Chapter 2: Tradition and basic sources of Indian Jewellery

Tradition and basic sources of Indian Jewellery

2.1 Influencing factors of Indian Jewellery

From ancient times, jewellery in India has not been mere ornamental or decorative items, but has gained the status of providing proof of various stages of a person's life. For instance, piercing a child's ear signifies its entry into the world, the man wearing the sacred gold thread from left to right shoulder, signifies his entry into educational age, while the Mangalsutra for women indicates they are married. Gold, silver, copper and bronze are the metals that have been used traditionally for making jewels which were also inlaid with precious gems and beads, that acted as talisman for protection from various evils.

Gems and jewellery have gained much experience in their art since the first beginnings; an examination of modern jewellery however shows that there is still close affinity to the earliest attempts at shaping metal and setting stones. It may be that this is due somewhat to the unchanging constituents and properties of the materials on which they work. It is possibly due to some extent to the fact that the objects and uses of jewellery are much the same now as they were years ago, for although the forms of garments are constantly changing there has been a steady progress in the evolution of wearing apparel rather than any sudden alteration, and the root purposes which inspired the early wearers of jewellery are the same to-day as in olden time.

Since ancient times, the desire to adorn one self and thus jewellery took root in India. India being a "gem-bearing" country has been a treasure trove of various precious stones and has enticed many a traveler, trader and invader alike. Transgressing through time and history, Indian
jewellery today has not remained just a craft, but evolved into an art - both in design and workmanship. Indian Arts and Crafts of each age reflect the culture, traditions and happenings of that particular era. Every age, every dynasty, every empire has its influence and essence in the art and crafts belonging to those times.

Thus to study in minuteness' the aspect due to which the art of ornamentation influenced and led to the chronological and aesthetical development in India, requests categorization of evident on the basis of various factor such as:-

1. **Geographical Factors:** Natural Themes, Flora, Fauna, shells, air, water waves, clouds, Rocks etc.

2. **Astrological Factors:** Navratna(Precious, Semi Precious Stones), Nakshatras, Zodiac signs etc.

3. **Religious Factors:** Mythological Aspects, Deities, etc.

4. **Social Factors:** Different festivals, celebrations, lifestyle, etc.

5. **Political Factors:** Royal patronage, Hierarchy, level of living, Dynasty system, etc.

6. **Economic Factors:** Cost, Availability, Demand, Product, etc.

7. **Cultural Factors:** Different cultural interface and impact on style of ornamentation.

8. **Artistic Factors:** Artisans, Sunar, Craftsmen's, etc.

1. **Geographical Factors:** Natural Themes: Flora, Fauna, shells, waves, Clouds, rocks etc.

In relation to the geographical factor gemology play a significant role. As there is increasing number of laboratory-grown gems and the growing sophistication of treatments of natural stones, gemology has
evolved into a science of its own. This discipline is rapidly incorporating relevant aspects of materials science and chemistry, and it is consolidating its activities and its terminology. Gemology is becoming an important area of specialization for mineralogists. If the study of beautiful, fashioned materials seems frivolous to some, it is worth noting that 20 to 25 billion dollars per year are at stake, and the study of natural gem materials and their treated and manufactured counterparts is essential in order to avoid frauds and protect the consumer.

A gemstone is defined as a “naturally occurring homogeneous solid with a definite chemical composition and highly ordered atomic structure usually formed by inorganic processes.” Of the three thousand and odd known minerals only about a hundred species are used as gemstones. These minerals are generally characterized by pleasant colour, transparency, high refractive index, superior hardness and often by their unusual properties such as chatoyancy and iridescence. The most important qualities of gemstones are colour, brilliance, durability and rarity. Indian terrain relishes some of the wealthiest geological sites in the world; Such Indian gemstone mines confer rarest gemstones in the world as shown in (Map 2.1).
Diagram no. 2.1 Natural process of gemstones formation and progressed

Nature has been a source of design inspiration all through the historical backdrop of modern jewellery, streaming with styles, social perspectives and impacts. Indian Jewellery uncovers a stunning variety of motif and designs which portrays the endless procedures while assessing
Indian art of ornamentation. Majorly adornments have floral and figurative themes. These themes have been taken from nature and surrounding environment. Jewellery designers have been inspiring from paisleys found in embroidered fabrics and motifs of various periods. Aesthetician has been redesigning these looks, which range from lavishly ornamented to be jeweled with delicacy, into jewellery piece with gold and gemstone.

Flora and fauna are words find its origin from Latin. Flora means goddess of the flower. Flora is also derived from the word floral, which is connecting to flowers. Therefore flora is a group of indigenous plants in an ecosystem of a geographical region. In mythology flora is considered to be goddess of fertility. And so, the plant kingdom came to be known as Flora. The study of the plant life around the world is very interesting since is makes different classifications mentioned below:-

<table>
<thead>
<tr>
<th>Classification of Flora Factors</th>
</tr>
</thead>
<tbody>
<tr>
<td>Flowers</td>
</tr>
<tr>
<td>Sadabahar (Catharanthus)</td>
</tr>
<tr>
<td>Shri Tulsi (Ocimum sanctum)</td>
</tr>
<tr>
<td>Karela (Mornordica Charantia)</td>
</tr>
<tr>
<td>Jasmine (Oleaceae)</td>
</tr>
<tr>
<td>Leafy's Ear (Colocasia esculenta)</td>
</tr>
<tr>
<td>Lotus (Nelumbo nucifera)</td>
</tr>
<tr>
<td>Sweet Bay (Saratoga)</td>
</tr>
<tr>
<td>Tomato (Solanum lycopersicum)</td>
</tr>
<tr>
<td>Bell pepper (Capsicum annuum)</td>
</tr>
<tr>
<td>Orange (Citrus nobilis)</td>
</tr>
<tr>
<td>Indain Copal tree (Vateria indica L.)</td>
</tr>
<tr>
<td>White Lily (Nymphteeuca)</td>
</tr>
<tr>
<td>Spiny redberry (Rhamnus crocea)</td>
</tr>
<tr>
<td>Beans (Spinacea Oleracea)</td>
</tr>
<tr>
<td>Limeberry (Trphasis trifolia)</td>
</tr>
<tr>
<td>Tamarind (Tamarindus indica)</td>
</tr>
<tr>
<td>Heart Glory (Ipomea saportia)</td>
</tr>
<tr>
<td>Rose (Europeana)</td>
</tr>
<tr>
<td>Leaves</td>
</tr>
<tr>
<td>Vegetables</td>
</tr>
<tr>
<td>Fruits</td>
</tr>
<tr>
<td>Trees</td>
</tr>
<tr>
<td>Climbers</td>
</tr>
</tbody>
</table>

Table no. 2.1 Classification of Flora with their botanical names
The Floral design is among the prominent themes in Indian jewellery. The ear ornament, Karnphool, is fit as a fiddle of a sprouting motif bloom and is an image of satisfaction and prosperity. The Pipal Patra, of Northern India and Gujarat, has a focal theme of leaf from which bunches of finely formed Pipal leaves course. It is an image of promising events and plenitude. The Champa, Jasmine bloom, is typical of fertility. The Champakali theme is a jasmine bud molded necklace. Every pendant fit as a fiddle of a bud is hung together on a string. Gajra and Paunchi are worn on the wrist and these too are floral themes. The Gajra is made in gold and pearls. From a distance they show up as though the base of interlaced gold wire as golden grass. Paunchi is made of various pieces fit as a fiddle of a bloom. These are hung together and made into a bracelet.

Fauna on the other hand, is the name given to collective animal life that lives or was once found in a certain area or time period. In Latin, Fauna is derived from three different sources. Fauna by itself was the name of a Roman goddess representing fertility and the earth and Faunus was another Roman god. And then there were Fauns, which were known to be forest spirits. Both the flora and fauna of the earth have been given sub-divisions. Fauna is also distinguished in many different ways. However, these ways are much more complex than floral divisions because animal life has evolved into many different forms which are further used in the process of conceptualizing jewellery and lifestyle products.
Chapter 2: Tradition and basic sources of Indian Jewellery

### Table no. 2.2 Classification of fauna with their botanical names

<table>
<thead>
<tr>
<th>Animals</th>
<th>Birds</th>
<th>Insects</th>
<th>Marine</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lion (Panthera Leo)</td>
<td>Peacock (Pava Cristatus)</td>
<td>Ant (Hymenopterus formicidae)</td>
<td>Eel (Gymnothorax mordax)</td>
</tr>
<tr>
<td>Elephant (Proboscidea Elephantidae)</td>
<td>Eagle (Aquila Accipitridae)</td>
<td>Bean fly (Ophionymia phaseoli)</td>
<td>Grayfish (Squatina squallii)</td>
</tr>
<tr>
<td>Horse (Equus Caballus)</td>
<td>Parrot (Psittaciformes)</td>
<td>Beetle (Rhyparida nitida)</td>
<td>Kingfish (Geryonemus lineatus)</td>
</tr>
<tr>
<td>Rabbit (Rodentia Rattus)</td>
<td>Sparrow (Passeriformes)</td>
<td>Dragon fly (Spodoptera exempta)</td>
<td>Cuttlefish (Polypus hongkongensis)</td>
</tr>
<tr>
<td>Snake (Vipersus Viperus)</td>
<td>Humming Bird (Apodiformes)</td>
<td>Grasshopper (Phaulacridium vittatum)</td>
<td>Oyster (Ostrea lurida)</td>
</tr>
<tr>
<td>Crocodile (Crocodylia Niloticus)</td>
<td>Dove (Columbidae Columbiformes)</td>
<td>Helicoverpa (Armigera)</td>
<td>Crab (Cancer magister)</td>
</tr>
<tr>
<td>Owl (Strigiformes)</td>
<td></td>
<td></td>
<td>Stingray (Dasyatidae)</td>
</tr>
</tbody>
</table>

Animal and bird themes have been cherished by the Indian skilled craftsmen through centuries. It has been an unmistakable element of Indian adornments and has not been seen anywhere else in the world. The arm ornaments (Bangles) which have heads of lion and elephants too have their own significance. Lions stand for eminence, strength and power, while the Elephants stand for visibility, strength, peacefulness and delicacy. Maggar(crocodile) Signifies life power of the water and parrot means love because that lord Kamdeva's chariot is drawn by parrot.

Among the south Indian jewellery, the Kirtimukha (lion faced) theme is extremely prominent. The legendary bird Gandabherunda (two heads and body) inspires skilled craftsmanship. Peacock theme is also attracts as the royal bird is shown interlaced as a perfect gems studded necklace, finger ring and earrings that is contemporary in its appeal yet
has flashes of the everlastingly traditional motif. Motifs of fish make excellent ornaments of the Head, Neck ear adornments. It speaks to the incarnation of Lord Vishnu, and is additionally one of the eight auspicious symbols, implying wealth as fishes breeds fast. Serpent is the most loved theme embraced by jewellers of all over India. It symbolizes the unending length of time of cyclic time on account of its ability to discard its skin and immortality. It also stands for courage, swift and brutal strength. Sun theme is exceptionally prominent in jewellery. It speaks to boundless knowledge and is a representation of universe.

