5.1 Introduction:

The Indian craftsmen were inspired by the Mughal creative energy. The cosmopolitan cannons of Hindu jewellers begun to create various jewellery for their Muslim masters as like as the Hindus, Jains, and Buddhists. The pre Mughal Muslims had the wealth but they had little interest to develop the form of art and craft, as a result the description of jewellery from this period was very less. The pieces mentioned are neither as elaborate nor as gorgeous as those to be meet with the Mughal period. Muslim austerity gradually melted under the influence of Hindu lavishness. The basic characteristic of both the Islamic and Hindu art were the highly representation of the decorative element. Ornamentation became the prime source for both the form of art. The synthesis of the two cultures reached its glory during the period of the Mughal. Mughal had great love for art. They have provided craftsmen the full opportunity for the development of their skill in the field of architecture, painting and the other allied arts. It was that period, like the other form of art, the jewellery art reached its zenith.

5.2 The Development of Jewellery Industry during the Mughal Period:

The Mughal rulers of India had a fondness for the art of jewellery, and for that purpose, they commissioned artist and jewellers from all over the
country. The jewellers were come from aboard to prepare the exquisite item for personal adornment, as a result some sophisticated designs were produced with the amalgamation of Persian and Indian motifs. Some of the finest pieces of enameled jewellery were produced during the period of Mughal. The reference of enameled jewellery was available in the *Air-i-Akbari* written in the sixteenth century by Abul Fazl during the reign of the Mughal Emperor Akbar. According to Fazl, “……………..the meenakar or enameller works on cups, rings and other articles with gold and silver. He polished his delicate enamels of various colours, sets them in their suitable place and puts them to fire. This is done several times over” (Fazl:1997). So it was clear that this art of enamellings was established during the reign of Emperor Akbar and later on spread all over the country from the imperial Mughal *karkhanas*. The jewellery produced in Mughal *karkhanas* had a unique combination of various elements like gems, enamel, pigments and precious metals. The motifs were primarily of flowers, plants, and animal's forms. During the reign of Shahjahan enamelling art reached its zenith. A large number of precious jewellery for the imperial throne was produced during this period.

The *Shah Nama* provides a vital idea about the works of enamelling. The enamelling work was found during the reign of Shahjahan. The magnificent object with enameled inscriptions was specially crafted to place around the tomb of Mumtaz Mahal during her second death anniversary (Sharma: 2008).

The art of enamelling was popular in the Europe also. It was natural that the Indian craftsmen turns towards the European craftsmen to learn their
skill and technique of enamelling. The enamelling objects of Mughal had largely influenced by the enamelling in the west. During the eighteenth century, most of the artistic works which was done had based on Mughal aesthetic. It was also believed that the Mughal Emperor Humayun brought some enamellers from Iran after his return from exile. The pieces of ornaments made during the Mughal period were enamelled with lotus and poppy flowers and green foliage. The flowers made mostly of red and pink while various shades of green from light to dark were used to illustrate the leaves and creepers. Various birds' forms like Doves, Pigeons, Swans, Parrots, Kingfishers and Bulbuls were taken as motifs. The depiction of Peacock in enamelled ornaments became popular in later period.

*Kundan* was another technique of jewellery making which was found in Mughal period. It is a long and tedious process. First the design is made on matel base. The engraver engraves the design with a sharp tool. Then the master enameller takes over the ornament and fills in the colour within the metal compartments. The whole item is then placed in the furnace for firing (Sharma: 2008). Besides the *kundan*, there was inlaid hard stone technique. The earliest known example of precious metal inlay in hard stone is attributable to 12th century eastern Iranian world. In the later period, 15th century (Timurid period) Iranian school seems had taken the form of arabesque design in gold. Occasionally they include stones, which were set by a method in which metal is scarped in ward with a graver and pushed over the edge of stone similar to the procedure of modern bead settings. In India during the reign of Akbar the inlayers of steel were ranked equal to the inlayers of hard stones. According to Abul Fazl, the
inlayers were designated as *Zar Nishan* and received the same level of pay as craftsman of precious material work (Plate 5.3) depicts a pendant inscribed in the name of the Emperor Shahjahan, carved from nephrite jade (light, uniform grey, inlaid in gold in *Kundan* technique).

