CHAPTER VIII

ORNAMENTS

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Introduction

From time immemorial Indian jewellery has created an era of charm and grace throughout the world. The Hindu ideals strongly support ornamentation of at least a few minimum items. The ear-rings, bangles and chain are considered as symbols of non-widowhood. The elaborately designed jewellery became the aid of beauty and symbol of status. Adornment of make-up with ornaments was considered a necessary adjunct to emphasize the qualities of beauty, courage and wisdom. Most of the sculptures show an almost equal number of jewels on both men and women during Hoysala period the sculptors show vividly the charm and excellent workmanship of jewels worn through the ages. Our temple sculptures are repositories of the varied styles of jewellery and ornaments.

The history of Indian jewellery has a long tradition. From the time of pre-historic period gold, silver, copper and iron objects that were used as ornaments are known. Neolithic and chalcolithic sites in Karnataka have yielded a good number of jewellery items.

Sanskrit and Kannada works mention the materials of manufacturing ornaments as Svarna or Kanaka, Rajaka, Vaidurya (drake tinted gems) Vajra (diamonds) pusparaga (Topaz) Havala (red coral) Suryerkanta and Chandrakantha
pearls have occupied top position in the ornaments where tassels and danglings are required.

The pearl pendants and haras are of innumerable number in sculptures of Karnataka.

Somesvara confirms that pearls from Simhala and those found in Indian ocean were good quality. Head dress, bangles, lines of pearls decorating neck, ear-rings, danglings of the girdles are the ornaments where pearl is used with gold and other precious stones.

Ratnakara’s observation is very useful in this connection. He describes a dancer decorated with the ornaments made of pearls such as Tilaka of pearl, pearl pendent and lives pearlnet on the head, pearl stud and nose-stud.

Ratnakara also makes a reference to Pancharatna, five gems namely hila, mauktika, pusparaga manikya, pachche in his work.

The Hoysala period reached its zenith in the art of jewellery. This type of concentration on ornamentation has made the Hoysala sculptures look more distinguished from other schools of sculptures. The Hoysala sculptures can be identified very easily as the jewellery is the pre-requisite
decoration of the sculptures of this period. The goldsmiths of this age created wonders in metal and they are aptly reflected on the stone sculptures of those days.

Hoysala sculptures are often criticized as over-burdened with ornaments. Thus the sculptures make us think that the Hoysala sculptures were not stone artists but were goldsmiths. Even the musical instruments are ornamented in the Hoysala sculptures.

Contemporary Inscriptions however, refer to many varieties of gold ornaments often inlaid with precious stones like diamond, emerald, ruby, etc. Two epigraphs dated 1142 A.D.\(^1\) and 1220 A.D.\(^2\) respectively mention golden bands, bracelets. An inscription from Arasikere\(^3\) refers to two persons – Rechanna and Rayanna as the senior inspectors of the Jewel-treasury of the king called Maniyabhandara. An epigraph from Alisandra\(^4\) mentions the gem, golden pinnacle, shining ornaments etc.

Many epigraphs refer to particular ornaments that were used during the Hoysala times. An inscription from Hosakote\(^5\) mentions ear ornaments and bracelets, pure pearls decorating and splendid broad chest and the jeweled foot rest. Interestingly it also refers to the sound produced by the tinkling of the toe-rings of the prime ladies moving about at
the time of doing service. An epigraph from somanathapura mentions gifts of gold and refers to gold smiths. Another inscription from Nagamangala refers to the ear ornaments decked with various gems and bracelets. An inscription from Belur refers to pearls. An inscription from Hosakote mentions various jeweled ear-ornaments, jeweled foot rest, bracelet and the chest adorned with pure pearls, it also refers to the toe-rings of prime ladies which were made sounds when the ladies moved about.

Like this numerous inscriptions are available which correlate with the said sculptural study.

When a dancer enters the stage or a sculpture is presented, the costume, headdress, ornamentation, makeup and colour combination appeal to the eyes at the first instance. Then the physical gestures, the speech are noticed. The character inborn is exposed when it evokes ‘Rasa’ in the heart of the spectators. In the same way a fine-piece of sculpture could convey a message to an on looker though it is dumb and motionless.

Adorning or decorating herself in a pleasing manner and presenting herself in an accomplished way is the natural instinct of a women. This passion of women has opened a wide
gate for the development of the arts such as coiffure, jewelery, cosmetics, costumes and so on.