2. **Astrological Factors:** Sun, Moon, Stars, Sky, Planets, Nava Ratna, a Universal Manadala, etc.

To comprehend the astrological factor it is very important to identify the role of Astrologist and Palmist. In Astrology, we draw the planetary positions in the zodiac at the time of birth of a person and analyze the good or bad energies of planets by their positions and aspects. This drawing is called horoscope of the person. In Palmistry, we can estimate the good and bad energies of planets by looking at the marks and lines of the palms. In other words we can say our palms contain in-built horoscope. With this idea, some people who are experts in Astrology and Palmistry tried to build horoscope of a person from the lines of the palm. Similarly, some scholars tried to describe the lines and marks in the palms of a native by looking at his horoscope. Such people are called ‘Astro-palmists’. The science ‘Astropalmistry’ refers to the Astrology part that is directly reflected in Palmistry. Astropalmistry is in its infant state because any person who wants to become an Astro-palmist should be versatile in both the sciences: Astrology and Palmistry which is not so easy. Some Astro-palmists were able to identify the zodiac signs and planetary positions in the palm as shown in the following figures. Some
of them claim to derive the horoscope of the person from Palmistry. However, this area awaits a lot of research.

![Magical play of Gemstones Diagram]

**Table no. 2.3 Classification of magical play of gemstones**

To treat the ill effects and do preventive and antidotal therapeutic purposes gemstones are used and Combined in a single ornament, their traditional arrangement (and the jewel itself) is called the nava-ratna (nine gemstones) (Colour Plate 2.1). As a symbol that describes celestial relationships. The nine gemstones become a powerful Indian amulet by polarization all space in relation to the sum. The giver of life and humankind in relation to the universe. In so doing, the Nava Ratna becomes a manifestation of the divine plan for every living creature and a symbol of the universe. Their combined power is the fact that number nine itself considered to be magical because, as the last of the single digit, it contains all numbers in one digit but it contains in none of them. The magic of number has long caught the imagination of Indians, as it has elsewhere. Coincidentally or not, nine is also of months of human gestation. It additionally means knowledge & imperial identity. Moon, stars and crescents have likewise been generally utilized as a part of ornaments implied for head and ear. Moon is images of joy and coolness. Crescents is desirable over the full sphere as the bow speaks to the
noblest sacrifice who offers himself step by step to be thrashed by the heavenly divine

The arrangement of the nava-grahas and the nava-ratna associated with them creates an effect, a metaphor of the universe. As such, it takes on profound significance as its intention in principle is to awaken consciousness of the individual's identity and the play of cosmic forces upon each person. Since each celestial deity controls a particular direction, the stone that represents him does the same. In this arrangement, the stone becomes a locus into which the deity can descend when occasion demands his presence and protection. If the wearer of a nava-ratna ornament is endowed with truthfulness, and good moral conduct, the nava-grahas will never harm him or her but in combination will offer protection against the approach of evil from all directions.

As reagents of the sky and space, each celestial deity has been assigned the guardianship of a specific direction, which includes the center, the four cardinal points, and the four intermediary compass points. The concept of spatial points permits humans to better understand their place in the design of creation. Because Hindus worship the sun (Surya), the cardinal points are named in reference to the east, where the sun rises daily. When this worship takes place, the east is Aspara, “the front”; the west, Apara, “behind”; the north, Vama, “the left hand”; and the south, dakhshina,” the right hand.” the gemstone associated with each; its physical and cosmic color; and the cardinal and intermediary direction each deity controls.

Following this cosmic directional pattern, a square grid of nine gemstones, with three stones on each square side and one in the center, becomes the nava-ratni locus classicus. Fixed by cardinal points, the
square is believed to be a final, unequivocal form, indicating the Absolute. The arrangement also mirrors a zodiacal palladium. The square is often the form of a Hindu temple, which is built on the pattern of the universe, its plan conceived of as a mandala (a circle enclosing or enclosed by a square). As in every mandala, all parts relate to the center (in this case, the Sun-ruby), from which power flows to all other parts the other stones). Once consecrated and ritually purified, a properly arranged nava-ratna, gemstone-set ornament, like and mandala, by design provides its owner with potent protection against malevolent forces. Combining the influence of all the celestial bodies in one amulet, the nava-ratna gains the wearer maximum possible benefit.

The nava-ratna grouping of gemstones is used in rings, pendants, armbands and other forms of jewellery worn on different parts of the body. In addition to the primary arrangement within a square, various other configurations become necessary due to the particular ornament form. The gemstones can be placed in a circle, the most common mandala form, which symbolizes infinity, as in an earring (nava-ratnakundala). Related to both square and circle is an arrangement of two overlapping squares, one with the cardinal and the other with the intermediary points. The stones forming either an octagon or circle. When the stones are used in a strip or a choker-type neckband (Graiveyaka), by necessity they are placed in a long rectangle with the ruby at the center and the eight other stones placed four on each side, the arrangement corresponding to a common linear arrangement of the celestial deities in a temple, In a long, garland-type necklace (navaratnamala). The same series can be repeated on each side and support a nava-ratna set pendant (lambaka) at the center. The same linear arrangement can be used in a stiff bangle (valaya) and flexible bracelets (Pahunchababnd). When an extended linear arrangement
is used, the major stones may be alternated with other stones, such as diamonds, turquoises, or pearls. In other arrangements, these additional stones can be used as space fillers. No matter what the format or the ornament size, the nava-ratna stones appear dominant. Tradition stipulates that each of them should be the same size to give equal importance to each deity (though sometimes the Sun-ruby is largest). Each should also be as nearly flawless as possible and of good color. Stones of better quality have greater efficacy than inferior ones, which might even be harmful to the wearer.

Besides the above stated symbols and motifs, there have been various other objects to be used such as the Zodiac signs (Line drawing 2.1 a, b) Days, numbers, Gemstone, Colour theory, organizational signs & Geometrical symbols, occupational symbols, monograms & logos, fraternal good motifs and source of design. If a designer thinks with an open mind he can realize a deep concept or theme in every art form and in the same way he can incorporate & express a variety of themes & motifs while designing jewellery.

3. Religious Factors: Mythological Aspects, Deities, etc.

Hindu cosmology conceives of the universe as containing seven planets an two personifications of the moon cycle, all designated as celestial deities, Early Hindu references to these deities appear in Vedic and post-Vedic texts, especially the Puranas, and in several others that deal with astrology and ancient Hindu believers concerning planetary influences on gemstones. The importance of these deities to the field of Indian jewellery involves the particular gemstones associated with each of them.
The idea of celestial deities and gemstones connected with them is believed to have come to India from Mesopotamia. Where it existed in the third millennium B.C. Originally in India.

Understanding nava ratna’s multiple level of meaning requires a discussion of the basic concepts of Hindu astrology (also adopted by Jains, Buddhist and some Muslims through the science of astrology is not considered lawful in Islam). The connections between planets and celestial deities; the latter special functions; the gemstones associated with particular deities; and the format in the significance of their arrangement in this amulet. In effect, the nava ratna amulet represent a summation of these concepts, which all have had profound and lasting impact on the Indian psyche through its symbolic arrangements of the universe and space, this charms in jewel form allows the wearer to manipulate celestial forces for personal benefits. Refers to the importance of these deities to the field of Indian jewellery which involves the particular gemstones associated with each of them. The aspect of each nava-graha deity became associated with a particular gemstone is described in a myth about the origin of gemstones, which appears in full form in Buddhabhatta’s Ratnapariksa. According to this myth, the demon Bala or Vala), who possessed great strength, decided to Heaven with the intention of conquering Indra. The gods requested him instead to “become the beast in our sacrifice.” Bala, thus propitiated, agreed to this meritorious act. In the sacrifice, the gods slaughtered and dismembered bala, each grabbing a part of his body, which was immediately transmuted into various precious gemstones. From Bala’s blood came ruby; from his teeth, pearl; his anger, emerald; his bones, diamond; his eyes, sapphire; his flesh, coral; his skin, topaz; marrow, chrysoberyl; body fluid, beryl; fingernails, cat’s eye; fat, rock crystal; semen, bhasma,
an unspecified stone. The particular gemstone held by the deity became associated with him; thereafter, the stones were termed “the preferences of the planets”. Because the gods were nine in number this particular gemstone group associated with them became known as the nine gemstone (nava-ratna). As a group, they are said to be and amulet of great defensive and remedial advantage. They possess exceptional magic power by providing a sympathetic medium for the transmission of stored energy from the planets, which then cast their influence on the wearer. These concepts are being classified and categorized in the research study for further references.

<table>
<thead>
<tr>
<th>Nava-graha</th>
<th>Vahana</th>
<th>Color of deity</th>
<th>Metal</th>
<th>Element</th>
<th>Worship Grain</th>
<th>Stone</th>
<th>Deity Plant</th>
<th>Nakshatra</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sun</td>
<td>Chariot</td>
<td>Red</td>
<td>Au</td>
<td>Fire</td>
<td>Wheat</td>
<td>Ruby</td>
<td>China Rose</td>
<td>Sunday, Kartika, Uttarabhadrapada, Uttarashadha, Nakshtra</td>
</tr>
<tr>
<td>Moon</td>
<td>Chariot</td>
<td>White</td>
<td>Ag</td>
<td>Water</td>
<td>Rice</td>
<td>Pearl</td>
<td>Water Lily</td>
<td>Monday, Shukla Paksh, Rohini, Shravana, Hasta Nakshtra</td>
</tr>
<tr>
<td>Mars</td>
<td>Goat</td>
<td>Red</td>
<td>Au &amp; Cu</td>
<td>Fire</td>
<td>Lentil</td>
<td>Coral</td>
<td>Black Catechu</td>
<td>Tuesday, Mrigshira, Chitra, Dhanishtha, Nakshtra</td>
</tr>
<tr>
<td>Mercury</td>
<td>Snake</td>
<td>Yellow</td>
<td>Au &amp; Ag</td>
<td>Earth</td>
<td>Green gram</td>
<td>Emerald</td>
<td>Rough chaff tree</td>
<td>Wednesday, Jyeshtha, Ashlesha or Revati, Nakshtra</td>
</tr>
<tr>
<td>Jupiter</td>
<td>Goose</td>
<td>Yellow</td>
<td>Au &amp; Ag</td>
<td>Ether</td>
<td>Bengal gram</td>
<td>Yellow Sapphire</td>
<td>Sacred fig Ficus</td>
<td>Thursday, Pushya, Vishakha Purva, Bhadraptad, Puravas, Nakshtra</td>
</tr>
<tr>
<td>Venus</td>
<td>Mole</td>
<td>White</td>
<td>Ag</td>
<td>Water</td>
<td>Beans</td>
<td>Diamond</td>
<td>Cluster fig Ficus</td>
<td>Friday, Purva Phalguni Bharni, Nakshtra &amp; Purvashadha</td>
</tr>
<tr>
<td>Saturn</td>
<td>Crow</td>
<td>Black</td>
<td>Five metals</td>
<td>Air</td>
<td>Sesamum</td>
<td>Blue Sapphire</td>
<td>Mesquite Prosopis</td>
<td>Saturday, Anuradha, Pushya, Uttara, Bhradranad, Nakshtra</td>
</tr>
<tr>
<td>Dragon’s Head</td>
<td>Chariot</td>
<td>Smokey</td>
<td>Pb</td>
<td>—</td>
<td>—</td>
<td>Hessonite</td>
<td>Couch grass</td>
<td>Saturday, Swati, Aadra, Shatbhisha, Nakshtra</td>
</tr>
<tr>
<td>Dragon’s Tail</td>
<td>Chariot</td>
<td>Blue</td>
<td>Bell Metal</td>
<td>—</td>
<td>—</td>
<td>Cat’s Eye</td>
<td>Sacred kusha grass</td>
<td>Monday, Ashwani, Masha Mool Nakshtra</td>
</tr>
</tbody>
</table>

