west and hence their influence on the former is difficult to deny. However, it can be said that some of them might have been evolved within the country itself.

**Neck Ornaments**

There is an amazing variety of neck ornaments not only in the later group of paintings, but in the earlier group as well. This is all the more helpful for studying the changes in fashions of the two periods. As the necklaces of the early period differ from those of the later period stylistically, it would be convenient to deal with the former first.

1. A single string of beads or pearls is worn by a palace maid and a female musician (*Shaddanta Jātaka, X*). Sometimes it has a rosette pendant (*Pl.XVI,46*). Necklaces of two or more such strings (*Pl.XVI,47*) with rosette pendants are also represented (*Shaddanta Jātaka, X*).

2. A necklace consisting of a number of strings of beads with two squish spacers (*Pl.XVI,44*); this is a very common type which is well represented
in early Indian art. Spacers of lapis lazuli, similar to those used in this type, are found in the Satavahana levels in the Deccan.

The necklace in question can be identified as a phalaka-hāra because of its slab-like spacers.

3. A necklace of multiple strings with three rosette-shaped spacers (Pl.XVI,49). This is probably the triphalaka type which is referred to by Kautilya.

4. Similar to 3, but with five gem-set rosette spacers. It may be taken to be the pānchaphalaka variety, which, as explained by Kautilya has five gems, set with five gold leaves forming their base (Pl.XVI,50).

5. A gold plaited chain (Pl.XVII,1); it is worn by a minister (Shaddanta Jātaka,X). Similar chain assigned to 1st Cent. A.D. has been reported from Taxila.

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1. Ārthasastra, p.77.
2. Ibid.
A majority of the necklaces depicted in the later group of paintings are elaborately jewelled; yet simple and modest specimens are also not wanting. As will be seen below they are absolutely different in character and ornamentation from the earlier varieties.

Thread Necklaces

1. Some people are shown wearing a thread necklace like the present gandā; it has sometimes a tubular bead woven into it.

2. A simple thread necklace with a disc pendant fringed with pearls (Pl.XVII, 2) is worn by some ladies (Viśvantara Jātaka, XVII); in some cases (Hamsa Jātaka, XVII) the pendant is rosette shaped and is inlaid with jewels. Similar necklaces are worn by figures sculptured in the Gupta temple at Deogarh.

The propriety of wearing thread necklaces can very well be understood if we are told that they were scented with perfumes. They might also be

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having some auspicious or mystic character as is the case today.

**Pearl Necklaces - Single-stringed (Ekāvalī)**

A majority of the neck ornaments consist of pearl necklaces.

1. A single pearl string necklace is the commonest type in the later period. It is obviously the ekāvalī which is frequently referred to in literature.

2. An ekāvalī having pearls of gradually decreasing size with one bigger in the centre. (Pl.XVII, 3). This is possibly the prakāndaka variety of the Arthasastra.

3. An ekāvalī with a long cylindrical bead in the centre which is usually blue. It is probably of lapis lazuli or in some cases sapphire. This central bead is appropriately referred to as the nāyakamaṇi (Pl.XVII, 4). This type answers well to the yasti variety of the Arthasastra.

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1. p. 76.
2. p. 77.
It is apparent that the skāvalī enjoyed immense popularity during the Gupta-Vākātaka period. However, it has its beginning in the early period (See Pl. XVI, 46).

Necklaces of multiple pearl strings

Necklaces composed of a number of pearl strings are usually seen worn by people belonging to the higher classes.

1. A necklace of multiple pearl-strings (Pl. XVII, 5); in many cases the pearl strings are twisted into a rope pattern (Pl. XVII, 6).

2. Similar to above but with an oblong pendant; the pearl strings are secured in a hook (Pl. XVII, 7). It is worn by a palace maid in the Chāmpēya Jātaka (I).

3. A hāra consisting of a large number of pearl strings; it covers the whole chest. (Pl. XVII, 8). It is probably the Īndracchanda type of the 1 Arthasastra which is said to have been composed

1. p. 76.
of 1008 strings. It is also significant that this hāra is represented only once and that it is worn by Indra (Birth of Buddha, II).

4. A pearl necklace with a rosette pendant and similar spacers; it is also adorned with pearl festoons and tassels (Pl. XVII, 9).

5. A pearl necklace with a lozenge-shaped, gem-set, pendant from which are suspended pearl festoons and tassels. (Pl. XVII, 10).