Bharata in his Natyasastra, calls the adoration of the body as Alankarana by three means-flowers, Jewels and clothes. It is evident that flowers were also used for satisfying the love of self-adornment. All ornaments were copied in flower and worn during the rainy season to impart a sense of freshness to the wearer. Girls living in the hermitages were not supposed to wear metal ornaments and their ornaments were made of flower. Flowers on the head and flower garlands are shown invariably in the sculptures.

It would be convenient to study the details of ornaments represented in Hoysala sculptures under the below classification:

8.1 Head Ornaments

As most of the female figures of the Hoysala sculptures wear head-dress of the various devices that adorned the head-dress, the pearl string nets and the head-band deserve special attention.

Pearl-string decoration invariably females irrespective of their status they held in the society appear in the sculptures, with pearl-string decoration on their heads. The excellent
example of a pearl-string net as worn by a Madanika can be seen from the Keshava temple, Belur ref Pl.No.1. Channakesava temple Mosale, Lakshmi Temple, Javagal etc. Their numerous varieties with an almost endless series of motifs involving the most intricate designs testify to the skill of the artists who carved these head ornaments. Natyasastra also states that various types of head ornaments were worn by female persons which were called Mukuta, Kesa-Mukuta, Mauli, Kinta or Chudamani. A Huntress and a Chamarasevaki is decorated with pearl-strings. The best example of an elaborate pearl-string decoration can be seen in the sculpture depicting a lady holding an arrow Pl.No.2 & 3. That this type of head decoration was very popular among the hunters is known from their frequent depictions in the sculptures. Another variety of Mukuta on the head of a female goddess in the wall sculpture Pl.No.4 is a fairly decorative one. It shows strands of pearls on the sides above the ears. It is adorned with big diamonds and bigger pearls. A majority of the female sculptures of the Hoysala temples have been shown wearing head ornaments, which were used on the fore-head as well as at the parting of the hair.

8.1.1 Head-band:

As an integral part of the head dress, this ornament generally of a strip of thin material either of cloth or metal was a decorated with one or two or three rows of pearls, gems or
beads. The use of this head-band with a pendant hanging from its centre, as could be seen from the sculptures, appears to be the exclusive privilege of the females. The bracket figures, huntress reveals a headband consisting of a row of pearl beads. In this case, a pendant is seen hanging from the centre of the forehead **Pl.No.5.** A sculpture of darpana sundari also reveals a head-band consisting of a row of pearls **Pl.No.6.**

In the sculpture of Madanika with a parrot, a head-band consisting of two rows of pearls are met with **Pl.No.7.** In this case, a beautiful pendant is seen hanging on the fore-head by means of a chain, probably of gold.

An example of a head-band consisting of three rows of pearls occurs in the case of huntress. **Pl.No.8.** However, an excellent example of a head-band comprising of three rows of pearls is seen with an amorous Madanika on the Kesava temple at Belur. **Pl.No.9.**

### 8.1.2 Forehead ornament:

As it can be seen from the sculptures the forehead ornament generally consisted of a disc or a pendant suspended from the parting of the hair by means of a chair which, however, is not seen in a majority of cases because of the elaborate use of the head dress. Being a most favoured ornament, it is found in use by almost all the female classes
irrespective of the position they held in the society. Thus, amorous Madanikas, female attendants are seen wearing this ornament in the relief's. The sculpture depicting mohini from the Kesava temple, Belur reveals a pendant suspended by means of a chain on her forehead **Pl.No.10.**

Another example of Cudamani can be seen with a dancing Madanika. Lalatikas like the Chatulatilakes are again met with as forehead ornament with female figures depicted on the temple walls of the Hoysalesvara at Halebid\textsuperscript{13}. **Pl.No.11 & 12.**

The frequent occurrence of the forehead ornaments worn by the females in the reliefs of the Hoysala period may indicate the prevalence of the custom to put on lalatikas. It is in practice even today with married Marwadi ladies. They put on borlas compulsorily on every auspicious occasion. It is interesting also to note that a forehead ornament very similar to lalatikas is still in use particularly in north India, where it is known as bindi.