Table no. 2.4 of Nava-grahas, deities, and their Nakshtras
The gemstones themselves are considered to be repositories of cosmic rays, which they discharge eternally. Like a battery, the stored energy of each gemstone is constantly renewed by emission from its corresponding planet. A gemstone’s cosmic ray color, however, is not necessarily the same as its apparent physical color. The nine celestial deities corresponding to the Hindu universe are called the nava-graha, or “nine seizers.” This term is used because Earth’s sun and moon, as well as five planets and two “nodes” (together loosely referred to as nine planets) and their corresponding deity, are believed to seize upon humans and influence their destiny. The nava-graha are; the Sun (Surya); Moon (Chandra); Mercury (Budha); Venus (Shukra); Saturn (Shani); Mars (Mangala); Jupiter (Brhaspati); Ascending Node, or Dragon’s Head (Rahu); and the Descending Node, or Dragon’s Tail (Ketu).

Though applicable to all the deities, the epithet seizer is particularly appropriate for Rahu, deity of the Ascending Node, who is said to seize the sun or moon during an eclipse, an event whose outcome excites fear in many Hindus; and to Ketu, the deity of the Descending Node, responsible for comets, whose appearance may also have baleful significance. The planets Uranus, Neptune, and Pluto discovered after the Hindu cosmological system was established do not belong to ancient Hindu astrology or astronomy. All nine celestial entities are represented anthropomorphically as male deities, and most have several names that differ according to the particular ancient sources in which they are mentioned and described. The name given here is the most common one. Like all other Hindu deities, each nava ratna has a special color (Varna); rides a vehicle (Vahana); and during worship is offered special propitiatory ritual foods (Naivedya).
The names of seven of the nava graha deities have been applied to the Hindu names for the days of the week. Over each weekday, the celestial deity of that day presides. (The Tamil day names given are equivalent to the Sanskrit day names (from vara, day) and are also the deity names):

<table>
<thead>
<tr>
<th>Day</th>
<th>Sanskrit Name</th>
<th>Tamil Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sunday</td>
<td>Ravi-vara</td>
<td>Nayiry-k-kilamai</td>
</tr>
<tr>
<td>Monday</td>
<td>Soma-vara</td>
<td>Tinkal</td>
</tr>
<tr>
<td>Tuesday</td>
<td>Mangala-vara</td>
<td>Cevvay</td>
</tr>
<tr>
<td>Wednesday</td>
<td>Budha-vara</td>
<td>Budham</td>
</tr>
<tr>
<td>Thursday</td>
<td>Brhaspati-vara</td>
<td>Vyalam</td>
</tr>
<tr>
<td>Friday</td>
<td>Shukra-vara</td>
<td>Velli-k-kilamai</td>
</tr>
<tr>
<td>Saturday</td>
<td>Shani-vara</td>
<td>Cani-k-kilamai</td>
</tr>
</tbody>
</table>

Table no. 2.5 Names of seven of the nava graha deities

Ancient Hindu astrologers believed in a heliocentric concept of the universe, as described in writings such as the Vishnu Purana. Believed to have been written in the eleventh century A.D. or earlier. The sun as the source of life and chief of the other heavenly bodies, over whom he rules, radiates his rays of light and energy to all the spheres. As undifferentiated light, sunlight contains all the colors of which white light is composed; light passing through a prism is broken into the seven principal colors of the spectrum. He consistent color arrangement of the spectrum and the rainbow is interpreted as prime evidence of the seven cosmic rays within the universe. According to the Kurma Purana, the seven planets associated with the seven prismatic colors are actually condensations of the seven cosmic rays. The same applies to the seven gemstones associated with them. Upon absorbing sunlight, each planet radiates to Earths its particular colored light ray. The transmission or these light rays through space, accompanied by the energy powers of heat, electricity, and magnetism, are believed to affect the life's of every living creature.
On Earth, all physical forms contain matter centers, which are penetrated by these celestial rays. Upon absorption, rays are diffused within the body and also appear outwardly as a radiating emanation or aura (prabha), a subtle energy flow that imparts its influence on anyone within range. Its color in an individual depends on the dominant one he or she reflects. And its degree of brightness is greater in more than in lesser developed persons.

The nine nava-graha can be worshiped at home or in a temple. In southern India their images are usually found in Shiva temples. Where they are often installed in a enclosed veranda around or near the main, central shrine. The sun, placed at the center and facing eastward toward the sunrise, is flanked by the others, arranged in a specific order at the cardinal and intermediary points with which they are associated. Few temples in India are dedicated exclusively to Surya, the sun, and his attendant planets, but this apparent relegation to a lesser status as deities does not diminish their importance to the average person.

According to Hindu astrology, the moon, Jupiter, and Venus are believed to be beneficent and lucky bodies (Somyagraha). Mercury by itself is lucky but can be unlucky, depending on its position in relation to the other planets. Others, including the sun, Mars, Saturn and the Ascending and Descending Nodes are maleficent, or unlucky (Kruragraha, or Papagraha). The influence of the maleficent bodies, in particular, must be counteracted by proper propitiatory action. Also the conjunction of the planets in particular spatial relationships in the universe at various times of the year can be maleficent; when this happens, their evil influence must and can be averted. If neglected, the celestial deities are believed to become angry and cause all sorts of personal and communal difficulties, epidemics, hysteria (graha-parmara), or even war.
To placate the nava-grahas and render them favorable, individual or professional rites variously called Grahabali (ground offering), Grahashanti (pacification), or Grahayajna (sacrifice) are performed by Brahman priests (purohitas). In these propitiatory ceremonies, specific flowers, plants grain or burnt offerings acceptable to the deity are given, while suitable mantras are recited. The most common goals of these ceremonies are the prevention of illness or regaining of health; the attainment of longevity; success in personal or commercial achievements; and general prosperity. The propitiatory burnt offering to all the bodies is last, and these are placed on the ground, as described in the Matsya Purana in the same positions as the equivalent placement of the nava-ratna gemstones.

4. Social Factors: Different festivals, celebrations, lifestyle, etc.

Indian Celebrations that happen consistently are timed to the developments of planets and stars. Regardless of how correctly the customs are generally done the result can be effective just if a religious custom happen at the correct time, but to understand this, it is important to begin with initial learning of societal structure with Indian context.

Diagram no. 2.2 Classification of Social Structure of India
The above classification stats the social structure of India, which follows the traditional customs and occasions in the life of each person, discussing the importance of adornments in the life of women in India, they are gifted ornaments in various phases of life, for example, during childbirth, at transitioning, in marriage, on turning into a mother, and so on. Certain jewellery pieces, for example, mangalsutra, nath (nose ring) and toe rings, are quite essential for wedded Indian women. Ornaments gifted to ladies at the time of her marriage is called "Stridhan" i.e. assets of ladies, which in short is image of riches, influence and gentility. This same applies to lesser and minor occasions in which new ornaments are integrated. Consistently, data concerning the position of divine bodies is made accessible as Hindu chronological directory, (Panchang) published by Brahman Purohitas which the facilitates information to astrologers. By referring the Panchang, one can ascertain the fix fortunate days for vital occasions. The Panchang is likewise utilized as a tool to determining the horoscope (Janampatrika) of every Hindu kid. Recorded during childbirth, the horoscope incorporates the group of stars or natal asterism (Janma-Naksatra) under which the baby is conceived, and which of the planets, whose positions right then and there are found out that which will afterwards have a unique impact on the course of his or her future. thus, the significance of the correspondence between the god and the gemstone can be acknowledged.

Indians have been utilizing ornaments for enhancement since ancient times. The importance of ornament in the nation is obvious from the ways that on numerous occasions and events adornments are being gifted by elders and dear ones as a piece of blessings. Despite of the fact that the trend of men bejeweling themselves has now blurred away and on the other hand, it is the Indian women for whom ornament holds most
extreme essentialness. In India, adornments are viewed as propitious for ladies. Indeed, even poorest of poor ladies will have a ornament with them. Jewellery has not just been considered with high regard, additionally as a security in times of possibility. This evident that it is often exclusive and can be sold at whatever point there is critical need of cash. Along these lines, ornaments likewise offers the need of protection, which can be relied on. Adornment forms were essential among Indian ladies. As to complement their ladylike beauty. They use ornaments made of gold, silver, copper and precious stones. Traditionally, ornaments have dependably been connected with wealth, influence and status. The art of ornamentation is so adaptable in India that it shifts from state to state, although a jewels is popular in a particular state, it may not so much be famous in another state. but, some essential ornaments are regular among all the ladies crosswise over India. Wedding jewellery like maangtika, earring, nose rings, necklace, mangalsutra, bangles, etc make up essential adornments which embellishes Indian women. even today, gold is the metal most generally utilized for marriages and in the course of the most recent decade, these are progressively transformed to diamond jewellery.

Gold is thought to be auspicious, especially in Hindu and Jain societies. The old law maker Manu declared that gold adornments ought to be worn for essential services and events. Over the nation, provincial celebrations are praised with gold: In the south, Akshaya Tritiya, Pongal, Onam and Ugadi; in the east, Durga Puja; in the west, Gudi Pavda; in the north, Baisakhi and Karva Chauth.

