3.1 Introduction:

Human mind had developed a deep sense of beautification from very early period. The fascination and the charm of jewels are deep rooted inside the core of his being. The love of jewels is not to demonstrate the power and status but also to express his emotion, love, desire, superstition, religions and devotion. The history of the evolution of jewellery was as similar as the history of the costume. The concept of beauty is very much associate with nature, with man and God. It has a spiritual aspect as well as. Adornment became necessary for the beautification of spirit, and the love of jewellery is a prime interest of all man from the ancient time. The subjectivity of the beautiful is not merely a fact but a low. The concept of beauty is not only present in Greek assert but also a relative aspect in Hindu art.

Jewellery becomes naturally an aid to beauty. Nature beautifies all its creations. In this concept, it is the male who used to be more attractive, among the creation of nature. For example, like birds and in the flowers it is the male which is more attractive. In the early time human beings were closely related to nature. Among the Red Indian it was the male who used to adorn themselves with ornaments, paints and fathers. Initially the copper and iron was used as a major source of adornment but later on gold and silver and gems came and paved a new way in the field of
adornment. According to Rig-Veda, the deity who is supposed to be the god of universe, Agni and Rudra is the possessor of seven treasures (Bhusan: 1964).

In symbolism, a special significance is attached to ‘maniratna’ the mythical serpent stone. Primitive people used various materials to satisfy his desire for personal adornment. He used ornaments made off dried grass, seeds and fruits or pieces of bone and ivory and sometimes with beads and precious stones. Later on, he moved to carve in wood and in bronze. Then he imitated the twisted grass using gold and silver wire and made fruits and seeds with sheets of metal soldered together. His religious ideas and symbols of worship played a vital role for his imagination. Highly finished jewellery was found from the epic period of Ramayana and Mahabharata. There were lots of references like Arjun in disguise at the court of Raja Virata wore earrings in his ears and a woman’s necklace and bracelets. One of the Gods presented him with a chain of gold and a diadem. Rama also wore a crown of pearls, earrings, a string of flowers and pearls round his neck. The two major epics the Ramayana and the Mahabharata gave the various references of ornaments. The description of Sita’s adornment during the time of her marriage was written in Ramayana “Her ears and nose were resplendent with jewels, her wrists and arms were adorned with bracelets, her slender anklets were circled round with golden rings while little golden bells twinkled upon her toes as she walked with naked feet over the carpeted floor, king Janaka presented her with the head ornament that he himself had received from Kubera” (Bhusan:1964). In the
Mahabharata also the evidence of jewellery was found frequently. Yudhisthira is reported to have lost a very beautiful pearl during the gambling match at Hastinapur (Bhushan: 1964). The history of ornament can be traced from very early times. The numerous examples of personal ornaments are noticed from the various discoveries of stone images, terracotta and coins. In the beginning they would have served the purpose of personal decoration as well as medium of exchange. With the passage of time the art of making jewellery developed and people started using ornaments of permanent and durable materials, such as beads and precious and semi precious stones (Sahay: 1998).

3.2 Significance of jewellery in Indian art:

In India the earliest date of bone/clay ornaments has been reported from Mahadaha and Mehrgarh (Plate 3.1 and Plate 3.2). The necklace made of beads of bone, shell, terracotta and semiprecious stones were found from Mehargarh, a Neolithic site situated in Baluchistan region of Pakistan (Plate 3.3). The earliest evidence of cylindrical carnelian beads of Harappan style were reported from Kunal, Mehrgarh, Nausharo, Nagwada and other Harappan region of Asia. The early Harappan bead makers were the expert of the technique of sharpening and perforation of soft stones like steatite, turquoise, and lapis lazuli as well as the stone like agate, carnelian, jasper (Sharma: 2007).

A large number of hollow and solid beads were found from during the excavation of Mohenjo-Daro, these beads were used for making various ornaments. Besides this a huge number of jewellery like earrings, rings,
bracelets and anklets in gold and silver were common for the people of Indus Valley. The sculpture belonging to the Mauryan period, depict many representative examples of the jewellery of those early times. Most of the feminine figures are shown wearing strings of bead necklaces and striking hip girdle comprising strands of beads held together with oval shaped plaque and decorative clasps. Three stranded head ornament worn by Didarganj Yakshi with a big jewel suspended on the fore head. This jewel might be the maulimani mentioned by Bharata. Rounded armlet designed with geometric pattern is also found from Mauryan period (Hegde: 2002). A stone sculpture from 2nd century BC depicts Queens Maya’s Dream (Plate 3.4) here the queen was depicted in a laying pose adorned with the jewellery like girdle, bracelets, anklets etc. She was surrounded by the attendants. This curving provides the idea about the jewellery of early Indian art.