**5.3 Changing Trends of Jewellery During the Period of Six Mughal:**

Timur was the ancestor of Babur who came to India is 1526. Babur and his descendants inherited the love of the arts from their ancestor. Babur’s son, Humayun was ousted from his throne. During his exile he came in contact with Shah of Persia. When he finally regained his throne in 1556, the *karkhanas* were set up in the fort at Agra in which Iranian masters taught Indian craftsmen the secret of the Persian art, as a result the synthesis of two distinct styles, the Indian and Persian had taken place. The emperors had a great love for precious stones. Sir Thomas Reo, an English ambassador who visited the Jahangir court in 1616 described the jewels worn by the Emperor Jahangir on the occasion of his departure from Ajmer. "*On his head he wore a rich turban with a plume of heron tops (aigrette) not many, but long on the side hung a ruby unset, as big as a walnut, on the other side a diamond as great in the middle*" (Bhusan: 1964).

The pages of *Tuzk-e-Jahangir*, the fascinating memories of the Jahangir describe the jewels given or received as gift, the presentation of jewels as gift became a popular custom at the imperial court. Jahangir crowned himself with the imperial crown which his father Akbar had made following the style of crown worn by the Shah of Iran. "*On each of the 12 points of..."
this crown as a single diamond of the value of one lack of ashrafis” (Bhusan: 1964).

The *Ain-i-Akbari* provides a vital idea about the extensive use of jewellery during the period of Akbar. “Diamonds, emeralds and red and blue rubies and sapphires have 12 classes, from the first of 30 Mohurs value or upwards, to the last from 9 to 5 dam. The pearls are strung upon a number of strings equal to their classes, so that those of 16th class are strung upon 16 strings. The imperial seal is affixed at the end of each bundle of strings to avoid losses arising from unsporting, a describing is attached to each pearl to prevent disorder” (Fazl: 1977). The pages of *Padashnama* provides an idea about the jewellery of Mughal court. *Jahangir Presents Prince Khurram with a Turban Ornament* (Plate 5.1) depicts the court life of Jahangir. This painting depicts the Emperor presents a dynastically important jewel to his son, who has just been titled as Shahjahan. Another page from *Raja Bikramjit and Afzal Khan Offering Tribute* (plate 5.2) provides an idea about the jams and jewels and their importance in court rituals.

During the reign of Akbar and Shahjahan the jewellery industry reached its zenith. The king, prince and noble people and common man decorated themselves with various ornaments. The ornaments were specially prepared with great skill by the craftsman for the various occasions. *The Portrait of Shahjahan* (Plate 5.3) depicts the emperor in a very highly jeweled way. He wore a pearl ornaments necklace and extremely jeweled crown. (Plate 5.4) depicts a pendant with the cameo portrait of Emperor Sahajahan. Jahangir never repeated his jewellery. He selects the jewels
according to the days depending on stars. He used three strings of double pearl chains which also had rubies and diamonds. Here the reference can be given of Hamida Banu Begum who presented a ruby to Akbar when she first saw the face of Jahangir after his birth, this ruby was worn by both Akbar and Jahangir in their sarpech. The weight of the ruby was 9 takas and 5 surkhs. It was worth of rupees one lack fifty thousand during those times (Mittal:2011). The uses of jewellery was prominent during the period of Aurangzeb, although he leads a private life of extremely simplicity, spending the personal needs by earning the money only through coping Koran but also found in extremely be jewelled on state occasions. One seal ring in the name of an officer of the Emperor Aurangzeb carved form nephrites jade is found. The other jewellery objects were also found. For example, (Plate 5.5) depicts a pair of bracelets in kundan technique and set with rubies and diamond. (Plate 5.6) depicts a pendant of tarviz (Amulets) fabricated from gold in Kundan technique and set with rubies diamonds, and emeralds. (Plate 5.7) depicts a forehead ornament of 17th century. (Plate 5.8) represent a pendant inscribed in the name of Emperor Shahjahan. (Plate 5.9) depicts a turban ornament from Mughal.