India's demographics are driving consistent development sought after, with more than 140 million individuals leaving insolvency in the most recent 10 years in India, however the developing structure of society
is changing tastes as well. Since the mid 90s, urban Indian ladies have been receiving contemporary outlines for ordinary utilize and wear. More youthful, more rich Indian buyers need pieces that are advanced, yet mirror their legacy and society; adornments that communicates their new character. These assertion clarifies purposes for the development of interest in the ornamentation business, are India's enhancing monetary situation, demographic favorable circumstances, customary purchasing power during marriage and celebration seasons, expanding discretionary cash flow, developing number of working ladies, cultivating new ability and so forth. What's more, the key difficulties perceived by the investigators in the jewellery business incorporate elements, for example, sloppy division, inclusion of colossal working capital, confidence on import for crude materials and a work escalated business. enthusiastic demand for gold as a venture will probably fundamentally energize worldwide gold business.

5. **Political Factors:** Royal patronage, Hierarchy, Dynasty system, etc.

India has witnessed very many variations during the ups and downs of various dynasties. During the Indus Valley civilization the Indian jewellery portrayed richness and profusion and was worn by both men and women. The workmanship was very much unique and matchless while the ornaments available were made from gold, silver, copper, ivory, pottery and beads. Ancient Indian Jewellery were mainly the showmanship of the creators during various epic era. India has been famous for its beads, gems and precious stones from times immemorial. It thus attracted the Indian traders and the foreigners alike. For the rulers, jewels were a statement of power, prosperity and prestige. But for the Indian women, jewellery was and is, even today in many parts considered
as a security, the value of which will almost always accentuate, never
depreciate in the coming future.

The art of Ornamentation finds strong Greek presence in the
Gandhara region, the designs at Bharhut continue to be traditional and
indigenously Indian. Repousse, gem setting, engraving, etching and
lapidary skills to crave beads - all techniques with a long antiquity - were
used with versatility along with granulation and filigree learned from the
Greeks. Hardly any piece of ancient Indian jewellery have survived; but a
rare pair of granulated gold earring (Colour Plate 2.2 a, b), the
renowned kronos earrings are startlingly similar to elaborate ear
ornaments worn by Sculptures at Bharhut and reliefs surviving from the
stupa of Jaggayyapeta in Kalinga, located north of Amaravati (Dating
from the 1st century B.C. these sculptures have been described as "Purely
Hindu" showing " no Hellenistic influence whatsoever."\[4\] However, the
lion and elephant figures worked with repousse on the Kronos earrings
are covered with minute gold granulation, in a technique Sir John
Marshall refers to as "field grain work", which is of Hellenistic origin.

India was the principle supplier of diamonds and precious stones to
the world. Trade with Romans and the Arabs was its Zenith. The Kushana
empire encompassed a very vast area which was confluence of cultural
and intellectual influences, as a result of which a heterogeneous
environment of immense sophistication thrived. Under the kushans, two
productive schools of sculpture flourished; one in the north-western
region of Gandhara, where the style was distinctly Greece-Roman, and
the other in the Mathura region of northern India, where the style was
Indigenous, based on earlier Mauryan and Shunga prototypes. Working in
soft schist, the artist was able to render with precision, clarity and
immense detail a veritable album of ornamentation. By recording minute
design elements and presenting subtle variations in design between the
two regions, the sculptor sought to represent contemporary jewellery
fashion.

Throughout the Kushana realm, images of the Buddha are rendered
with ascetic simplicity, devoid of jewellery, the elongated ear lobes alone
a reminder of the elaborate earrings he must wore before renunciation. In
sharp contrast are the luxuriously bejeweled Bodhisattvas. the reference
gems and jewels in Buddhist philosophical work and their use on images
functioned as perceptible metaphors between divine begins and lay
people. jewels were also used as royal insignias. Amulets and gems were
endowed with power to ward off demons and "to venture forth without
such defense would be extremely hazardous." The Buddha, the Dharma
and the Sangha were the three jewels of Buddhism. Sacred Buddhist
chants employ gem imagery and among the thirty two good omens
manifesting themselves when the Buddha became incarnate, bracelets and
other ornament jingled of themselves". While, at the moment of
Enlightenment, "just as in Paradise, Mandarava flowers, lotuses and
water-lilies of gold and beryl fell from the sky and bestrewed the place of
the Sakya sage".

The Persian empire under Darius extended past Afghanistan,
Baluchistan and Gandhara, right up to the Hindu Kush Mountain. Direct
contact between the Persian court and India and Greeks and India
increased Alexander's invasion led to the establishment of Greek cities in
the north west Gandhara region. Greek artists who had formed a part of
Alexander's contingent settled here and were catalysts in the induction of
new concepts in an already vast repertoire of design and craft. The
Greeks were not teaching the unskilled; jewellery manufacture was technically advanced in the region, and craftsmen were already rendering works in microscopic details. Though Greek influence might have been manifest in actual examples, jewellery depicted on the many contemporary stone and terracotta images of nature gods and goddess (Yakshas and Yakshis) from the Mathura and Patna region exhibits a range of contemporary styles that are devoid of any foreign influence. Perhaps this age is best described by Curtius Rufus, who wrote, "Gold is carried down by several rivers, whose loitering water glide with slow and gentle currents. The sea casts upon the shores precious stones and pearls. Nothing has contributed more to the opulence of the natives, for these offscourings of the boiling sea are valued at the price which fashion sets on converted luxuries. The rich imagery of literary renderings is echoed in contemporary epigraphical records. "In the Bilsad Stone Pillar inscription of Kumara gupta dated in the year A.D. 415-416, a staircase has been compared to the necklace of pearls of the kind of Kuberachchhanda. The Maliya Copper Grant of Maharaja Dharasena II, dated in the year A.D. 571-572, also refers to the jewels in the locks of hair at the top of the heads of his enemies and such a jewel is given the name of Chudamani or Chudaratna.

These art of epic eras was a valuable point of reference in the history of Indian Jewellery. Ornamental forms of these period cannot be confined to modern national boundaries. Working under Hellenistic percepts of naturalism, sculpture sought to portray details of garments and jewellery realistically. The Pluralism of the region at the time, when the Hellenistic and Scythic world held a great deal of influence, offers opportunities through comparative analysis to evaluate the subtleties and complex dynamics of cultural transmission, assimilation, and exchange,
which occurred over several centuries. But the most significant change over phase in which Indian crafts and ornamentation flourished was the Mughal period which was the golden period in the history of Indian art, craft and culture. The Mughal brought with them a rich flourished heritage. The Mughals introduced methods like inlay work, precious stone engraving, metal engraving, embossing, carpet weaving, brocades, Kundan jewellery art and enameling which was further implemented in ornamenting Indian Lifestyles.

The Mughal support of the jewellery conveyed unmistakable changes to the art of ornament fabrication. The Hindu design were delicately customized to combine different geometrical and floral designs. Hindu adornments portrays scenes from the ancient scriptures and gods and goddesses framed the fundamental themes. At the same time, following the portrayal of human figures is denied in Islam, thus engraving figures took a secondary lounge. These offered approach to flower and animal motifs. The blend of sickle and stem dominated the Muslim ornaments. Earring had a little stem at the highest point of a crescent from which was suspended a fish, which further prompted a bunch of pearls. These turned into a general element of the adornments.

Mughal ornamentation was a gradual fusion of the indigenous influence of the Rajputs and the Persian influence of the Muslims. The Rajputs had also contributed jewelled and gold articles to the emperor's treasury. In Rajasthan itself, there are restrictions on the use of particular type of gold jewellery. In general, Hindus do not wear gold on the feet, as it is a sacred metal, which would thus be defiled. However, in Rajasthan 'the anklet of gold (worn by men) worn on one or both feet is a proof of nobility as well as of being entitled to a certain position at a Durbar, and
to certain honors there. The Mughal rulers did not destroy the prevailing forms but incorporated them in their own patterns. Akbar, realizing that the empire of Babur and Humayun would only stand on the basis of complete toleration, gave the Rajputs princes high offices, and encouraged inter communal marriages. The mothers of both Jahangir and King Shah Jahan were Rajputs princesses. Under such conditions, mutual leveling influences were inevitable. 16th to 18th century is an important time of trade of precious commodities between India and Europe (Map 2.2). The Mughals used the indigenous forms which had been worn for centuries, and evolved new shapes based on old patterns. But the embellishment techniques, motifs and designs for the ornaments surface were greatly influenced by their mastery of the craft.

![Trade of Precious commodities between India and Europe](image)


Map2.2: Shows commercial interaction between India and Europe during 16 to 18 centuries

The art of enamelling (Meenakari) and Kundan work reached perfection during their rule. Bangles with elephant and Makaras (Crocodile)head (Colour Plate2.3), earrings of enameled fish and peacocks are evidence of the craftsman's skill. Since time immemorial jewellery has been regarded as a status & symbol of wealth and a means
Chapter 2: Tradition and basic sources of Indian Jewellery

of displaying power. Kings, noblemen, Sultans and Caliphs have vied with each other in the construction and decoration of Silver amulet palaces, in the magnificence of the jewels they wore and in the gifts they exchanged with each other (Colour Plate 2.4). With the coming of the Mughal, Indian jewellery received a fresh momentum and the craft of the goldsmith reached its zenith, which further gave a podium to European and universal influences to the art and craft of Indian ornamentation.

6. Economic Factor: Availability, Cost, Demand, Product, etc. India was repository of much of the mineral wealth of ancient India. Kautiliya in the Arthashastra (4 century B.C.) declares that the trade route across Dakshinapatha, the south, is the superior route for it is rich in mines and abounds in "diamond, rubies, pearls, and gold". Dakshinapatha was the source of the raw material, which Aryavarta, the north, drew upon to create exquisite ornaments. Geological evidence of the rich mineral resources of south India reiterates the authenticity of the elaborate descriptions of beryls, pearl, Diamonds and sapphires (Vaidurya, Mukta, Vajra and Indranila) in the Mahabharata and the Krsana pearls mentioned in the Vedas. This abundant natural wealth lured a stream of treasure seekers from the roman empire, Arabia, China, Portugal and other countries to the lush groves and navigable waterways of the western Malabar coast and the wealthy capitals of the eastern Coromandel coast.

The Poets of the Tamil Sangam sang enlighten the wealth and beauty of the land and the people of the south. The great port cities were the "Emporia of foreign Trade," home to wealthy Greeks and seamen from distant shores. In the bazaars, costly merchandise from faraway lands were traded, while in Puhar, the wealthy river port, "there were special streets for merchants of coral, sandalwood, myrrh, Jewellery,
faultless Pearls, pure gold and precious gems."\textsuperscript{6} Cannanore, Musii, Nelcynda, Puhar, Nagapattinam, Korkai, Argaru and Arikamedu are only some among the many ports and trading centers mentioned by writers on mercantile traffic. Roman trader exchanged immense quantities of gold coins for a great variety of precious stones, for which there was such demand in Rome, Emperor Tiberius appealed to the Roman Senate: "How are we to deal with the peculiar articles of female vanity, and in particular with that rage for jewels and precious trinkets which drain the empire of its wealth (Gold) and sends in exchange for baubles the money of the Commonwealth to foreign nations".