The sculpture found from Bharhut describes that both men and women wear jewellery. The male figures did not wear any ornament on forehead, waist and anklets but the body displays ornaments of all conceivable sorts.

In Bhahrut sculptures the artists have shown Yakshi, Yaskshini, Naga, Naginis as human beings wearing earrings. Ear ornaments were used by both men and women. The ear ornaments used by the women name as cup-shaped, double spiral shaped, flower shaped, circular shaped. The ear rings found from the Bodhgaya are round shape. Yakshi Chandra (Plate 3.5) gave a vital idea about the representation of heavy and decorated jewellery like necklace, bangles and girdles.
The square face of these earrings is decorated with petals and the rest with parallel lines and pearls. The emphasis was given in the elaborate necklace and the decoration on the face. There seems to be a thin band of gold with pearls held on both sides by a plate of hair and passing over the cheeks. The elaborate mark on the forehead and the tattoo or perhaps kohl or mehendi applied to the cheeks. Neck ornaments were also found in various designs. Here it can be mentioned that the use of single string necklace were popular in early period. The single string pearl necklaces were known as ekavali. A large number of female figure found from Bharhut have strings of pendants in the shape of triratna of Buddha. Female figures of Sunga period are famous for jewellery like heavy headdress, decorated necklace, bangles and girdles. They like to pile their luxurious hair into buns of various kinds. They kept these in proper position using ornamental pins, jeweled nets, and bands, studded with pearls and other gems. Various terracotta female heads display gold flowers and rosettes, metal bands with embossed auspicious designs or other floral motifs.

Another category of ornaments which might have been of solid metal is known as pindapatra, which was exclusively a female head ornament. The most common decoration of the head as shown in terracotta’s, is strings of pearls or other beads, tied to the coiffure or head gear exuberantly (Hegde:2002). Earring or kamika were of three types. A simple ring or circle called kundal, a circular disc earring known as dehri and earrings with a flower like shape known as kam phul. Yakshi Lifting Up a Boy above Her Head (Plate: 3.6) wearing discal earrings or with clear spiral.
The jewellery of the Kushan period is represented in the sculpture from Gandhara and Mathura. Sakyamuni Buddha in Gandhara is generally depicted without any ornament. Bodhisattva was found in adorned with elaborate jewellery. He is depicted with turban or headdress of pearls, including ear rings, matching arm bands and collar necklace and an amulet strap. The jewellery found at Taxila is Greco Roman or influenced by Scythian or Persian sources. In relation to the previous Mauryan and Sunga period there was a tendency towards the grater refinement and simplicity in this period. The uses of gold, silver and \textit{tamra} was continued during this period along with other \textit{ratna} and jewels like cornelians, agates, coral, pearls, amethysts etc. Various types of necklace were found. The strung on thread or wire to be worn as short necklace called \textit{kantha} or long ones worn between the breasts as known as \textit{hara}. Stringing coins to be worn as necklace called \textit{niska}. The earrings, \textit{kundala} were of three types and most often of gold (Alkazi: 1983).

The \textit{mekhala} or girdle was mainly of beads, besides this the \textit{nupura} or anklet was worn by women only. The Mathura sculpture aimed at revealing the secrets of female beauty. The women depicting in the railing pillars at Mathura are sufficiently ornamented with anklets, girdles, necklace, bracelets, bangles, ear pendants, ear rings, finger rings and armlets in the traditional Indian style. The example can be given of charming sculpture of \textit{Srilakshmi}, in the National Museum, New Delhi, wears a close fitting collar, necklace of pearls, armlets a multi stringed girdle. With the rise of Gupta dynasty there was a huge boom in the field of Indian art and craft. Chandragupta I was the founder of Gupta
dynasty. Who established the kingdom in Patliputra. After his death, his son Sumudragupta occupied the throne in 340 A.D. and further assented the empire.