6. A pearl necklace with an oval, gem-set pendant and having pearl festoons and tassels (Pl. XVII, 11).

7. Similar to the preceding specimen; it has a beautiful, heart-shaped, gem-studded pendant (Pl. XVII, 12). It is worn by a king (Palace Scene, I).

8. Vajrapāṇi (I) wears a pearl necklace having a rectangular, gem-set pendant with pearl festoons and tassels. He also wears a long hāra composed of a number of pearl strings twisted into a rope pattern. It is identified with the sāsahāra worn by Harṣa (Pl. XVII, 13).

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1. Agrawala, op. cit., p. 46.
Chains

There are only two good illustrations of chains, probably of gold. One is made of rectangular pieces (Pl. XVII, 14). It is worn by the merchant prince near Vajrapani (I). The other chain is made of circular pieces (Pl. XVII, 15). It is worn by a king (Palace Scene, I).

Gold chains are referred to as hesasūtras by Kalidasa. However, they also have a precious stone in the centre.

String of beads (maṃimalā)

Some ladies are shown wearing strings of beads, spherical and gadrooned alternately. (Votaries, II). A king (Palace Scene, I) wears a string of rectangular beads (Pl. XVII, 16). A number of such gold beads have been found in a megalith at Brahmagiri.

1. See Upadhyaya, op. cit., p. 203.
2. A necklace of gadrooned beads of gold has been found at Taxila. See Marshall, op. cit., Vol. III, Pl. 192, a.
3. Wheeler, AI, No. 4, Pl. CXX, B.
Another variety of manimālu consists of strings of beads or pearls (muktāvalī) with long, barrel beads, usually of lapis lazuli or sapphire. It is a long necklace reaching the navel. It is worn by Māyā (Birth of Buddha, II). (Pl.XVII, 23). It is a new type which comes into vogue in the Gupta period. However it makes its appearance even in the early period as the specimen worn by the famous Didarganj yakṣī would show.

**Necklets (kanthī)**

There are good many illustrations of lavishly jewelled necklets. Usually the members of royal families, people of higher classes and palace attendants are shown wearing them.

1. A necklet containing beaded ornamentation (Pl.XVII, 17) is worn by a king (Brīga Jātaka, XVII). Though very common in the Gupta period the type appears to have come in vogue in the Kusāna period as its representations are found in the Mathura art.

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1. Vogel, op.cit., Pl.XVIII, third slab.
2. The king Viśvantara (Viśvantara Jātaka, XVII) wears a jewel-studded collar having pearl tassels and festoons (Pl.XVII,18).

3. A king (Ambassy, I) wears a kanthī inlaid with gems in floral bosses (Pl.XVII,19).

4. Similar to No. 3, in addition it has pearl tassels and festoons (Pl.XVII,20). It is worn by a palace maid (Dying Princess, XVI).

The jewelled necklets described above are somewhat close fitting and hence they can be identified as the graiveyaka variety. Very similar gold necklaces have been found at Taxila. According to Marshall, they resemble the Graeco-Roman specimens.

Jewelled Necklaces (Ratnahāra)

1. A king (Buddha Preaching, XVII) wears a ratnahāra composed of jewels set in exquisite filigree work; it has a big rosette shaped pendant and is adorned with pearl festoons and tassels (Pl.XVII,21).

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2. An apsara wears a very rich necklace studded with jewels which are fringed with smaller jewels. It is profusely ornamented with pearl festoons and tassels having bell-shaped pendants. (Pl. X VII, 22).

Necklaces worn in the upavīta fashion

Some monks are shown wearing strings of beads in the upavīta fashion. A monk wears a string of beads which appear to be dried seeds probably rudrākṣa (King distributing Alms, XVII). (Pl. X VII, 24). Another monk in the same panel wears a string of long tubular beads (Pl. X VII, 25).

Padmapāṇi (I) wears a hāra composed of a number of pearl strings in the upavīta fashion (Pl. X VII, 26). This is probably the mukta-1 yajñopavīta referred to by Kalidasa.

The hāras, in the upavīta fashion, are worn by a few people only. They resemble the yajñopavīta or the sacred thread which is worn even today by the brāhmaṇas and the ksatriyas as well.

1. Kumāra, VI, 6.
The ascetics who are shown wearing it are probably brāhmaṇas, while the kings are shown wearing it because they were kṣatriyas. This fashion appears to have come in vogue during the Gupta period and is possibly due to the Brahmanical revival during that period.