Besides the man the Mughal women played a dominant role in Mughal Empire. The women residing in the Mughal zenana were independently wealthy and many of them conducted overseas trade. For example, NurJahan traded in Indigo. Besides the business sense she also had various artistic talents. She wrote poetry, blended perfume, and design cloth. The Mughal court became the height of fashion. The Mughal women
were fond of jewellery. The jewellery were own not only for the purpose of attracting the attention of others but also became the distinctive marks of status, rank and dignity. The evidence found from foreign travellers, and the painting reveals that the royal ladies were loaded themselves with a large verity of ornaments. (Plate 5.10 and Plate 5.11) depicts the portrait of Nurjahan. Sir Thomas Reo who once had a glimpse of Jahangirs two principal wives one of them probably Nur Jahan found them so gorgeously dressed that he said ‘if I had no other light this diamonds and pearls had sufficient to show them’ (Mukharjee: 2001).

The women wore a large number of jewellery in each and every part of the body. For example, head, forehead, ears, neck, arms, waist and legs etc. were decorated with jeweled ornaments. According to Abul Fazl there are sixteen constituents by which a woman is adorned. Bathing with anointing with oil riding the hair, deck ing the crown of her head with decking the crown of her head with various jewels, wearing various kind of dresses, sectarian marks of caste and often decked with pearls and golden ornaments, tinting with lamp black like collyrium, wearing earrings, adorning with nose rings of pearls and gold, wearing ornaments round the neck, deck ing with garland of small flowers and pearls, staining the hands, wearing a belt hung with small bells, decorating the feet with gold ornaments and eating paan blandishment and artfulness (Fazl:1977).

All the princes had various types of ornaments. The goldsmiths were busy with making of ornament. The best and most costly piece of jewellery were reserved for the king’s person, the queens and princes. The princes wore three to five rows of pearls hanging from their neck. In the middle of the
head was a cluster of pearls with hung down as far as the centre of the forehead, with valuable ornaments. The goldsmiths were busy with making of ornament. The best and most costly piece of jewellery were reserved for the kings person, the queens and princes. The princes wore three to five rows of pearls hanging from their neck. In the middle of the head was a cluster of pearls with hung down as far as the centre of the forehead with valuable ornaments of costly stone formed into the shape of the sun or moon or sometimes different types of flowers on the right side they had a little round ornament in which small ruby was inserted between two pearls (Smith:2002).

5.4 The Various Types of Jewelleries Used During the Period of Six Mughal:

In India both the Hindus and Muslims had considered ornaments as auspicious. The Hindus gave emphasis on gold ornaments where as the Muslims gave importance on the stone setting ornaments. The evidence found from the various accounts of foreign traveler provides the ample example regarding the use of ornaments by the Mughal women. (Plate 5.12) depict a page from A'in-i-Akberi, displaying the representation of Jewellery.

5.4.1 Head Ornaments:

The Mughal women decorated their body with various ornaments. For example, they have thirty seven types of jewellery. Among them there were five types of sis-phul, which was a raised belt shaped piece of gold and silver. This types of ornaments was used over the crown, upon the
middle of the head is a bunch of pearls which hangs down towards the centre of forehead (Fig 5.1). An evidence of Mughal head ornament (jhumar) was found from National Museum. The jhumar is worn on one side of the forehead or above the ear. It was a combination of enamel diamonds and pearls. A brilliant blue peacock rose from the rich green ground, while below strings of pearls, end in a row of finely wrought enamelled little fish, emblems of fertility was depicted.

5.4.2 Ear Ornaments:

The ear ornaments were made out of gold, silver and copper which hung down from the ear and almost touching the shoulder. Various types of ear ornament were mentioned by Abul Fazl. The various motifs like papal patti, the motifs of peacock were popular among the royal Mughal lady. There were various types of ear ornaments like kamphul, drbach, champakali, or mor bhanwar were worn in the ears. The kamphul or ear flower was an ear decoration made in the shape of flower. The pipalpatti was crescent shaped (Fig 5.2). The bali was a circlet with a pearl worn in the ear. The champakali was smaller than a real rose and was worn on the shell of the ear (Mittal:2011).