During the Gupta period jeweler's art attained a status of artistic endeavor and elegance. The jewels and beads were used aesthetically in various ornaments. Besides the painting and sculpture, the plays of Kalidasa gave a clear picture of the ornaments. Gold or hiranya was used more. The ornaments for both men and women were prepared with a new delicacy of beaten work, filigree work, and twisted wire was skillfully combined with jewels, particularly pearls (Alkazi: 1983).

They like to pile their luxurious hair into buns of various kinds. They kept these in proper position using ornamental pins, jeweled nets, and bands, studded with pearls and other gems. The sculpture found from this period shows that the material used most often was gold and precious stones like corals, rubies, sapphires, agates and crystals. Pearls and beads of all kind were used. Certain ornaments were common for both sexes, like earrings, and necklace as well as armlets, bracelet and embroidered belts.

3.3 Changing Trend of Jewellery in Indian Art:

Personal adornment by man is the outcome of his love for beauty. It is evident from the term alankara itself, the use of which constitutes one of the arts applied in body beautification. It has always been deemed auspicious to wear ornaments and jewellery on every occasion and festival, both religious and secular. Indian ornamental art has always
excelled in design and attractive quality compared to that of other countries. The symbols and designs of Indian ornaments have a religious bearing. This religious significance played an important part in the art of Indian ornaments. This love of ornaments is quite evident in the various sculptures found from the various phase of Indian art (Srivastava 1983). It was during the rule of the Mauryan that India for the first time brought under one political power. It developed a political stability of the country as well as the economic growth and the all round development and prosperity of the country. The information found from the writings of Megasthenes and Nearchus, the Greek travelers to Mauryan India, provides the vital idea about the use of jewellery wore by the Indians during those times. They love to wear ornament made of silver, gold, pearls, lapis and other precious stones. The art of making jewellery had reached the heights of perfection during the Mauryan period. Kautilya’s *Arthasastra*, a treatise on statecraft composed during the rule of Chandragupta Maurya, the founder ruler of the dynasty, provides a graphic description of the art of jewellery making of that period. Pearl jewellery seems to have been very popular in this period. They were strung together in cotton or metal and worn as necklaces, bracelets, wristlets, girdles and anklets. The names of the necklaces were given according to the number of pearls strung onto them. For example one thousand and eight pearl strings made the *indracchanda* necklace and one comprising half that number was known as *vijyacchanda*. Necklace composed of sixty four pearl strings were called the *ardha hara*, those with fifty four pearl strings were the *rasamikalpa* and so on. Here the
reference can be drawn from the *Mother Goddess* now in the Mathura museum (Plate 3.7) depicts the five stringed girdles along with pearl ornaments. Single string pearl necklace, *ekabali* was noticed, along with a double string pearl necklace. The traditions of Mauryan jewellery must have continued on to the Sunga period. The Buddhist monuments at Bharhut (Madhya Pradesh), Sanchi (Madhya Pradesh), Bodhgaya (Bihar), Amravati (Andhra Pradesh), are attributed to the Sunga and Satavahana phase of Indian History. It provides an interesting aside on Indian jewellery. A large number of ornaments were used on the head, ears, neck, arms, waist and feet. For example, (Plate 3.8) *The Fertility Goddess* pictured here is depicted in a classic *Yakshi* pose. She is grasping the bough of a blossoming tree with her hand, while her left heel is pressed against the base of the tree trunk in a pose symbolic of the familiar Indian belief that the touch of a beautiful woman’s foot will bring a tree into flower. Another *Shalabhanjika* figure was found from the Bharhut railing pillar various animal motif. *Yakshi Talking to Parrot* (Plate 3.9) depicts the full formed feminine beauty adorned with necklace, earning, and bangles. The jewellery found at the Taxila is Greco Roman or influenced by Scythian or Persian sources. *Maitreya Buddha from Gandhara* (Plate 3.10) depicted the Buddha with exclusively decorated with jewellery and drapery. At Mathura and Gandhara it is closer to the purely indigenous jewellery of the earlier periods. Various types of necklace were found from the Kushan period. For example, strung of thread or wire was worn as short necklaces called *kantha*, or long ones worn between the breasts and known as hara. Stringing coins to be worn
as necklaces called *niska* (Alkazi: 1983). *Lady with Sword Standing under a Tree* (Plate 3.11) depicts a lady adorned with bangles, armlets, earrings, necklace and girdle. Another painting (Plate 3.12) from Kushan dynasty provides a vital idea about the Kushana jewellery. It is the scene of the famous courtesan, Vasantasena’s house, depicting the representation of jewellery. The head ornament is adorned with strings of pearls. The necklace is studded with precious stones, the girdle has a floral pendant and the bangles are probably made of ivory (Pathak: 2008). The male figures exhibit ear rings, bracelets and necklaces. The art of gems and jewellery reached its climax during the Gupta age. Many of the earlier ornaments were modified and fresh forms were introduced to suit the new taste and social tradition. The major characteristic of Gupta jewellery was the use of precious stone with splendid shades on the glittering surface of the gold. (Plate 3.13) depicts a life size figure of *Ganga Standing on a Crocodile*. She is shown wearing head ornaments, a single stringed necklace, bangles, bracelets, a girdle with a flower shaped pendant and anklets with bells.