Cross Bands (Chhannavīra)

High army officers and kings, when at war (Sīmhasa Avadāna, XVII) are shown wearing cross bands on chest (Pl. VII, A). They are protective bands as is obvious from the name chhannavīra. It is very common in the early period and as the illustrations at Ajanta would show. Very similar cross bands were common in the Hellenistic Greece and it is, therefore, not unlikely that Alexander's successors in North-Western India introduced it there. Very similar cross bands, of leather, are even today worn by army and police officers.

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1. Marshall, British Museum, Catalogue of Jewellery—Greek, Etruscan and Roman, P.221; Pl.XXVIII,
Vaiakaksyaka

Some ladies are shown wearing strings of beads or pearls (mukta-vaiakaksyaka) crossing each other on the chest (Pl.XVII,27). Children also sometime wear it.

ARMLETS

A majority of men and women at Ajanta are shown wearing armlets. Their variety is indeed bewildering and many of them defy description.

1. A simple armlet in one coil; it is ornamented with a big pearl on the upper edge and two small pearls in the lower edge (Pl.XVIII,1). It is worn by a king (Votaries, IX).

2. Padmapāṇi (I) wears an armlet of three coils; a fillet is tied to it in a looped knot (Pl.XVIII,2).

3. An armlet in three coils with trefoil terminals (Pl.XVIII,3).

4. An armlet with snake-hood terminals (Pl.XVIII,4); it can be identified as the sarpāṅgada.
5. An armlet in four coils; it is made of twisted wires and is adorned with tassels (Pl.XVII,5). It occurs in an early panel (Votaries, IX).

6. An armlet in two coils; it is decorated with beaded ornamentation (Pl.XVIII,6).

7. An armlet decorated with beaded ornamentation and having a triangular, gem-set projection; it also has tassels (Pl.XVIII,7).

8. An armlet having a big, round gem in the centre; it is fringed with smaller pearls and is adorned with pearl tassels (Pl.XVIII,8).

9. A diamond studded armlet having pearl tassels (Pl.XVIII,9).

10. An armlet inlaid with jewels set in exquisite filigree pattern (Pl.XVIII,10).

11. An armlet adorned with round gems set in square bases (Pl.XVIII,11).

12. An armlet divided into square panels containing four jewels each (Pl.XVIII,12).
13. An armlet studded with jewels and having an almond-shaped projection containing a central jewel (Pl.XVIII,13).

14. A king (Sāḍḍantā Jātaka, X) wears an armlet having a curved projection inside with a big round or oval gem (Pl.XVIII,14).

15. Similar to No.14; but is lavishly jewelled (Pl.XVIII,15).

16. An armlet containing a big central gem set in a dainty filigree pattern; it is also adorned with pearl festoons and tassels (Pl.XVIII,16).

17. An armlet consisting of hooked patterns; it has a big rectangular gem-slab in the centre. It is ornamented with pearl festoons and tassels (Pl.XVIII,17).

18. A gem-studded armlet with pearl tassels and festoons (Pl.XVIII,18).

19. Similar to No.16; but is lavishly ornamented (Pl.XVIII,19).
20. An armlet having a rectangular gem-slab in the centre and round and square gems alternately (Pl.XVIII,20).

21. An armlet with a rectangular gem-slab in the centre above which rises an arched, gem-set, projection (Pl.XVIII,21).

22. An armlet ornamented with jewels set in filigree patterns; it is also fringed with pearls in the upper margin and pearl tassels and festoons in the lower margin (Pl.XVIII,22).

23. An armlet adorned with pearl strings crossing each other; it also has pearl tassels and festoons (Pl.XVIII,23).

24 & 25. These are elaborately jewelled specimens; they are also lavishly adorned with pearl festoons and tassels. One (Pl.XVIII,24) is worn by the 'Black Princess' (I) and the other (Pl.XVIII,25) by Vajrapāni (I).

26. An armlet decorated with beaded ornamentation; it also has a lion head in the centre (Pl.XVII,26). It is worn by a palace attendant (Simhala Avadāna, XVII).
Armlets are frequently referred to as keyūra or anāzanda in literature. They were quite common in the early and the late period as well, and seen used both by men and women.

WRIST ORNAMENTS

Bangle is the commonest type of wrist ornament in India since antiquity, while bracelets appear to be coming in vogue in the early historic period. At Ajanta every person is shown wearing fine wrist ornaments.

As the bangles and bracelets in the earlier group of paintings are different from those of the latter period, so far as the shapes are concerned, they are described first.