In a sculpture depicting a Vetala from the Lakshmidevi temple, Kali Shrine interestingly tattoo marks are seen on her forehead. This is only instance where such marks are seen on the forehead of the figures, the practice of having tattoo marks on the body is generally seen with the tribals of India. Even to
this day, in the rural areas of Karnataka and Andhra Pradesh, the people for demonstrating a grotesque or demon figure they decorate their bodies with tattoo marks.

A record of Belur taluk mentions a head ornament Pattehuvu studded with gems (probably Jadebille) and states that the gift was given by a dancer Manigara Madavva\textsuperscript{14}. One more record of Narasimha II mentions that some of the ornaments were given as gift at the time of installing the deity Narasimha at Harahahalli by Sankanna and Gopanna in the year 1234 A.D.\textsuperscript{15}. 
References

1. M.A.R. 1931. p 31
2. E.C. Vol. V, Tn 88
3. MAR, 1946 Pl IV
4. MAR 1930 Pl p 33
5. R. Narasimhachar pl X
6. MAR 1933 Pl. 11
7. Ibid Pl VIII
8. Ibid Pl XI
9. Ibid Pl X.
10. M.A.R. 1934 Pl XII
11. Ibid 1931 Pl. XII
12. MAR 1934 Pl XII
13. Ibid 1931 P XI
14. E.C. V (o) Bl No. 100
15. E.C. V (o) HN 11.
8.2 Ear Ornaments

The Hoysala sculptures illustrate considerable variety of ear-ornaments.

A variety of ear ornaments are represented in the female sculptures. They vary in shape and design. A simple variety to highly decorated ones are depicted. They reveal some new types as well as the continuation of the old types.

In ancient Sanskrit literature many ear-ornaments each with a distinct name are mentioned and some of them are found curiously represented in the relief's. Generally, the ear ornaments are attached to the helix or ear-lobe. The variety of ear-ornaments found in the sculpture comprise.

1) A circular plain metal ring.
2) Metal ring studded with gems or pearls.
3) Large metal disc
4) Bud-shaped ear-ornament
5) Sarpakundalas
6) Tulp or tubular shaped ear ornament.
7) Makara Kundalas
8) Hald blown flower of metal
9) A metal ball or big gem
10) A diamond shaped ear ornament
11) Cylindrical ear-ornament
Woman adorn themselves with varieties of ear ornaments. The upper classes as usual used gold, diamond and pearls and that of the lower classes used ornaments of brass, beads and ivory. Five epigraphs of Hoysala king Vishnuvardhana record the ear ornament viz, “Vividha Ratna Khachita Karna Kundala” and one of them states that the king obtained them from his defeated enemies\textsuperscript{16}.

8.2.1 A circular plain metal ring

A simple ring possibly of gold is seen worn by Chmundama-lini-kali, a sculpture from Hoysaleswara temple, Halebid\textsuperscript{17}. Similar ear-ring of gold again occurs in the case of Maha-nata-Siva. It is interesting to note that such type of ear-ornaments are presently used in many parts of the country and are known as bali. Pl.No.13.

8.2.2 Metal ring studded with gems or pearls

This type of ear ring is seen adorning the ears of a vina player\textsuperscript{18}. The ear ornament is circular and is studded with pearls. Precisely, similar ornament is also found in the case of a dancing Madanika. Pl.No.14. An example of this kind of ear ornament is again seen in the ears of darpan-sundari Pl.No.15. In this case, in addition to the studded ring two tassels, probably of a gold are made to sling from the ear-ring. Sometimes even huntress also wore this type of ear-ornament as is found in the sculpture of madanika\textsuperscript{19}, a Kirtai on the
Kesava temple at Belur. Even the female attendants of the Madanika wore similar type of ear-ornament as can be known from the same sculpture. **Pl.No.16.**

This ear ornament was very common in the Hoysala period and it appeared with all sections of the people irrespective of their status they held in the society. Thus, kings, female attendants, female royal persons and musicians like flutists, drummers, conch blowers etc. appear in the sculpture with this kind of ear-ornament.

### 8.2.3 Large Metal disc

This ear-ornament is commonly found in the relief’s as worn by fan-bearers, female attendants, hunters, musicians, king etc. In the scene depicting death of Abhimanyu, Abhimanyu appears with this type of ear-ornament. **Pl.No.17.** It is a disc-shaped ear-ornament with a design over its exterior. An excellent example of a disc-shaped ear ornament occurs in the ears of a female fan bearer depicted in the sculpture from the Kesava temple at Belur. **Pl.No.18.** A splendid variety of this fashion of ear ornament is realistically sculptured in the ears of a huntress depicted in the sculpture housed presently in the national museum. The ear ornament is disc-shaped and contains beautiful lotus design.
These disc shaped ear-ornaments may be identified as patra-kundalas. A similar ear-ornament is also referred to in the Neminathapurana as Karantala.