In the 2nd century A.D., the town of Madurai was one of the principal gem bazaars of the south. The Shilappaddikaram vividly documents the quantity and the outstanding quality of gems available in the gem markets: "Kovalan then entered the jewellers special street that no enemy had ever plundered. there shining diamonds were sold, without flaw or stain or crow's foot, or any expert could detect. The diamonds had the hues of the four castes:(White, Red, Yellow and black). Cloudless green emeralds, perfect in form and luster, could be purchased. The rubies called red lotuses (padmam), the sapphires (nilam) the pearls (Bindu), the crystals (Sphatika) all seemed of stainless perfection. A cat's eye (Pushpa-raga), mounted on gold, cast glances that were just like a real cat's. Attractive gold sardonyx shone like the sun, onyx seemed made of solid night, the two coloured opals and the five lucky gems that come from the same mines showed all the colours of sunset. There were also heaps of white and pink pearls, and some of more subtle orient. None showed the defects that wind, sand, rocks, or sea water may cause. There were also branches of red coral, not twisted or with stones embedded in them. In the broad street of the goldsmiths tiny flags marked the kind of
gold sold in each shop: Natural gold, green gold resembling parrots wings, and fine gold from Jambunada."

The ancient dynasties of India amassed immense wealth and lavished it with unrivalled profligacy on themselves. What is more, they brought the spoils of war in the form of gold, gems and jewels to enrich their chosen temples such as Kancheepuram and Mamallapuram etc. Gold, handled by the jeweller with technical skill and a faultless sense of design and perspective, continued to be the principal medium most favored in jewellery manufacture. Diamonds, were the single most important gem used in jewellery, closed set into boxed units. Even today, the Indian women's fastidiousness in demanding diamond of the most perfect and flawless variety places a premium on such stones; the price of diamonds in the south is higher than in any part of the country. Second reference are rubies, which became the most sought after in gem set south Indian jewellery during the 18th century, when rubies flowed from the mines of Burma to the bazaars of the Coromandel coast. Chettiar Merchants settled in Burma conducted a lucrative trade in these stones.

In spite of the availability of the categories of gems, south Indian jewellery tends to be monochromatic. Gold predominates; the lavish mix of colours, combining rubies, emeralds, diamonds and sapphires, so much a part of the enamel tradition of north India, is Absent. Sapphires ad emeralds are sparingly used. but the deficiency of colour is more than compensated for by the detail of the repousse work or in the embossed and engraved designs rendered on the back of gem set pieces. Some Indian ornaments provide a rare glimpse of their maker and their patron. Initials of the owner and the craftsmen, together with the weight of the gold, are sometimes inscribed on the back of the jewel. As the craftsmen
gained dexterity over his medium, his forms grew less and less imitative, introducing just that element of originality that sets the jewellery of various regions of India in a genre of its own, sometimes difficult to comprehend by those not familiar with the culture and traditions of the region.  

7. Cultural Factors: Cultural interface & impact on style of ornamentation.

Cultural factor finds its existence in historical perspectives, the traces of celebration in the form of depiction of divines as human beings with human emotions as in the scene of Siva and Parvati playing dice in the presence of Sivaganas (Shiva's attendants). The Nataraja figure at Ellora that expresses the energy of dance and dynamism of movements are fine examples of enjoy and celebration. similarly born of Thirthankar’s celebration and glints Rajasthani festival like GanGaur, Teej, Holi, Deepawali provide evidences of cultural celebration as a part of Society.

With diverse traditions and cultures, India delight with various conventional jewellery designs from diverse regions like – South-India, West Bengal, Punjab, Gujarat, Rajasthan, Maharashtra and so on. Although, the states in the north-eastern India too have their own conventional jewellery which are not known to many individuals. These ornaments are not only dazzling as well as; it is astounded to discover that most these are handmade. Mainly, these ornaments are worn by the ladies during folk dance, for any cultural activity or during wedding however in some places they are worn in an everyday schedule. Since the north-eastern states are not all that well off financially, these ornaments are not really made out of valuable metals and stones like gold or
diamonds. However, these are made out of metals like bronze, copper or some ecological friendly materials like wood, bamboo, grass, etc. Apart from the magnificence, one of the major distinctive features of these jeweled articles is that, their existence within its specific region and which make its unique quality as well. For instance few regions are been mentioned below with reference to their ornamental specification.

Arunachal Pradesh resides in it diverse Tribes and therefore there are numerous range of jewellery pieces enhanced by every part having a place with their local gathering. Usually ladies of any age are seen to wear a varieties of accessories of different sizes, shapes and colours. A standout amongst the most fascinating jewellery made in this district are with a certain grass. The crude material utilized is chiefly a sort of reed that grows beside any river in the state and is golden shaded when these plants are cultivated. With this grass, small beads are made and are colored in distinctive colours to make pieces of jewellery, griddle, bracelet, headgear and earring are made with variations in design. Along with these, metals like silver and bronze are likewise utilized, corals, turquoise and cowries shells are additionally used to make different adornments in this state. Few jewellery pieces for women in Arunachal are mentioned below:

1. Benyop : A belt made up of brass plates
2. lencchi : Crown like band for head
3. Gichli : worn in extended earlobes

Assam has a rich accumulation of its traditional jewellery made of gold, precious stone, Beads with enameling design fashioned within the state. This is on account of gold washing and ornaments production has been a critical industry and wellspring of salary for the nearby
individuals. The jewellery pieces are fabricated in cottage industries and hence are high quality and have exceptionally sophisticated work. Primarily the designs with natural themes are portrayed in these jewellery articles. The designs are extremely attractive and acquire clients over the globe. Few of the jewellery pieces for women in Assam are mentioned below:

1. Japi, Thuriya : Star shaped pendant
2. Dugdugi : Spade shaped
3. Lokhaparo : Pigeon shape
4. Dhool (Dholak ) : Shape of Indian musical instrument
5. Earring : Lokaparo, Keru, Thuriya, Jangphai, Long Keru, Sona or Makori

Both the genders in Nagaland wear exceptionally brilliant adornments; they wear overwhelming pieces of jewellery with distinctive design and styles which characterize the customs of their tribes. These ornaments are made out of broken glasses, the majority of the beautiful glass grade beads hung in locally made fiber wires fastened with coins. Cowries shells are likewise utilized by Nagas to make different sorts of jewellery articles like waist belts. Another fascinating material that is utilized by Nagas to make wristband is the ivory which is sawed from the wide end of a tusk then are formed and coloured to draw out the jewel like look from it. This specific work is an incredible illustration of the craftsmanship of the Nagas.

These are a portion of the traditional ornaments from the distinctive regions of India which are unique as well as magnificent. These jewellery articles are now a day's intertwined with contemporary
designs and are sold around the world. Various designers are taking inspirations from these tribal crafts to make something innovative for the present era which are prominently known as junk jewellery. However, for the ethnic ones there are numerous online stores which offer these adornments. The existing trends in jewellery are mostly the continuation of the amalgamated style of Islamic and Hindu artistic styles. The Jewellery with Islamic influences had been seen in the subcontinent as far back as the 8th century and excavations have unearthed remarkable material which shows the adaptability on both sides of the equation - traditional Islamic and traditional Indian - and the originality and creativity of artists in the region in adjusting to new influences, creating new styles and expanding horizons. But more than any other resource, it was the art industry which traded for the gold and silver that poured in by the ton. This talent and tradition for fine and artistic craftsmanship, coupled with a wealthy and active class of patrons, is responsible for the marvels which we are privileged to study and now to present to the wider public.  

A famous saying says “Beauty lies in the eye of the beholder” but when in Rajasthan beauty is enveloped and implanted in the soil of Rajasthan. As the geographic variations goes from sand dunes to mountains equivalently the art and craft of Rajasthan gives you royal culture which enhance beauty sharpened with the creative senses, artistic skills and inspired them to create the most opulent and richest of treasures. Stone, clay, leather, wood, ivory, lac, glass, brass, silver, gold and textiles were given the most brilliant forms. Rajasthan is an heaven for shopping that charms its beholders with an exuberance of color and culture and are held in high regard all over the world. The beautification of Indian women is inadequate without bangles and bangle fabrication art
of Rajasthan, which actually fills essential colour in their life's. Rajasthani ladies decorate their arms with a mystifying range of ornaments such, Baju Bandh, Gokhru, Bala, Kada, Chuda. Every region of Rajasthan has its remarkable method of making jewellery. In chronicled times rajput women decided to wear gold ornaments for their feet. Indeed, even valuable stones such as rubies, emeralds and diamonds are effortlessly available. Jaipur (Pink City) which is the capital of Rajasthan is known for its Precious and semiprecious stone carving from raw stone to statues & figurines.  

Some of the finest goldsmith efforts have been produced under the Mughal patronage. The colours were not just exclusive to Jaipur, and were found on much of the eighteenth-century jewellery from centers as far and apart as Murshidabad and the Deccan. Some areas, such as Rajasthan, were able to resist being completely overwhelmed, because Rajasthan undoubtedly had contributed a great deal to the formation of the hybrid Mughal style. The princesses here married Mughal royalty and its rulers had taken high positions at court, both bringing their jewellery and, probably, their craftsmen with them and consequently resulted with the cultural influences in the styles of ornamentation within the nation.  

8. Artistic Factor’s : Artisans, Sonar, Craftsmen's, etc.  

Generally, Indian goldsmiths or artisans are generally men and are referred by different regional names relying upon the area few nomenclatures are as follows: Sonar, Swarnakara, Panchallar or Thattan, etc. During Vedic era, jewellery artisans had a much higher position than most different craftsmen, maybe on the grounds that they worked with a valuable metal such as gold and silver. The Sonar had royal customers. Historic reports evidently stats that Indian jewellers comprehended early
the different aptitudes needed to make fine ornaments - blending alloys, embellishment, drawing fine wires, setting stones, inlay work, embossing, drawing gold and silver into slender wires, plating and overlaying. In Smaller regions, the goldsmith may perform all the procedures included in fabrication of a completed jewellery piece. In urban areas, the distinctive operations are embraced by different individuals - the artist generates the concept and further the work is divided by various other craftsmen such as , the chatera imprints (engraver), the Jaria (sets the stones) while the enamellist (meenasaaz) enamels it.\textsuperscript{15}

Distinctive areas of India pride yourself on their ornamental fabrication styles and techniques exclusive to them for instance in Orissa and Andhra Pradesh fine filigree work in silver, in Jaipur the specialty of enameling or meenakari, Temple ornaments from Nagercoil and Kundan or the setting of semi-valuable or valuable stones in gold from Delhi and Rajasthan. A wide range of silver beads are discovered all over India, particularly in Rajasthan, Gujarat, Madhya Pradesh and Himachal Pradesh. In filigree work, examples of leaves, floral, butterflies, birds and geometrical shapes are made with silver wires of different thickness.