Head decoration was another aspect of fashion and attire prevailed in early Indian art. Top knot was very popular among the male person of the society. The turban was normally covered the hair, and arrange at the centre with the help of *maulimoni* to hold the folds of the turban. A simpler line of twisted rolls of the fabric or bands were tied on the forehead. The Scythian pointed cap was frequently used as like as the crown or *mukuta*. The turban was used by the common men, royal dignitaries like ministers, high officials, civil officials etc., as a distinctive
symbol of their ranks. Most of the time the ministers were Brahmins who remove all their hair from the head and keep only the ritual top knot. Some of the time the men like to keep their hair in shoulder length. A head bend is used to hold it in place (Alkazi:1983).

3.4 Various Types of Jewelleries in Indian art:

A large number of jewelleries were found from the various phase of Indian art. With the passage of time the designs, motifs, and material used for jewellery making has changed. Here is the some example of jewellery which was used during the various phase of early Indian art.

3.4.1 Head Ornaments:

Several cone like ornaments were found from Harappan period (Plate 3.14). Besides this a large number of hairpins were discovered from Harappan period. Most of the figures of the Indus Valley period have high fan like headdresses (Plate 3.15) depicts a Mother Goddess with fan shaped headdress, the major attraction of this figurine was the four flower arranged on the front of her fan shaped headdress. Another example can be taken from the Mother Goddess with fan shaped headdress (Plate 3.16) depicts the headdress covers the ears and hangs down to the shoulders. A horned head dress was found from the seal of pasupati or proto Siva. The use of head ornament by women has been attested to by Panini as well as Kautilya. The figure of the Yakshi from Didarganj reveals the actual representation of this ornament. The head ornament is similar to the tiara of the present day. It has been fastened with the help of a chain passing through the parting of the hair and has
been fixed finally into the knot of the hair at the back. Both males and females of the Sunga- Satavahana age decorated their hair with single or double strings of pearls, bands or ribbons studded with pearls and gold beads of various designs and jewels. Ladies decorated their long tassels of hair with them. The *Shalabhanjika* decorated their plaits (*ven*) with these chains which hang at their back as necklace hang over the chest. During the Gupta age, the *kiritika* was a must for the kings. The gems *chudamani* and *makarika* commonly worn by the ladies on the parting of the hair, the former at the back and latter on top of the head. The ornament *chudamani* was shaped like a full blown lotus with petals composed of pearls and precious stones.