### 8.2.4 Bud-shaped Ear-ornament or Bead drop

A female figure depicted in the niche of the Chennakesava temple, Belur is shown wearing this type of ear ornament. In the same sculpture, a male child also appears with similar kind of ear-ornament. It is a bud-shaped ear-ornament or bead drop made to sling from the helix of the ear. The ornament is very much akin to the present day lolakulu of south India. Similar type of ear-ornaments are seen worn in Karnataka and Andhra Pradesh even today by girls and boys.

### 8.2.5 Sarapakundala

This type of ear-ornament is realistically depicted in the ears of Siva-Nataraja. The hood and the tail of the snake are clearly visible. This is also noticed in the ears of dancing Ganesha sculpture and in the Mahishasuramardini Pl.No.19. These types of ear-rings are worn by the Kodava women in the Malnad region of Mysore.

### 8.2.6 Tulip ear-ornament

A fine example of this fashion of ear ornament is seen adoring the ear of mohini Pl.No.20. She is shown wearing a tubular ear-ornament. That this ear ornament was very
popular among shepherds of the Hoysala period can be known from sculpture depicting Govardhana giridari. Almost all the shepherds depicted in the sculpture appear with tubular shaped ear-ornaments. Some of the present day low class men and women in rural areas in the south India still wear actual palm leaf scroll in their ears. **Pl.No.13 refer Hair styles.**

**8.2.7 Makara Kundala**

A large number of gods and goddesses are depicted in this temple with Makara-Kundala ear-ornaments. This type of ear-ornament is seen adorning the ear of Bhairavi depicted in the scene, Bhairavi and dancing figure on the Hoysalesvara temple at Halebid. Another example of a Makara Kundala is again in the ear of Lakshmi. **Pl.No.21.**

**8.2.8 A half-blown flower of Petal**

This type of ear-ornament is seen in the ears of vina Saraswathi. **Pl.No.22.** The depiction of the ear-ornament in this case is realistic. This kind of ear-ornament was also preferred by the queens and the prasadikas as is evident from the sculpture depicting Draupadi from fire on the Amritesvara temple, Amritapur. **Pl.No.23.** It is noteworthy that the name and pattern have survived to the present day in the Kamala worn by the south Indian women. They are known as bendali in Kannada and Kammalu in Telugu.
8.2.9 **Lotus ear-ornament**

This ear-ornament resembles the peri-cap of the lotus turned upside down. The peri-cap of the lotus is called Karnika. A clear example of this ornament can be seen in the ear of a monkey attendant. However, a good example of this type of ornament occurs in the ears of a gandharva kanya depicted in the sculpture of Natya Saraswathi on the temple wall of Kesava at Somanathpur. **Pl.No.24.**

It is noteworthy that such type of ear-ornaments are seen in the ears particularly of children even to this day. The modern Jimiki worn by the ladies of south India is the survival of Karnika.

8.2.10 **Beads ear-ornament**

A best example of this kind of ear-ornament is found in the ears of a lady musician playing on naga-vina. **Pl.No.25.**

8.2.11 **A metal ball**

A metal ball or a big gem also adorns the ears of some of the figures in the reliefs. Arjuna on the Chanakesava temple, Belur, Lakshmi, Nrtya Saraswathi, gandharva Kanya. Halebid portrays a good example of this type of ornament. **Pl.No.26 & 27.**
8.3 Yajnopavitas

The male and female deities are depicted with Yajnopavitas, indicating that both men and women would undergo the thread ceremony. Almost all the sculptures display two stringed yajnopavitas. They are seen passing below the right shoulder reaching down to the right hip. The sculptor has elegantly carved these yajnopavitas. Pl.No.27.