Meenakari and Kundankari are the styles of adornments making inspired and influenced by the Mughals and are normally utilized in blended variation to make jewellery article that can be worn on both sides, for example, chokers and necklace. The temple jewellery of Nagercoil comprises of traditional gold adornments studded with red and green semi-valuable stones. These were utilized as offerings to the Gods and subsequently the named after it. Today, some of these designs are being made in silver and after that plated with gold rhodium. The trained artisans draw out fine wires of silver alloyed with lead and make a
blueprint of the pattern in thick wire. Fine wires are then gathered inside the article to make a fragile lace like appearance.

In Assam, delicate 24-carat gold is molded into studs and neckbands inspired from the nearby flora and fauna. Earrings like the hona, which imitate the orchid flower and the lokaparо, which comprises of two birds set consecutive. In Nagaland, gold is utilized to articulate replication of the human head and long channel molded beads which are utilized as a part of blend with shells, creature claws and teeth and valuable and semi-valuable stones. The designs of solid gold ornaments of Tamil Nadu and Kerala are motivated by nature. The paisley theme or the ambi, rice grains, the cobra's hood, melon and cucumber seeds are few popular themes. Silversmiths of Himachal Pradesh create elaborated ornaments, which have an extremely fragile and complicated appearance. Head dresses called Chak, long ear ornaments and big nose-rings with papal leaf or bird themes are the claims to fame of the district. In Ladakh, silver article boxes and head dresses called Perak (lines of turquoise, cornelian, coral and agate attached on a surfaces, these smiting techniques are commonly used by the skilled artisan of this region.

The craftsmen of Bengal were masters at gold work and are, even today, the principal goldsmiths in ateliers around the country. In the mid 19th and early century, two distinct idioms are discernible in the jewellery of Bengal. Drawing upon antecedents of a tradition rooted in Shunga Period, high quality gold sheet work, characterized by extreme lightness, filigree and the granulation continue in Bengal jewellery to the present. (Colour Plate 2.5) Elaborate gold necklaces (haras), repousse-worked earring (balas) and gold sheet bangles (Kangans) are prototypes of Shunga jewels. The other style, a product of European influence,
catering to the large residence English population and the wealthy zamindars, was characterized by the western designs and the use of claw setting for precious gems. In neighboring Orissa, the crafting of filigree ornament was perfected to such an extent that the technique has become synonymous with the jewellery of the state. The tale of handcrafted Indian adornments is extensive and fascinating. motivated by nature, fuelled by excellence and conviction, it is an endless procedure of aesthetic creative ability and fine craftsmanship. From ancient ages to the present day, the artworks of valuable Indian ornament are unique in excellence and quality.

2.2 Early Important centers of Traditional Jewellery

Jewellery became a marker of wealth and status; it provides the identification of its wearer in a number of ways, for example, region, caste, marital status, and personal achievements. Each occasion which is related by the cycle of family life, the birth or an infant’s naming ceremony, to the first feeding of a baby, the beginning of education or in marriage jewellery played a significant role. Just as land, as an immovable property, jewellery is supposed to be a moveable property, which can help during the time of distress. It was also supposed to be a women’s personal wealth. And it was commissioned and crafted as an act of devotion to adorn the serene images of Gods in their temple. In Indian art the importance of jewellery is undeniable. For example, the evidences traced in Mohen jo daro, Harappa, Taxila provides a vital idea about the demonstration of jewellery. The ancient Indian art bear the witness of the long tradition of the art of the jewelers. (Map 2.3)
A large number of ornaments were found from the Indus Valley period. These ornaments were made of gold, silver, ivory, copper and bronze, shell, carnelian, steatite, agate, jasper, turquoise amethyst, terracotta, bone etc. The Harappan necklaces are composed of flat gold discoid and various types of beads. The gold and silver ornaments along with the goldsmith’s workshop, furnace of bead making, goldsmith’s house and gold mould have been reported through the excavations from Rohira in Punjab. Both the men and women were fond of ornament. The various types of necklace, bangles, and beads made of gold, silver, and semi precious stones and terracotta indicate the rich tradition of jewellery making during the Indus Civilization. The art of jewellery reached the height of perfection during the Mauryan period. The jewellery was made of precious and semi precious stones. The mines production precious stones like diamonds, rubies, emeralds etc and precious metals like gold, silver, copper and iron were controlled by the Director of Mines and Metals. Jewellery made of pearls seems to have been very popular in this
time period. They were strung together in cotton or metal and used for the purpose of ornamentation like necklace, bracelets, wristlets, girdles and anklets. Men probably wore an embroidered Sash, Pataka, at the waist, forehead ornaments, long necklace, girdles and anklets. Most of the female sculpture had worn a star shape ornament at the parting of the hair on the top of the forehead. The tradition of Mauryan jewellery continued in Sunga period also. The Buddhist monuments at Bharhut, Sanchi, Bodhgaya, and Amravati are attributed to the Sunga and Satavahana phase of Indian art history. This provides an insight on Indian jewellery through their carved stone sculptures. Sunga and Satavahana art reveals that a large variety of ornaments to be used on head, ears, neck, arms and waist and feet. The motifs and designs of ornament were drawn either from nature or sectarian symbols. For example, the ear ornaments are very often shaped like the petals of a full blown lotus. Besides this various animal motifs, such as the snout of a crocodile, the head of the lion and the coil of a serpent adorn the ornaments of the Satavahana period. The influence of Greco Roman style was found from the jewellery of Taxila and its adjoining township of Sirkap. This city was invaded by the Greeks, Mauryans, Magadha and the Bactarian Greeks, Parthians and Kushananas. The jewellery recovered from Sirkap has been dated to the first century BC. The jewellery found from the Sirkap is different from the ornaments found in the sculptures at Sanchi and Bharhut. This exhibits the Indian style of jewellery. Secondly the jewellery from Sirkap reveals the use of technical processes that was unknown in India. The jewellery found at Taxila is Greco Roman or influenced by Scythian or Persian source. At Mathura and Gandhara it is closer to the purely indigenous jewellery of the earlier periods. Gold was much in use. Besides this agate, lapis lazuli, amethysts, coral and pearls etc were popular during this period. Gupta period was a time for artistic perfection. The use of
precious stones with splendid shades on the glittering surface of the gold became the characteristic feature of Gupta jewellery. As like the earlier period there was extensive representation jewellery like necklace of various types which include, **Hemasutra** a necklace made out of gold and precious stones, **Muktavali** a necklace made out of pearl.

Thus, these were the major early important centers for jewellery was jewellery was decorated with various motifs. These ornamental motifs were the symbol of hopes and aspirations. For example, the fish stood for fertility, curling vines, plants and seeds for reproduction. Jewellery and its secret prayer lay on the skin, near the heart or on the forehead, placed on chakras or vital body areas for the greatest efficacy. Women`s ornaments were not just decoration they brought peace and prosperity as well. Perhaps that is the reason in Indian art there is huge representation of jewellery. The figures were covered with a highly jeweled ornamentation whether it is the figures of Sanchi or the represented in the wall paintings of Ajanta cave.

### 2.3 Basic sources of Indian Jewellery

Traditional Indian jewellery is not simple words. When these terms strike together it drags our minds back in centuries. Eye capture ornamental history from passing billions of years will come in front of you. It is believed that Indian traditional Jewellery craft is over billions of years old and over these years; it has evolved into an art in terms of design and craftsmanship. Indian jewellery is as old as Indian civilization itself. The ruins of the Indus Valley civilization, going back to 5000 years, have yielded examples of beaded jewellery. In the sculptures at Bharhut, Sanchi and Amaravati and the paintings at Ajanta can be seen the wide range of jewellery worn by man and woman, by king and
commoner. The temples of South India, Bengal, Orissa and Central India present a veritable cornucopia of the jeweler's art. Greek visitors to ancient India marveled at the elaborate Indian jewels of the time. The epics, the Ramayana and the Mahabharata, and the Arthasastra, a text 19 centuries old, mention the intricate arts of the jewellers of yore. The Silappadikaram, an ancient Tamil classic, talks of a society dealing in gold, pearls and precious stones. Paes, a Portuguese chronicler, writes of the Vijayanagar Empire where visitors were dazzled by the jewellery worn.

India has always been a land of gems and a variety of precious stones. The test for colour in jewellery had its greatest manifestation in the lands of Hindustan and among the civilization of the Hindus. Large quantity of a wide variety of precious and valuable stones abounds in Hindustan (India). In support to this statement various primary sources evidently proves the importance of Traditional jewellery of India and its significance to the culture and society. Hence primary and secondary sources for jewellery enlighten a lot about men and women adorn with jewels testify to their use, as does recent work which in quality and test points to the inheritance of a very ancient tradition. which were very popular in jewellery in India.

2.3.1 Primary Source – Museums, Literature, Painting, Sculptures, Private collections etc.

Beside these influencing factors, history also manifests many literature references made in manuscript (Ramayana, Mahabharata, Arthashastra, etc), quotation by eminent personalities, and various other Upanishads which echoed the art of ornamentation and lifestyle of the people during that time. The idioms of ornaments were used extensively
and evocatively in Indian literature which is a primary source. Though a primary source is a source (also called original source) is an information-bearing content, it can be in various forms such as Painting, recording, artifact, Manuscript, Citations or others that are created or produced during the time. Such statements collectively set platform for today contemporary jewellery. Below mentioned are the extract of some important citations and aphorism in the chronicles of history\textsuperscript{17}

\textbf{According to the Atharvaveda:} Concluding the marriage ceremonies, the bride's father gives her away with the utterance "I give away this girl adorned with gold ornaments to you......" Such social and cultural norms associated with jewellery were rooted in realistic nature.\textsuperscript{18}

\textbf{In Ramayana:} "Sita is described wearing jewelled butterflies in her hair", A long procession of gift bearers accompanied Rama when he went to marry Sita. Many of these trays bore gifts of jewel. Ayodhya, the prosperous capital city in the Ramayana, "was filled with merchants and artificers of all kinds; gold, precious stones, and jewels were there found in abundance; every one wore costly garments, bracelets, and necklace."\textsuperscript{19}

\textbf{Mahabharata mentions:} "Gems and gemstones, as well as gem embedded articles. This omission is all the more glaring in the face of a large variety of expensive gold articles and general atmosphere of regal pomp and finery." There are references of gems and gold used by royalty in the form of ornaments and to embellish vessels, furniture, weapons and even chariots. Another substantiation from Mahabharata affirm "An ornament for both men and women; a round piece of gold, tried at the
neck in a string or chain, at times several such pieces strung into a necklace."  