### 3.4.2 Ear ornaments:

Several ear ornaments have been found in Harappa and Mohenjodaro, which can be divided into different groups, ear tops, ear studs, ear drops, ear rings, ear pendants. (Plate 3.17) depicts a *Mother Goddess* with the conical boss type ear ornament on each side, which is attractive. During the time of Sungas and Satavahanas heavy ear ornaments of various shapes and designs were worn by the people. Square pendants generally in floral designs were commonly used. Sometimes a dome like projection on a square terrace was also adopted as a model for an ear ornament. Such a *stupika* shaped ear pendant is seen being worn by a *GajaLakshmi* (Fig 3.1). A square ornament with a tapering projection below was also a favorite designs (Fig 3.2). Some specimens of long and square ear pendants suspended from a piece of cloth tied apparently under the *ushnisa* are also found (Fig 3.3). A cylindrical ornament with
tapering ends is seen being worn by the horse rider (Fig 3.4). Circular heavy pendants like a flower were also used as witnessed on the figures of *Shalabhanjika* (Fig 3.5). A lady with the dancing troupe wears a wheel like ornaments (Fig 3.6). The Sanchi sculpture also provides information regarding the use of *kundala* (Fig 3.7). One of the four dwarfs of the north side pillar capital of the western Gateway wears these ornaments which is double (Fig 3.8). Double (Fig 3.9, Fig 3.10,) in one ear were also in used. The various specimens of jewellery found from Taxila (Plate 3.11, Fig 3.12) depict an ear ring found from Kushan period. The pendant type earrings of suspended strings of pearls were found from Gandhara period (Fig 3.13). The ear rings were of many shapes (Fig 3.14) depicts a large size ear ring from Ganga standing on crocodile figure of Gupta period.

### 3.4.3 Necklace:

Most of the necklace recovered from the Indus Valley is made of beads (Plate 3.18) depicts a silver necklace of round beads. (Plate 3.19) depicts a necklace consisting of 12 pendants, in which one is of light green stone, 3 of agate, 2 gold beads of cylindrical cum pyramidal shape, 4 faceted gold beads and 8 banded agate beads. (Plate 3. 20) a gold beaded choker (necklace) was found from Harappa, which is consisting one hundred forty eight tiny gold round beads, which was arranged in four rows. (Fig 3.15) depicts a pearl necklace which was popular during the Mauryan period. Large number of necklace was found from Sunga period. Three stringed short necklaces are known as *tilari*. Each string consisting of graduated pearls and a central gem (Fig 3.16).
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*Lambanam* is the long necklace of gold inlaid with precious stones. Two pendants of the favorite symbol of the *tri-ratna* or *Sangha were depicted*. This symbol is always used in pairs. It is to the Buddhists what the cross is to the Christians (Fig 3.17). Another necklace from gold is known as kantha, which are seven stringed with flat stones at various intervals. In the upper rows there are decoration of two leaves, two elephant goads and a symbol (Fig 3.18). The necklace generally used by Sanchi male figures is that of multi stringed and is noticeably thick and heavy (Fig 3.19, Fig 3.20). The neck ornaments of various designs and decoration were found from the *kumbhandas* and *kichakas*, spouting the tree of life (kalpalata) on the southern and small gateways (Fig 3.21, Fig 3.22, Fig 3.23). *Kantha*, the gold necklace were worn in neck which is short in length. One such necklace consisted of the lotus petal designs surrounded by long and round cornered leaves (Fig 3.24). The figure (Fig 3.25) depicts a necklace from Kushan period. (Fig 3.26) also represent a necklace which is studded with precious stones from Kushan period. (Fig 3.27) depicts the necklace from Ajanta painting from cave seventeen. A celestial nymph worshiping the Buddha adorned with exquisite jewellery. (Fig 3.28) depicts a single stringed necklace from a life size figure of Ganga standing on a crocodile.

**3.4.4 Bangles and Bracelets:**

Bangles of metal, shell and terracotta were commonly used during the Harappan period. Clay bangles excavated were commonly used. Men used a band with a disc to cover their arms. The clay bangles excavated from Harappa are well polished and colored. (Plate 3.21) depicts a
hollow bangle of the matured phase. The silver, gold, and copper or shell bangles have been recovered from the burials of Mohenjodaro, Rakhigarhi, and other Indus sites. (Fig 3.29) depicts the uses of bangles, which were found from the *Yakshi* figure of Mauryan period. The hands of the ladies have always been shown full of bangles which are quite thick and appear to be an ornament like bracelets. The evidence found from the Sunga period provides the vital idea about the hand ornaments during this time. The queens, dancers and worshippers have been represented with their hands full of bangles or bracelets up to the elbow (Fig 3.30). People of the common class wore ornaments of plain rings, while those of high rank used an elaborate and bejeweled variety of ornaments. In Sanchi stupa, the extensive use of bracelets was found. The figure of dwarfs on the western gateway of Sanchi stupa provides the bracelets of four rings, which is quite ordinary (Fig 3.31). Besides this other types of bejeweled bracelets were found (Fig 3.32). The hand ornaments of Kushan period (Fig 3.33) depicts the central one consists of a series of rings like a wrist band, on both sides are larger rigid bracelets. (Fig 3.34) depicts the bracelets from Kushan period.