8.4 Flower ornaments

They are used for self-adornment by women of higher status, particularly women attached to the royal apartments and in amorous sports. Young women stuck flower and fresh leaves of Kesara in the hair, placed kunda blossoms and mandara flowers in their hairs and flowers in ears\textsuperscript{27}. Sometimes they even prepared the scented beautiful ornaments during festive times. In fact, the poet Mallikarjuna has given a long list of flower ornaments like Koppungura (an ornament of the upper ear) probably bugudi, Katisutra (waist band), Kataka (bracelet) poobale\textsuperscript{28} (bangles prepared out of Kedage flowers) etc. The poet Nemichandra refers to the flower ornaments like Mudre, bandi and bichchole\textsuperscript{29}. The poet Janna has referred to rare long chain of flowers that is tied out of surahonne\textsuperscript{30}, which excelled the string of pearls in the story of Ananthanatha purana.
8.5 Ornaments of Hill Tribes

They had a particular fancy for conchs, beads, corals, ivory and jewels. The hunting women like pulindas covered their breasts with kedage flower. They ornated their head with eagle feathers. The use of long chain of beads of ivory pearls called Muttina Ekavali was familiar to them. Ivory bangles were common among them incidentally a record from Arasikere Taluk refers to the term like Dantadabale\textsuperscript{31}. Tribal women folk were totally different in their aptitude and maintained a peculiar status in the Hoysala society.
References

16. E.C.V (o) Bl No. 18, Hosakote, Ng, Belur
17. MAR 1939 pl XX
18. Marg XXX No. 1 p. 10
20. Ibid pl. 45
21. MAR 1964 Pl. V
22. Ibid 1933
23. MARG XXX 1 No. 1 Pl. 35
24. Ibid Pl. 16
25. Ibid Pl 135
26. Ibid Pl 135
28. M.K.S.S. V.V.V. Canto XI, Po 49
29. Nemi. L.V.P. Canto 13 PO108
31. E.C. V Hn 150.
8.6 Nose-Ornament

It is quite surprising to observe the absence of nose-ornament.

8.7 Neck ornament

The neck ornaments illustrated in the relief’s are many on persons of all ranks. Broadly, two categories of neck ornaments, namely haras and the necklaces Kanthis are discernible.

As a custom, women, wore all sorts of ornaments Kantamalas\(^\text{32}\) or the necklaces of gold or silver, studded with precious stones were used by both sexes among the first three social groups of the Hoysala society (Bhramanas, Kstriyas Vaisyas). For instance, an epigraph from Maddur Taluk refers to Kantamala, a close fitted necklace namely Kausthubha\(^\text{33}\). Besides this, garlands, of pearl strings, long chain namely Tolahara in Harischandra Kavya\(^\text{34}\). These epigraphs from Belur taluk one from Nagamangala and Pandavapura of the king Hoysala Vishnuvardhana reward a large pearl chain known as Mukthapala\(^\text{35}\). A record of Ballala II mentions the conquest of Narasimha I and states that innumerable pearls and pearl chains ‘Muttinasara’ were confiscated from the defeated kings.
The poet Rudrabhatta refers to a chain called ‘Navamuktavali’ in Jagannatha Vijaya. Similarly an epigraph from Chennarayapatna Taluk records the term emerald (Pachche) necklace\textsuperscript{36} and states that the king Narasimha II received the emerald necklace as tribute by Munivaraditya and celebrated his victory by wearing the jewel in Ikkikombantsva.

Generally, two rows of long chains and necklaces are commonly shown in the Hoysala temples at Belur, Halebid, Nuggehalli, Doddagaddavalli etc. It is very difficult to distinguish pearls from gems through sculptures.

The Necklaces are understood to be those which are worn loosely and freely around the neck, while the necklets can be distinguished as those which fit the neck closely. The sculptures depict almost all women wearing neck ornaments.

The verities of neck ornaments sculptured are described as below:

\textbf{8.8 Hara}

A necklace of one string or row of beads (akshamala) or pearls (Muktavali) or gems (lalantika). In the panel depicting drupada and his queen are seen wearing them. \textbf{Pl.No.28.}

\textbf{8.8.1 Mallika Kuitmala Hara}
An amorous Madanika depicted on the Chennakesava temple, Belur illustrates her as wearing mallika Kutmala hara. It is a necklace probably made of gold pieces resembling Jasmine buds. **Pl.No.29.**

### 8.8.2 Muktayinopavita

A fine example of Muktayinopavita is met in the case of a dancing madanika depicted of Hoysalesvara temple, Halebid. **Pl.No.30.**

### 8.8.3 Necklets (Kanthis)

In the sculptures, the kanthis is understood to be that ornament which holds closely the neck as opposed to the necklaces that are worn freely at times, extending upto the breasts. A lady holding an arrow (huntress) wears a Kanthis. A Madanika playing on cymbals again reveals a beautiful necklet consisting of a row of flower design in her neck. **Pl.No.31.** Wearing a necklets along with haras is a popular practice among the ladies of the Hoysala period as is evident from their frequent sculptural delineations.