In Asvaghosa's Buddhacharita: The excitement of women eager to snatch a glimpse of prince Siddhartha is echoed by their ornaments:

"....The noise of their girdles, and the jingling of their anklets as they rushed to the windows resounded on the stair cases and the roofs of mansions frightening the flocks of birds which lived in the house.......

"Their feet were unstained by red and undecked by anklets; their faces without earrings with the ears left to their native simplicity. The loins of these ladies were no more circled by a girdle nor their bosoms were any more adorned with the pearls of the necklaces as if they had been robbed.

In Love Poem of Padavali: Letting her jewels echo her inner longings;

"Now throw away your shyness, let your girdle tinkle merrily and go ahead to meet your Lord..........., and let the jingle of your bangles proclaim your approach to your Lord.

In Vipralabdha Nayika: The rejected heroine, Radha discards her jewels in a mixer of anger and despair: "Shatter my bangles of shell, take of my fine array, and break my necklace of fine pearls, If my dear will forsake me, what is the use of jewels? Cast them all in the waves of the Jamuna".

According to the Manusmriti: The oldest Hindu exposition on social law, a women's jewels are her stridhan, the only property legally
and irrevocably hers. The law book consequently enjoined the obligatory gift of certain jewels as bridal dowry.  

**In Bharata's Natyashastra:** A treatise on the dramatic arts written circa 500 B.C., listed an array of ornaments for women. Recommending the jewellery appropriate to women's costume, the author provides an extensive categorization of jewellery including varieties of ornaments for the ears, forehead, forearm, upper arm, waist, feet, finger and neck.  

**Abul Fazl's Cryptic description in the Ain-i-Akbari:** The Minakar or enameller works on cups, flagons, rings and other articles with gold and silver. He polishes his delicate enamels separately on various colours, sets them in their suitable place and puts them to fire. This is done several times." Few jewellery Illustrations are also concealed in this manuscripts, it portrays delicate and elegant set of jewellery with more refined aesthetics.(Colour Plate 2.6)

**Chandi Dasa:** The poet describes Radha's hair, "Like stilled lightning fair face, I saw her by the river, Her hair dressed with jasmine, plated like a coiled snake."  

**Abdul Hamid Lahari, The court historian describes- Badshah Nama:** Three jewelled planks serving as railings. Of these, the most splendid panel was the middle one on which the Emperor rested his arm while reclining. "It cost 10 lakhs of rupees, its central ruby alone being worth one lakh. This ruby had been presented by shah Abbas, the Persian King to emperor Jahangir....."
Literary compositions of Kalidasa stats: Sudraka and their contemporaries are filled with lyrical similes extolling the charm and beauty of the anklet, especially when worn by women. Completely capturing poetic imagination, Kalidasa in the Malavikagnimitram eulogizes the hidden promise of fulfillment in the music of a women's anklets, referring to the ancient belief that the Ashoka tree was believed to flower if struck by the foot of a young maiden.  

In no other culture do we find a parallel to the detailed classification of gems and jewellery according to shape, size, style and design enumerated in ancient India. Accompanied by an extensive lexicon of specific terms, this unique feature indicates the importance of jewellery in Indian tradition- an importance going far beyond bodily adornment. Over the centuries much of the terminology changed, but essential types, their usage and designs reveal a remarkable continuity in conventions established early in Indian history.

Subsequent to the above mention reorientation about primary sources confirmation on phenomenal indication of Indian ornamentation. These evident traces echoed in the form of visual arts and aesthetic. Such historical traces are murals, sculptures, drawing and miniature painting etc. Which portrays the traditions, lifestyle, court chronicles, court life in their period. Further down the line influenced each other's approach towards art of ornamentation. These available resources are still being referred by jewellery designers and historian of the contemporary time. Below mentioned statement helps us to sight the transformation and adaptations of these distinctive eras.
As discussed in the previous chapter 1, this mentions the extraordinary contribution of Indus valley civilization. This civilization was known for its expertise in bead making and beads crafting methods. The Bronze, Terracotta and stone statuary of the Indus culture, together with representations of the human form on seals, provided evidence of adornment. In this early period of history, simple forms fashioned from shell, stone and clay embellished with faience and hardstones were predominant; beads were bored and strung on cords. Sheet gold and gold wire twisted into elementary coiled earrings, neck bands, fillets, bangles and waist girdles, many plain and some decorated with delicate surface designs. The many traders who came in quest of precious commodities in this period exchanged not only goods, but also cultural influences. lively exchanges resulted in a cross fertilization of ideas, whereby new designs were introduced and new concepts synthesized with indigenous styles.

Further east, over the fertile Gangetic fields, in the area of West-Bengal, the sacrosanct and widespread terracotta pictures of the Shunga administration uncovered from the destinations, for example, Chandraketugarh, Tamluk and Harinarayanpor in the West-Bengal, and mahasthangarh in Bangladesh. Few of the finest confirmation of ornamental forms. As an outcome of exchange between Gandhara and Bengal, the Post-Alexander time saw a continuous westbound infiltration of Greek impact, show in the adornments produced of this region. The high plastic terracotta medium dependably mirrors the predominant procedures of Goldsmithing: the utilization of dyes, the expertise of dealing with gold sheet, repousse, granulation and filigree, diamonds encased in bezel setting, are all recognizable. Male and female figures are vigorously bejeweled, such sculptural evidences sets podium for artists
and aestheticians, who afterwards depicted expressions with painting as well.\textsuperscript{32}

Major Painting Source for understanding the sense of Ornamentation are the cave painting of Ajanta situated to the nearest main town of Aurangabad (Map 2.4), documented the panorama of life over a span of several centuries. The subjects matters are picked generally from the Jatakas stories, Buddhist mythological stories of the past existences of the Buddha. Flower adornments, geometrical outlines, birds, animals, legendary tails and beasts illustrated at the accessible spaces – on the roofs, columns, and so forth. The roofs contain compositions, for the most part of mainstream and decorative subjects. The depiction of women in the Ajanta compositions is the workmanship epicurean's pleasure and every one is a splendid study and a statement of the innovative maestro of the Ajanta craftsman. These painting dated to the 2nd century; continue right through to the 6th century. They are a compendium of contemporary style and an unparalleled documentation of design, facilitation a study of the evolution of forms and fashions. The painting clearly demonstrate that the predilection for very heavy and elaborate ornaments of the early periods gave way to the delicate stylish elegance of the western Chalukyan and the later Gupta idioms. The murals illustrate scenes from the life of Buddha and stories from the Jatakas and depicted jewellery forms in colours, providing an unprecedented glimpse of metals and gems used.
The fashion of head ornaments composed of rows of beads and jewels, with gem-set pendants worn along the parting line of the hair continues from the earlier times. Crested tiaras and elaborated crown like ornaments in a variety of designs are evident. Earrings of gold with embellished surfaces in a variety of sizes are preferred, sometimes enhanced by the addition of clusters of pearls, fringes and tassels of pearls and beads, or suspended with gem-studded pendant drops. The ancient disc and crescent forms continue, sometimes plain but often decorated with designs in relief and accentuated with gems set in floral pattern. The cylindrical ear ornaments of Ajanta have their origin in the custom of wearing palm-leaf scrolls to elongate the ear-lobes, and it is likely that splendid six-sided cut Coloured stone prisms were polished in their original shape and worn by ladies as cylindrical shape in their ears in this period. Coloured stone were used in much of the encrusted jewellery including Buddhist relic caskets.
The range and variety of neck ornaments at Ajanta are unprecedented. A stylistic evolution of necklaces from the earlier periods to the later phases is clearly discernible while the early phase are characterized by single and multi-strand necklaces of beads and pearls interspersed with spacers of various forms, in the later painting, necklace are lavishly bejeweled with lace-like filigree setting and open trellis work designs with festoons of pearls; strings of pearls are fashioned into a great variety of design by twisting several strands, incorporating spacers, plaques and gem-embellished pendants. Pearls are used in incredible quantities. In fact, few jewels are featured without pearls. Armlets and bangles range from simple coiled bands to elaborate Repoussé worked Gem-set examples, with fringes of pearls Girdles of sheet of gold with gem-set plaques and multiple strands of beads and pearls with elaborate clasps encircle the waist of most women and are worn by kings and princes as well. Tubular anklets with jewels-set terminals and simple toe rings complete the repertoire of Ajanta Ornaments.

From the post-Gupta era, jewellery forms on sculpture tend to become more stereotypical and stylized, certain standardization replacing the representation of real jewellery. The continuity of Ajanta and the later Gupta period is discernible in jewellery design of modern day as well. The predilection for light sheet gold ornaments and the predominant use of pearls are characteristic of this region (Colour Plate 2.7). Neighboring Gujarat, inspired Rajasthan and the distinctly different south, exhibits immense variety in the different areas. The Gupta period documented the wealth and quality of court life. The feminine ideal of beauty as expressed in Chalukyan idioms in design and jewellery forms spreads to far-flung areas, discernible in Pallava and Chalukyan sculpture in south
India. By the 7th century rendering jewellery in the arts had begun to reflect a distinct stylization. (Colour Plate2.8)

The range of the Chola jewellers was extensive and the names of no less than sixty five different kinds of ornaments have been identified. The bronze Sculptures of god and goddesses gifted to the temples, together with portrait sculptures of kings and queens in these shrines, showcase the variety of jewels made and gifted to the temples. To present an offering devoid of decoration was antithetical to the Indian Idea "that only things covered with ornaments are beautiful", the Bronze Sculptures are fashionable elegant; a fine aesthetic balance is maintained whereas by grand jewellery on one part of the body is offset by simpler pieces on other. Various ornaments made of gold flower set with diamonds and with other precious stones, with lace like fringes of pearls along the lower edge, held in place with large demon face clasps seen primarily on the male figures, and with designer clasps for female figures, make their appearance in the Chola period. Even the unremarkable toe rings (Tirukal modiram) are not omitted in the detailed rendering of jewellery on sculpture of the period.\(^{35}\) (Color Plate2.9)

The Pala miniature paintings of Eastern India dating back to about 11th century are the earliest evidences of miniature painting tradition, (Colour Plate2.10). The different schools of miniature painting emerged indifferent geographical locations in the region at varied points in history. These schools included Patna, Orissa, Jain, Mughal, Rajasthan, and Nepal. But the golden period for miniature paintings, however, was the 16th century when the Mughals, rulers to Deccan and Malwa, and Hindu Rajas of Rajasthan provided significant patronage to the art. Many Important paintings schools came into being and flourished in different
parts of the region. They can be broadly divided into Mughal, Rajput/Rajasthan, and Deccan schools. The Rajputs school began to absorb elements of Mughal style due to the growing alliances between the Rajputs kingdoms and Mughals.