1. The commonest type is a plain, tubular bangle which may either be solid or hollow. A number of such bangles were worn in each hand. (Pl.XIX,1,2).

2. A bangle made of wires twisted into a rope pattern (Pl.XIX,3).

3. A bangle decorated with beaded pattern. (Pl.XIX,4).
4. A heavy bangle with clusters of beads attached to it. These clusters may also be miniature rattles as some female musicians (Shaddanta Jātaka, X) are also shown wearing them (Pl.XIX,5).

5. A bracelet comprising strings of beads (Pl.XIX,6).

There are many varieties of wrist ornaments in the later group of paintings ranging from plain, simple bangles to richly jewelled bracelets. They are as follows:

1. Simple, plain bangles either one or many, are worn by many persons, including kings and queens. Those belonging to the upper strata of the society might have used bangles made of gold and silver while the others might have used those of copper and bronze. Bangles of copper and bronze have been found even in the Harappan levels. Excellent copper bangles of the Gupta period have been found at Bhibhoto.

Even though it is difficult to say anything regarding the material of the which the bangles were made, it can be said that many of them could

1 ARASI. 1911-12, p. 91.
possibly be of shell. Such shell bangles are reported in large numbers from early historic levels all over the country and even in our own times we find that some of the tribes in India still wear shell bangles.

2. A bangle decorated with incised lines across its width (Pl.XIX,7). A similar bangle of copper, assignable to the Sātavāhana period is reported from Brahmagiri.

3. A bangle with thickened terminals (Pl.XIX,8); an exactly similar gold bangle, hollow within, was found at Taxila.

4. A bangle with a sharp, frilled outer edge (Pl.XIX,9).

5. A bangle made of twisted wires (Nāлагiri Story, XVI); this type occurs in the earlier period as well. (See Pl.XIX,3).

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1. Wheeler, R.E.M., 'Brahmagiri and Chandravalli, 1947', Al, No.4, p.279, Fig.41,8.

The bangles have been shown as worn by men and women as well. Even today they are used, but exclusively by women. The inscriptive evidence shows that bangles assumed the auspicious character sometime about the 10th Cent. A.D. when they became absolutely necessary for married women whose husbands were alive. Bangle is variously referred to as kankana or valaya and was made of various materials, including glass, even in the early historic period.

Bracelets
1. A bracelet inset with a round jewel (Pl.XII,11).
2. A bracelet inset with a rectangular jewel (Pl.XIX,12).
3. A bracelet with a jewel inset in exquisite filigree work (Pl.XIX,13). Shell bangles with similar, but carved decoration have been found in the early historic levels at Prakash (Maharashtra).

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4. A bangle with a frilled outer edge; it is inset with a jewel (Pl.XIX,14).

5. A king (Nālagirī Story, XVI) is shown wearing a bracelet inset with a jewel and decorated with incised lines across its width (Pl.XIX,15).

6. A bracelet with an out-size jewel in dainty filigree pattern, it is probably surrounded by miniature jewels. (Pl.XIX,16).

7. A bracelet (Pl.XIX,17) adorned with a cluster of three jewels is worn by some ladies (Palace Scene, I).

8. Similar to 1; the jewels are set in filigree work (Pl.XIX,18).

9. A lady (Palace Scene, I) wears a simple bangle adorned with pearl festoons and tassels (Pl.XIX,19).

10. A bracelet ornamented with small jewels (Pl.XIX,20).

11. A bracelet adorned with diamonds (Pl.XIX,21) is worn by some ladies. (Embassy, I).
12. A bracelet studded with round gems all over (Pl. XIX, 22). This type is very common among the royalty but common people are also shown using it. The latter probably used beads of cheaper materials.

13. A jewel-studded bracelet with big jewels at regular intervals (Pl. XIX, 23).


The jewelled bracelets described above are probably the mani-vaḷayās or the ratna-vaḷayās which are frequently referred to in ancient literature.

15. A bracelet having a rectangular platform in the centre inset with an out-size jewel; the platform is flanked by smaller jewels (Pl. XIX, 25). This is probably the phalaṅka-vaḷayā of literature.

16. Similar to 15; the rectangular platform is surrounded by small jewels (Pl. XIX, 26).
17. A bracelet having a big round gem set in an oval bezel which is flanked two smaller jewels (Pl.XIX, 27). It is worn by a prince (Descent of Buddha, XVI).