Bharata in his Natyasastra speaks at length about the necklaces and the necklets known to him. The female neck ornaments included pearl necklaces, vyala pankti, manjari.

The love for personal ornamentation is perennial and interestingly some of the designs of necklaces and necklets
found in the sculptures still persist in the present day ornaments. Different verities of Neck ornaments: Pl.No.32 & 33.
References

32. Neminatha purana conto VII p. 53
33. Ibid
34. E.C. VII MN V No. 54
35. R.V.H.K. Canto 61
36. E.C.V. (o) Bl Hn No. 58
8.9 Shoulder Ornaments:

The relief depict varieties of shoulder ornaments. Almost all the gods and goddesses, madanikas, a few of the female attendants, huntresses appear in the relief's with their shoulders adorned. Habebid reveals an elaborate shoulder ornament which is bejeweled Pl.No.34. A female depicted on the Hoysalesvara temple, Halebid reveals a shoulder ornament comprising of pearl strings slinging from shoulder in loops or archers Pl.No.35. The Madanikas depicted in the Hoysala sculptures invariably appear with their shoulder ornamentation.

Again, a huntress depicted on the chennakesava temple wall at Belur offers a different kind of shoulder ornament. Pl.No.36. The shoulder ornament consists of a jeweled strip and it is made to sling from the shoulders on to the breasts. That the decoration of the shoulder was very common among women of the Hoysala period and as a result of this, female attendants, darpanasundari, and goddesses appear invariably with shoulder ornamentation. Shoulder ornaments appear to be common feature in the Hoysala art, especially while depicting woman.

8.10 Arm Ornaments

The arm ornament comprises those on the upper arm, fore arm and wrists. The reliefs depict both men and women with armlets of different varieties.
There appeared to be no such social restrictions among women which forbade certain sections of them the usage of arm ornaments.

Thus under the arm ornaments four categories armlets namely upper arm armlets, Bangles on the fore-arm, bracelets or wristlets and finger rings.

**8.11 Upper arm ornaments**

The sculptures represent nine types in this variety. They include

a) an armlet wrought with beaded pattern and edged in by one, two or more rims,

b) armlet with arch like projection

c) armlet with raised bands and arch projections.

d) armlets as simple spirals

e) sarpakeyura

f) armlet with gem set pointed projection

g) armlet with square projection

h) armlet with bead string

i) simple armlet as simple kadiga

**a) An armlet wrought with beaded pattern and edged in by one or two more rims**

This type of armlet appears to be hallow tube of some metal, like gold or silver rendered to a circular shape. This
type of armlet can be seen in the relief’s as worn by kings, Kauravas, Ravana and Rama. **Pl.No.39 & 40.**

**b) Armlet with arch like projection**

This type of armlet is realistically portrayed in Madanika wetting her hair, a best example of this type of armlet occurs in the case of Mohini. **Pl.No.41.**

**c) Armlet with gem set pointed projection**

A realistic depiction of this fashion of armlet are get portrayed in the case of female chamaradharini. **Pl.No.42.**

**d) Armlet with bead-string**

This kind of armlet was very popular in the Hoysala period as is evident from their frequent depictions. Musicians, madanikas, gopikas etc appear in the relief with this kind of ornament. This armlet was very popular among women folk. **Pl.No.43,44 & 45.**

**e) Simple armlet as simple kadaga**

Can be seen in the sculpture of Chamundamalini Kali on the Hoysalesvara temple at Halebid. **Pl.No.46.**

**8.12 Hand ornaments**

In the temple of Belur, Hosaholalu, Nuggehalli and Hoysaleswara temple Halebid we find that the female figures
wearing all sorts of ornaments profusely. A reference has been made to the armlets like Muttina Chalki and Muttina Sarige in Jagannatha Vijaya\textsuperscript{37}. The poet Mallikarjuna has referred to an armlet of gems Rannavatte in Suktisudharnavam\textsuperscript{38}. Keyura was another type of armlet set in gold. In this connection three inscriptions from Belur taluk, one each from Pandavpura and Nagamangala states that the king Vishnuvardhana was beautifully well-dressed with the armlet of Keyura Kirtimukha\textsuperscript{39}. The sculptural representation of the mohini pillar at Belur has depicted the wearing of Keyura, the lion headed armlet. An epigraph from Arasikere taluk records the term Tolamani an armlet worn by the lord Brahma\textsuperscript{40}, etc.