3.4.5 Girdles:

Several types of girdles are seen on the terracotta figurines of Harappa. Bust are shown wearing girdles. (Plate 3.22) depicts a gold girdle consisting of twenty and thirty hollow cones with hook reverted inside at the apex. (Fig 3. 35) depicts a standing female figurine wearing loin cloth with girdle. Another figure was found from the figurine of standing *Mother Goddess* (Fig 3.36). The five stringed girdles were found from the
Yakshi figure of Mauryan Period (Fig 3.37). In Sanchi sculpture, ladies have been shown wearing girdles. As the males secured their dhoti by fastening it with their belt cloth where as women used a belt made of gold chains, beads, and pearls. (Fig 3.38) depicts the various types of girdles. The strung vary in number from one to seven and the girdles with maximum strings cover the entire hip reign (Fig 3.39, Fig 3.40). Most of the time beads are used. They are significantly varying in shape and sized (Fig 3.41). There are few girdles with clasps at the navel. The claps have a hook and a broad wing, to which the strings were, connected (Fig 3.42). One of the interesting girdles was found from the second century B.C. It was a sand stone sculpture of the Dampati (couple), now in the National Museum (Fig 3.43). Another sand stone railing pillar from 2nd century B.C (Fig 3.44) depicts a Shalabhanjika, with heavy necklace and girdle, her hair falling in a long and neat braid.(Fig 3.45) depicts a girdle from the sandstone sculpture of Kushan governor. The evidence of various other girdles was also found from various sculpture of Kushan period (Fig 3.46, Fig 3.47)

3.4.6 Anklets:

As most of the terracotta figurines from Harappa and Mohenjodaro have not survived intact, it is difficult to guess the types of foot ornaments. (Fig 3.48) depicts the anklets found from the Mauryan period. The ladies of the Sunga and Satavahana age used two varieties of foot ornament. One of them was a group of thin and plain anklets round the legs (Fig 3.49) and the other a single but thicker ring which was either plain or with twisted projection and sometimes bejeweled (Fig 3.50). Sometimes it
seems that separate rings were arranged to form this shape (Fig 3.51). Heavy and thick anklets were noticed in Kushan as well as Gupta period.

3.4.7 Headdress:

Wide varieties of headdress were found from the various periods. (Fig 3.52) depicts the elaborate headdress from Mauryan period. The elaborate and ornamented headdress was found from Bodhgaya. (Fig 3.53) depicts the headdress of a Chauri Bearer from the Sunga period. Another type of turban was found from Bharhut, which was commonly known as mauli. This is a turban of printed cloth held by decorative bands wound over the top knot of hair at side of head (Fig 3.54). The fashion of top knot was continued in Sunga and Satavahana period also. (Fig 3.55) depicts a turban from the donor figure of Bharhut, where the long hair and cloth are twisted together, wound around head and made into top knot in front. (Fig 3.56) depicts the headdress from Bhrahut, where the long hair is twisted into top knot at left side of the head and an ornamental heart shaped brooch is fixed on the right front and a decorative band has been tied under the turban. The fashion of turban was prevailed in Kushan period also. (Fig 3.57) depicts a headdress from Kushan period, a central flower worn around the top knot of hair.

3.5 Conclusion:

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 like, 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 immoveable property, jewellery is supposed to be a moveable property, which can help during the time of distress. It was also supposed to be a woman’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 sculpture of the Mauryan period, Sungas, the Satavahana and the Kushan 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.

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 Bactrian Greeks, Parthians and Kushanas. 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 hemastrra, a necklace made out of gold and precious stones, muktavali; a necklace made out of pearl.

The 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 Yakshi figures of Sanchi or the Apsaras represented in the wall paintings of Ajanta cave.
List of plates

Plate 3.1 Jewellery Items, Mehrgarh, c.6000 B.C.

Plate 3.2 Shell, Terracotta and Steatite necklace, 4th millennium B.C., Mehrgarh
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