18. A bracelet adorned with jewels strung in the terminals (Pl.XIX, 28).

19. A ratna-valaya lavishly studded with gems (Pl.XIX, 29); it is worn by an apsara (XVII).

The jewelled bracelets described above were immensely popular during the Gupta-Vākāṭaka period. Even though they are conspicuous by their absence in the earlier group of paintings at Ajanta, they begin to occur in the Śātavāhana period as is obvious from their representations at Amaravati. It may also be stated incidentally that similar bracelets were very common in the Imperial Roman provinces in the 2nd-3rd Century A.D. However this typological similitude need not

1. Similar bracelets are worn by figures at Deogarh and Bagh. See Vats, op.cit., Pl.XXIX, 24, 25 & 27 and Marshall and others, op.cit., Pl.B, D & E.


3. Higgins, op.cit., p.168, Pl.61,D.
be stretched further, for, the type could also have evolved independently in India.

**Panelled Bracelets**

There are a few excellent illustrations of panelled bracelets with tapering sides. The one (Pl. XIX, 30) is plain and has transverse bands, (Viśvantara Jātaka, XVII). The other, worn by a maid (Toilet Scene, XVII), is similar to the preceding example but is studded with beads or jewels (Pl. XIX, 31).

These panelled bracelets are rather intriguing because they are absolutely unknown in the earlier period. Similar bracelets are, however, found sculptured in Syria. Some of the female busts carved on tomb stones from Palmyra are shown wearing similar bracelets. The Palmyran reliefs are referrable to the middle of the 3rd Cent. A.D. Their identity with the Ajanta specimens appears to be significant. It is just possible that the Indian merchants settled in Syria imitated this type and introduced it in India.

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The rich variety of wrist ornaments is helpful in noting the changes in their shape. The study shows that, in the earlier period, the bangles were very thick and heavy and a number of them were worn at a time by each person. In the later period the bangles and the bracelets assume very slender proportions. In the earlier period they were tight-fitting; but in the later period they became considerably loose and hence we come across the descriptions of mani-valāyas which are said to be dangling (doliyamāna) charmingly.

Finger-Rings (aṅguliyaka)

Finger rings are worn by very few persons. The only type, that is clearly aṅgulīya, consists of a ring with a round gem in a bezel-setting (Pl. XIX, 32). Similar rings have been found at Taxila. According to Marshall they are the imitations of the Graeco-Roman specimens.

The finger-rings are frequently referred to as aṅgulīya or aṅgulīyakam. They are said to be imprinted with owner's names and therefore

sometimes used as passwords of authority.

Ornaments for waist - Girdles

A majority of women at Ajanta are shown wearing girdles. Of the men, only kings and princes wear them. The girdles occur in both the earlier and later group of paintings.

1. Vajrapāni (I) has secured his antarīya by means of a double silken chord tied in a looped knot. It has a rectangular gem slab in the centre. (Pl. XIX, 33).
   King Śibi (Śibi Jātaka, I) has also tied a similar chord.

   This is probably the doraisūtra of literature, which is identified as rasānādema by Sivaramamurti.

2. A gem-studded mekhalā with a rectangular clasp in the centre (Pl. XIX, 34).

3. A mekhalā consisting of strings of gems and having a rosette-shaped clasp. (Pl. XIX, 35).

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1. Upadhyaya, B.S., India in Kalidasa, p. 293.
2. Rāmāyaṇa, V, 9, 47.
3. Mirrors of Indian Culture, p. 61.
4. A mekhalā studded with round gems and having a circular clasp. (Pl.XIX,37).

5. A mekhalā inset with rectangular gem-slabs and having a round clasp. (Pl.XIX,38).

6. A mekhalā ornamented with round gems and diamonds alternately; it has a cluster of pearl tassels suspended from the clasp. (Pl.XIX,39). It is worn by the king Viśvanta (Viśvantara Jātaka, XVII).

7. A mekhalā studded with round gems and having a rectangular clasp which is fringed with small jewels (Pl.XIX,40). It is worn by a Yakṣa (XVII).

8. A queen (Mahājansaka Jātaka, I) is shown wearing a girdle consisting of three rows of strings of either pearls or jewels; it has a round clasp in the centre (Pl.XIX,41).

9. A palace maid (Palace Scene, I) wears a girdle made of three strings of pearls or jewels; it is further adorned with pearl tassels and festoons (Pl.XIX,42).
10. A girdle consisting of three rows of big and small jewels or pearls alternately (Pl. XIX, 43).

11. A dancing girl (Palace Scene, II) wears a girdle comprising three strings of large, rectangular gem slabs and pearls or round jewels alternately (Pl. XIX, 44).