\textbf{8.13 Bangles}

The forearms of the Hoysala sculptures, in general reveal the bangles among the females. Wearing of bangles in dozens might have been quite popular with woman in this period. Two sculptures wearing bangles in dozens are worthy to be mentioned in this context. A dancing girl depicted at the outer wall of the Hoysalesvara temple at Halebid \textbf{Pl.No.47} and a Madanika inside the Navaranga pillar of the temple at Belur \textbf{Pl.No.48} are considered to be the best examples. The bangles have been considered as an auspicious token by the Hindu women. Bangles and beads were essentially made of glass. To satisfy the demands of women, bangles were manufactured on large scale. For instance a record of 1261 A.D. mentions
senahalli, Kallakungarje and Nittur were as the centres of bangle manufacturers. Similarly wearing of bangles have been mentioned in some of the Kannada works. A reference has been made to it in Pampa Bharata to Bhima who, it is said, attacked Kichaka as though he smashed at once a bundle of bangles. Finger rings like Mudrike, Mahamudrike were referred to by poets like Rudrabhatta and Raghavanka. A variety of finger rings have been depicted in the outer wall of the temples of Belur and Halebid.

In the panel depicting a huntress, she is shown wearing multiple bangles piled up one over the other on her right hand in combination with a bracelet wrought with beaded pattern. Pl.No.31. In the natyasastra valayas as the ornaments of the upper arm and Vajura and Svecchitika as the ornaments of the forearm for the female are mentioned. Pl.No.49.

8.14 Bracelets

This fashion of the wristlet has a cylindrical form and a beaded. In the relief’s they are seen worn by kings, madanikas musicians, hunters, etc. however, in the panel depicting dynastic emblem of the Hoysalas man and lion, sala appear with a wristlet of beaded pattern. Pl.No.50.
8.15 **Beaded string**

This type of wristlet is found with Rama, depicted in the panel revealing “Rama shoots the golden deer”. **Pl.No.51.**

8.16 **Finger-rings**

Wearing of rings by males and females of all classes was very popular among the Hoysalas. Almost all the gods and goddesses, personages etc appear with finger rings in the illustrations. Finger rings range from simple spiral rings to stone studded rings. It was evidently the fashion of the day to wear finger rings in the hands.

Thus, a darpana sundari depicted on the chennakesava temple, Belur reveals a ring in the thumb and also in the second finger. **Pl.No.52.** A vina player **Pl.No.53** and a huntress reveal ring in thumb and probably these would have been utilized in tawning the strings of the vina and bow respectively. In variably, madanikas wore finger rings in all the five fingers as is evident from the sculptures. That the finger rings were worn in both the hands can be known from the sculpture revealing the huntress.

8.17 **Waist Ornament**

Otherwise known as girdles are of two types namely plain and gorgeous ones worn by women of the upper classes. References to a number of waist ornaments are found in both
sculptural and literary sources. The tinkling types of girdles like Kanchi, Kalakanchi, Kinkini, and Rasana studded with gold, silver, gems and the precious stones are used as drapery to cover the secret part of the body. Reference may be made to many decorative waist bands which are found in the temples of Belur. Lakshmidevi temple at Doddagaddavalli, Lakshminarasimha temple at Nuggehalli and the Channakeshava temple at Mosala. Similarly, there is a reference in Jagannatha Vijaya to the Manimekhala worn by the royal bride Rukmini. The Mohini sculpture at Belur has depicted the girdle of Kanchimekhala with beautiful pendants and tassels. **Pl.No.54.**

### 8.18 Leg ornaments:

Ornaments worn around ankles and toes were common in this period. They are occasionally set with stones. The anklets like Ruli, Golasu, Manjerika, Navaratna Napura, Gaggara, Ganda Pendera, Todar were quite well known to them. A sculpture from Belur reveals a female attempting to put the foot ring on to her lady.**Pl.No.55.** The toe rings are found in female sculptures of every Hoysala temples. **Pl.No.56.** The nupuras were made up of all sorts of metals from ordinary to precious stones. Among the anklets, the Ganda Pendara a golden anklet set with clusters of pearls were offered as an honour to high ranking and distinguished
persons like the prince Kuvara Lakshamana. This golden anklet was apparently worn on the right leg by the garudas.