5.4.3 Nose Ornaments:

The uses of nose ornaments were brought into fashion by the royal ladies. This types of ornaments was a broad piece of gold to the upper ends and there was a pearl attached with it along with a golden wire which is clasped on to pearl and hung from the nose by gold wire (Fig 5.3). (Mukharjee: 2001).
5.4.4 Hand Ornaments:

The armlets are known as *bajuband* usually inlaid with precious stone. *Kangan* (Fig 5.4) were of different design. The bracelets were consist of pearl bands wore on wrist and usually of nine or twelve times. *Bajuband* was worn by both men and women. Typical Mughal styles were found in some of them, with a pair of birds in the centre, encircled by a floral pattern (Mittal:2011).

5.4.5 Necklace:

The necklace were made out of gold, silver studded with gems and pearls. *Golabond* (Fig 5.5) consisted of five or seven rose shaped buttons of gold strung to silk and worn round the neck. Five to seven strings of gold beads and pearls hanging from the neck, coming down as far as lower part of stomach (Fig 5.6). The other types of necklace were found from the page of *Ain-i-Akbari* (Fig 5.7). The setting of *navaratna* necklace is determined by the rules known to astrologers and jewellers. According to the individuals horoscope the various jems and stones are combined in unique manner which produced a beneficent effects. The ancient Hindu had a strong belief on precious stones. The Mughal also came under the influence of Hindu belief. As a result they consulted astrologers before talking any important step. Even the fanatic Aurangzeb could not get rid of this belief in them. The *navaratna* are set in armlets, rings, and amulets purposefully for their talismanic effect. This sort of *navaratna* jewellery become popular among Mughal and the uncut stones became typical of Muslim jewellery.
5.5 Conclusion:

In conclusion it can be said that, the jewellery industry reached its height during the Mughal period. Due to the amalgamation of Indian and Persian elements a new form of art was evoked. As an example the princess of Rajasthan married to Mughal royalty and its rulers had taken high position in the Mughal court. They bring their own style of jewellery as well as their craftsmen along with them. Large number of Hindu design were gently modified and incorporated in various geometrical and floral designs. Mughal had paved a new direction in the field of jewellery. During the region of Akbar new karkhanas were set up, and they provided ample opportunity for the craftsmen to develop their skill. It was that time, when the art of jewellery making reached its zenith unlike the other from of art. The depiction of jewellery became a status symbol. And it was necessary to demonstrate to visualize the wealth of the emperor. It became the part and presale of the royal life. The fondness of jewellery is not limited in men it became an incredible part of Mughal women. The craftsmen were appointed for the preparation of personal ornament. They were busy to develop the design according to the taste of royal Mughal ladies. They like to adorn themselves from head to toes. The Mughal harem became the centre for the development of Mughal jewellery. The women belong from different part of the society, they brought their own style regarding the field of jewellery. As a result there was a development of cosmo culture inside the Mughal harem. A large number of women in harem remained busy in the weaving cloth and designing dress and ornaments. They spent time in the activities like embroidery.
The enamelled technique of jewellery making also developed during the reign of Mughal emperor. Besides this *kundan* technique, inlaid in gold also prevailed during this time. It was believed that the technique of enamelling was spread to other part of the country from the Mughal *karkhanas*. The famous *kohinoor* diamond is closely associated with the Mughal. It was present in an uncut from by Mir Jumla, the Golconda general to Emperor Shahjahan. Mughal emperors set a new technique and elegance in the jewellery tradition of India. The motifs were taken from India like the use of *navaratna* which were popular among the Hindus now became closely associated with Mughal. Like the Hindus, Mughal had believed that this navaratna brings fortune to the particular individuals, as a result the use of *navaratna* became popular among the Mughal. Akbar established *karkhanas* or workshop for various disciplines in Fatahpur Sikri. The glorious jewellery tradition of Mughal did not disappear with the declining fortune of the dynasty. Like many other from the art for example, miniature paintings, it spread to other areas. Jewellery industry further developed in Rajasthan which was well known for the skill of craftmenship. Jaipur, Bakaner and Jodhpur became the prime centre of jewellery production. It remains as a living heritage, the fine technique were practiced even today.
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Reference:


Mital Ruchi, “Costume and Attire during the Mughal period 1526-1707” U.P Rajarshi Tandon Open University, Allahabad, 2011