12. Though last to be dealt with, this specimen is depicted in the earlier group of paintings. It is a very broad girdle consisting of a number of strings of beads (Pl. XIX, 36). Similar girdles are frequently represented in early Indian art.

Girdles are usually referred to as mekhalā, kāśchi, saptakī, rasānā etc. However, they are not accompanied by adequate descriptions. It is therefore difficult to identify the specimens represented with those described in literature. Bharata informs us that the kāśchi is (a girdle) of one string, mekhalā of eight strings, the rasānā of sixteen, and the kālāpa of twenty five strings.

The study shows that broader and heavier girdles were common in the earlier period while lighter girdles came into vogue in the later period. Moreover, the gem-studded girdles, so common in the Gupta-Vakataka age do not appear in the early paintings. Broad girdles are, no doubt, in use; but they are comparatively lighter and are of finer workmanship. In this connection it is interesting to note that Periplus records, among imports from Rome in Western India, bright girdles, one cubit wide, which were very costly.

Anklets (nūpura)

There are not many representations of anklets. They are, however, of a pleasing variety.

1. A heavy anklet, tubular in section, and possibly hollow from within (Pl.XIX, 45). This type is very common in the early period when even three or four such anklets were worn on each leg. Such anklets are even today used by women in villages.

2. An anklet (Pl.XIX, 46) made of a number of strings of miniature rattles; it is common only in the
early period. It is probably the *kṣudrakhaṇṭikā*
variety. Similar anklets can be noticed in the
Sātavāhana, the Kushāṇa and the Gandhara art.
This type, however, is very rare in the later
period (Pl.XIX,52).

3. A thin, plain nūpura (Pl.XIX,47).

4. A nūpura with hooked terminals (Pl.XIX,49).

5. An anklet with its terminals soldered in a floral
boss which is inset with a jewel (Pl.XIX,49).

6. An anklet (Pl.XIX,50) with knobbed terminals
joined by a spherical ornament. It is probably
of the tuklōkiī variety as its tips resemble
those of a balanced beam.

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2. Sivaramamurti, Amravati Sculptures in the

3. Agraval, A Short Guide-book to the Archaeo-
logical Section of Provincial Museum, Lucknow,
Pl.X, Fig.9.

4. Marshall, op.cit., Fig.93.

5. Amara, p.156.

6. Sivaramamurti, Mirrors of Indian Culture,
p.63.
7. An anklet studded with gems all over (Pl. XIX, 51).

It is undoubtedly a maniṣāpura which is frequently mentioned in the literature.

Anklets are sometimes referred to as maṇījīra which is due to their quality of producing sweet, pleasing sound. This appellation (maṇījīra) would point to the tube being hollow within and filled with few stones which, at the time of walking produced sweet sound.

Toe-rings

Kings and princes are not shown wearing an anklet. One king, however, is shown wearing a ring on the toe of his right foot. The ring is a coil in two rounds and resembles the bowl worn by Maharashtrian women, particularly in villages.

The study of the personal ornament shows that the heavier varieties which were in vogue in the earlier period are replaced by lighter and finer ones in the Gupta-Vākāṭaka period. The change
in the fashions may also possibly be due to foreign influence which begins to be felt even in the earlier period. The new patterns, however, are perfected only in the later period.

It is noteworthy that there is no considerable difference in the shapes of ornaments worn by the members of royal family and their servants. It is possible that the royal employees used ornaments of cheaper materials, but the possibility of using costly jewellery cannot also be ruled out. A modern parallel may be cited in this connection. In the former princely houses of India, more particularly in the States of Rajasthan and Mysore, the palace attendants were provided with costly jewellery by the administration itself. The jewellery was issued to them when they reported for duty in the morning; while leaving for home in the evening they had to return it. We do not know whether the same system obtained in the ancient past.
The jewellery depicted in the paintings is not doubt worthy of praise and bears eloquent testimony to the achievement of the ancient jeweller. Epigraphical evidence shows that the royal architect designed jewellery for the members of the royal family. Thus an inscription in the Virūpākṣa temple at Pattadakal (Dist. Bijapur, Mysore State) records that the royal architect who planned that edifice, used to design the palace jewellery. And we know from the Ajanta specimens as to how much thought and imagination a designer must have devoted in fashioning the jewellery.

Before concluding this chapter it is necessary to state that we cannot say anything regarding the technical processes involved in the making of jewellery. This is only possible when actual specimens are found in good numbers.

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1. IA, X, p.165.