Another ornament that was worn around the leg called ‘Todar’ is a golden chain or ankle ring embossed with medallions worn on the left leg for his meritorious service. It has been regarded specially as a pledge of unswearing fidelity and hence when the prince received it his wife also bound a todar on her left leg to signify that she would not desert him for another. Samantha mara bound a todar of gold to his leg to show his fidelity to his master Ballala II as depicted in one of the records of Belur.

Simple and plain anklet is seen in the legs of sala depicted on the dynastic emblem of the sala. Pl.No.57. A Madanika playing on rudra vina offers this kind of leg ornament. Pl.No.53. She is shown wearing an anklet with beaded pattern and gem set in the centre in combination with a chain of pearl strings.

Chain with small bells have been very popular among Hoysalas. Thus, darpana sundari, huntress, musicians wear this type of leg chain. The Natyasastra refers to such jingling chains. Pl.No.54.
Interestingly, this sculptural representation of the personal ornaments get their epigraphical and literary corroboration at several places. The epigraphs of the period refer to the ornaments such as golden band (patta), bracelet, anklet, etc. similarly, the contemporary Kannada works like the Neminathapura and the Jagannatha Vijayam refer to the ornaments known in this period.

Thus, ornaments like patrakundala, ekavali, ruchaka, katisutra, kankanas, nupuras etc, get cited in these contemporary Kannada literature and some of interestingly find place in the sculptural representation.

The jewllery and ornaments depicted appear to be more refined and attractive. Men were also fond of personal decoration and ornamentation as women. The sculptures of the said period provide enough proof for the love for jewellery and ornamentation of men and women. It gives us an idea of the extent to which the craftsmanship of the goldsmith in devising new designs in ornament making advanced during this period. They reflect the social and economic conditions of the times and give us an idea of the manner in which men and women of this period adorned their persons.

The craft of jewellery making reached a high degree of perfection during the Hoysala period. Indeed numerous
articles of luxury as well as necessity, made out of different metals like gold, silver, copper, bronze often are mentioned in the records and literary works of the period, their production was marked not only by artistic skill, but also by a large variety. The aesthetic sense of the people as reflected in personal ornamentation required the services of the goldsmith and the silver smith. The artisans supplied not only the material but also satisfied the aesthetic needs of the people, they even made the stability of the state possible by supplying ornaments to the kings and rich people of the time.

There is no doubt that there were many craftsmen who had specialized in their chosen work. A record from Mysore 1116 A.D. refers to such expert craftsmen as 'Visvakarma' who used to work on gold and other precious stones such as diamonds, emeralds. The gold ornaments were often inlaid with precious stones like diamonds, emeralds, rubies etc. Artisans like the metal worker, the goldsmith and the jewelers must have been encouraged by the state to produce goods on a large scale. The jewelers were skilled in their trade and made beautiful ornaments of precious metals and stones. They bought economic prosperity to their kingdom.

Many inscriptions of this period refer to the skilled achievements of the goldsmith and in turn they were equally rewarded by the royal families. An epigraph from Malavalli
received grants of lands from the king for having prepared jewels out of gold. This indicates that this community commanded great respect from the royal family for their skilled work.

An inscription from Settipura of 1251 A.D.\textsuperscript{47} refers to a goldsmith Somaiah son of Malloja who received grants from Hoysala king Somesvara, when he was ruling from his capital at Kannanur. An epigraph from Marchallli issued during the time of Narasimha III dated 1269 A.D.\textsuperscript{48} refers to a goldsmith from Belur who received a gift of land for his skilled preparative of gold ornaments.
References

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41. E.C.V. (o) Bl No. 58
42. Ibid VII Mg No. 7
43. K.I. Vol II No. 40
44. Chidanandamurthy. M Kannada sasangala samskritika Adhyayana p. 372
45. E.C. V (o) AK B. II
46. Ibid Vol. VII Ml 64
47. Ibid Md 34
48. Ibid Ml 65.