The painting styles that emerged during the Mughal reign included elements of Hindu, Persian, and European styles. Rajasthan witnessed the development of several regional schools of painting during this time like Mewar, Bundi, Kota Kalam, Jaipur, Bikaner, Kishangarh and Marwar schools. Paintings depicted themes such as court scenes, gardens, Jewelled prince and princess, ceremonial pictures, portraits with jewelled articles, palaces, natural beauty, life of Lord Krishna, love scenes, hunting scenes, and animal fights, etc. The different painting schools could be identified by the subjects depicted and use of colors in the painting. These paintings have described the choices of princes and princesses about how to wear and what to wear. The costumes and ornaments were symbol of their status and hierarchy they belong to in the social ladder. The artists doing miniatures have tried to depict most of the styles of ornamentation by the Indian in the post medieval period in India. During this time Arm ornaments clearly took pride of place, judging from the size and sheer numbers massed and tiered on the left arm. The figures are also adorned with a variety of ear ornaments and girdles. Almost these entire forms find parallels in women's ornaments, except for the Mukut (crown) and the kilgi (turban jewels) primarily male ornaments signifying sovereignty and power. Few of such miniature paining are listed below as reference:
Mughal Emperor Akbar holding the gold crown in his hands – 1556-1605 AD

In this work of art, Akbar is shown seated on a throne and holding the gold and gem embedded crown in his hands. The inscription in Devanagari script on the left side specifies the seated authority is Emperor Akbar. The painting is bordered by salmon and blue borders with illuminated golden floral motifs. (Colour plate 2.11)

Emperor Jahangir Weights prince Khurram (later Shah Jahan) - 1610-1615 AD

This work of art is form manuscript of the Tuzuk - i- Jahangiri in which Emperor Jahangir has given order that his son Khurram should be weighed against to the weight of gold, silver, and other metals. Exclusive jewelled articles, jewellery weapons and garments are visible at the center. (Colour plate 2.12)

The Portrait of Shah Jahan as a Prince - 1616-1617 AD

In this miniature painting, opaque watercolor and gold on paper is used, Shah Jahan is portrayed as a sovereign, wearing an orange jama, standing confronting right with his face in strict profile and holding a turban adornment. The dark green foundation is filled with blossoming plants. (Colour Plate 2.13)

Emperor Shah Jahan on the peacock Throne – 1640 AD

In this miniature painting Emperor Shah Jahan chaired on his jewelled peacock throne that has taken six years to create. The emperor is portrayed with an exclusive green gemstone in his hand. The throne is the most famous imperial seat marked in the history. (Colour Plate 2.14)
Mughal Emperor Farrukhshiyar in a Palanquin - 1720 AD

In this Miniature painting the Mughal emperor Farrukhshiyar is depicted on a palanquin. The emperor is embedded with pearl and colour stones stringed ornaments. Intricate turban ornament is also visible. This painting was painted in Rajasthan around 1713. (Colour plate 2.15)

Nawab Aliverdi Khan with his nephews and grandson on a porch 1750-1755 AD

In this work of art scene is situated on a porch encompassed by walls and a structure out of sight. In the frontal area the focal situated figure of the work of art is that of Nawab Alivardi Khan and he has been delineated as holding a "Sarpech" (turban ornament). (Colour plate 2.16)

Maharaja Madho Singh of Jaipur – 1765 AD

In this work of art maharaja Madho Singh is depicted with various jewelled ornaments such as close fitted gold necklace with sapphires with Indian motifs, bracelets, armband, anklets, and sophisticated turban ornaments are also visible with a graceful posture. (Colour plate 2.17)

Emperor Bahadur Shah II - 1838 AD

In this Miniature painting Exalted kings, Sultan and Son of Sultan, Possessed of Glories and Victories. The emperor is embedded with jewelled articles and is seated on the golden throne with decorated embellishments. His plumed gold crown was bought by queen Victoria for 500 pounds after the revolt of 1857. (Colour plate 2.18)

These miniature paintings give us an distinctive understanding of the ornamentation in ancient India. These painting endowed a passion for gems and jewellery, and confirmed an adore to Indian art and craftsmanship. These work of art incorporated the rich cultural, religious,
and widespread creative ethnicity of the Mughal empire. It likewise expresses that much significance was given on the specification of the designs of garments & various jewellery articles. The artists portrayed an outwardly appealing showcase to all the designs on ornaments. The paintings communicated the attributes of Mughal soldiers, and every composition radiated a royal vibe.

This style of art is most elevated Imperial fine art, and were authorized to express the record of adornments of that era. The artists confirm items significance – to the need to archive it as an Imperial ownership and they gave a thought of how that thing was worn and in what context. The paintings enlighten the adornments style of the early Mughal period and gave a narration for every single piece, and a further layer of data about the material, culture, articulation, and lifestyle at the royal court. Hence today identification of jewellery styles is based on the evidenced style in these Mughal miniature paintings.37

2.3.2 Secondary Sources – Magazines, Books, Journals, Websites, Blogs, etc

Primary sources which are the first-hand accounts, made significant contribution to Indian Jewellery, but similar importance should also be given to secondary sources, which gave analysis and interpretation to the primary sources. Such secondary sources includes Magazines, Books, Journals, Online references, Encyclopedia, Net Surfing, Record of different Institutes and Websites etc. These references helped in initiating research work and helped to understand the another aspects of the resources which were available for the study.
Traditional Perspective of Jewellery

Indian Jewellery has evidently witnessed its inspiration from visual art. As stated in chapter’s 1 and 2, this reveals an active linkage between visual art and traditional jewellery of India. In this process of research various important Murals, sculptures, drawing and miniature painting, etc have been identified depicting ornamentation and lifestyle perspectives of those times, hence visual art has a remarkable contribution in growth and development of Indian jewellery. Indian love of jewellery is really a love for its fine-looking and the aesthetic; it’s an example of man's aspirations to reach perfection in form, design and colour, repetition, symmetry and orderly progression in design which are inspirations from visual art, such as Murals, sculptures, drawing and miniature painting, etc. Ornaments like Hansli, Sarpech, Kadas, Borla, Chapka/ Jhoomar, Chutila, bajuband, Pendant, Diamond Polki necklaces(Colour Plate 2.19), Sarpatti and Chandrahaar, etc are few examples which are the result of our ancestor’s art.

1. **Hansli**
   This extravagantly embellished hansli is a traditional ornament typical to Rajasthan. Fashioned in an unusually elaborate design, the voluminous central medallion in the front, along with the mirror imaged peacocks with a conical tassel at the back are the dominant elements of this piece. (Colour Plate 2.20 a)

2. **Kada**
   A wrist ornament with an enchanting pattern of symmetrically arranged petals. Interestingly, different gemstones have been used on its two side, rubies one side diamonds. (Colour Plate 2.20 b)

3. **Borla**
   The borla is a popular forehead ornament worn by the women of Rajasthan. It is worn in the central parting of the hair. it convex
front is studded with diamonds and has a rim of pearls around its periphery. The back side tapering as a cone, depicts a lavish imagery of flowers and birds in polychrome enamels. The terminal, rendered in flower and parrot motif and studded with diamonds, rubies, and emeralds is connected to the loop of the borla. *(Colour Plate 2.20 c)*

4. **Chutila**

A stunning hair ornament with three hollow hemispheres connected to a cord through a central gold piece. The Chutila, braided into the plate, hangs down the hair of a women. The obverse of the gold units are ornamented with rubies and diamonds against a green and blue enamelled ground with a light blue edge. *(Colour Plate 2.20 d)*

5. **Sarpech**

The Sarpech typifies regal turban ornaments governed by sumptuary laws related to their wearing. This elegant specimen displays an open work design of kundan, set in emeralds, rubies, and diamonds with the drooping paisley design connected to the central unit with wire. The ornament portrays a strong Mughal influence. *(Colour Plate 2.20 e)*

6. **Chapka/ Jhoomar**

An exquisite ornament worn on the side of the forehead by the women. The fish motifs, symbolizing fertility, is the central motif in this piece. The horizontal units are connected by graduating stands of singular units linked together, rendering flexibility. The ornament is set in diamonds with emerald and pearl drops suspended from the bottom of individual units. *(Colour Plate 2.20 f)*
7. **Pendant**
   A splendid pendant in a delicate openwork structure, displaying a symmetric arrangement of elements. The floral butta in the centre with two peacocks, dominantly adorns the piece. The front is set in diamonds, rubies, spinels, and emeralds. *(Colour Plate 2.20 g)*

8. **Bazubandh**
   An antique Bazubandh with 21 units set in diamonds and rubies, mounted on an interwoven structure of cotton yarn, making the piece flexible, thus providing a comfortable feel when worn on the arm. The end terminals and the central unit feature a singular turquoise stone. Pearls at the top and bottom edges accentuate the beauty of the piece. *(Colour Plate 2.20 h)*

In the absence of extant specimens, a thorough study of the earlier terminology is especially informative about the style, usage and the sources of design inspiration. Traditional Indian jewellery did not go by merely generic terms. A necklace, for example, was not just a har. The semantic appendage to the generic term was a cryptic description of it. The earlier use of the term ekavali, for instance, immediately denoted a single strand of pearls, with a gem in the centre it became a Yasti. Interspersed with gold and gems the necklace was given a special name, Ratanavali. The lingua franca of Indian jewellery is based on etymological derivations of the design, material or purpose of the ornaments and is understood by craftsmen and clients. Many of the classical terms are now obsolete, and have been replaced by colloquial terminology.

Study also capture a retrospective voyage into the fabled of various dynasties, during which the genre of jewellery reached glorious heights.
of artistic expression. It accentuates the creative vision of the emperors which adage independent styles and techniques of ornamentation. Furthermore, it presents an understanding of distinctive styles which influenced the shaping of a whole new idiom of aesthetic sensibility applied across the legion of jewellery and other modes of creative articulation. An attempt has been observed in articulation and building connections around the visual elements of shapes, motifs and pattern, styles and colours in ornaments of distinctive eras.

A chronological survey of ancient Indian History, addressing those period that have made major contributions to the study of Indian jewellery, indicates that from one period to another, forms repeat themselves with minor variations. Simplicity gives way to elaboration and in turn to elegance and then again to excessive ornamentation. The pendulum swings back and forth, defying precise documentation of period- specific styles. Stereotypical forms recur in an unbroken continuity, and therefore there is a sense of familiarity in Indian ornaments. Nothing comes as a surprise. Every imaginable design and artistic creation seems to have been expressed before the representation of real jewellery of today.
Chapter 2: Tradition and basic sources of Indian Jewellery

References:

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22. bid., Page-49
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