Forget that old hippie saying, you are what you eat. In the modern world, you are what you wear. --Suzy Gershman (Spokesman-Review, Webster 2000).

Appreciation of beauty is an intrinsic part of human existence. This is an aesthetic impulse which has prompted individuals to create, possess and enjoy all that is beautiful. Foremost among these is jewellery. Over the ages jewellary has come to be associated with the development of human civilisation. As man and his expertise over the moulding and designing of artefacts developed so did the art of creating jewellary from the meanest of modes to the most precious. The use of materials changed and the combinations of metal with precious and semi-precious stones besides experimentation with various materials like bone, crystals, ivory, feathers, non-precious metals and even other substances like gum, papeir mache’, clay as well as a large variety of synthetic materials.

For centuries men and women have worn ornaments for varying socio-religious reasons. The symbolic value of the ornament is much more important than its material cost. All societies have used them down the ages: and it makes for an interesting study to examine what they mean. For example, the long tail feathers of a hornbill are a part of the ceremonial or ritual dress for all Naga. It indicates high status in society. Similarly the boar’s tusk is an ornament which signifies the prowess of a warrior. It can be worn as a necklace, on a helmet, through the earlobe, etc.

In contemporary times the concept of accessories has evolved dynamically and almost everything that is utilized to make a fashion statement besides the clothes one is wearing falls into the category of accessories. Contemporaneous accessories include jewellary, bags, shoes, gloves, scarves, stoles, belts, hats and other headgear, make-up and hairdoes,
gadgets like laptops, earphones and watches, hands-free gear and mobile phones. Accessories even extend to signature perfumes.

The story of Indian jewelry goes back over 5000 years to the prehistoric past. Different regions of India have jewelry making styles unique to them. In Orissa and Andhra Pradesh fine filigree work in silver, in Jaipur the delicate art of enameling or meenakari, the temple jewelry of Nagercoil and, Kundan or the setting of semi-precious or precious stones in gold from Delhi are now famous the world over. The wide variety of silver beads found all over India, especially in Rajasthan, Gujarat, Madhya Pradesh and Himachal Pradesh are also well known.

Ornaments were also one of the direct means of identification among tribes. Sometimes the same ornament is used in a different manner by different units. For instance, the member of Rengama and Lhota units wear the classic 'enemy's teeth' ornament, which is a flat piece of wood, about one foot long, representing the head of an enemy with cowries for the teeth, red cane for tongue and a fringe of red hair for blood pouring out of the mouth. It is an ornament of the warrior which the Angamis wear on the chest, and the Sema on the chest or on the back. The Nagas of Northeastern India use mostly materials like feathers, teeth, horns, shells, tusks, wood, and so on to fashion their ornaments. A majority of the ornaments are attributed with latent meanings, significance and power. For example, the Lhota man, who wears a boar's tusk, does not procure it himself, but through an intermediary who will attract to himself any evil that may be contained in them. Similarly, a Sema warrior may not wear the tusk of a boar he has himself killed, even if he is entitled to this ornament. The Angami man entitled to wear hornbill feathers may not do so in the period between sowing the millet and harvesting the rice.

The use of a particular ornament might be fought over and worn even by a member of another unit striving for a higher status. The ornaments of the Nagas, therefore, reflect the identity of a particular Naga community as it exists
Apart from the jewellery of the northeast, the tribal jewellery from other areas like Madhya Pradesh, Gujarat, Orissa, Arunachal Pradesh, West Bengal, Manipur and some regions of Andhra Pradesh and Rajasthan are equally remarkable. In these areas the bangles, usually made of silver, brass, copper and lac, are quite interesting for their variety of designs. The silver bangles consist of several pieces of conical motifs which are attached to red cotton strings. The finger-rings made of silver and brass are circular in shape and sometimes decorated with embossed designs. The tribals took great pains to collect these items for their personal decorations. With the advent of the agrarian society, jewellery became associated with the status of a man in society and became a form of savings. In India, jewellery is counted as the wealth of a woman and she inherits it from her father or her husband as gift.

Plate: 53

Angels visiting the Prophet of Birds

Kurnool, Deccan, Mid-18th Century,
Paper, 30X20 cms,
Acc no. 57.25/15

The above painting is the depiction of a meditating fakir who is being paid obeisance by some celestial beings. The mendicant has donned an appliqué work cloak over his back which is made up of patches of several bright hues. It is edged in a white piping. His lower garment is a tattered pink. Threadbare cloth that he has wrapped around his waist in a
manner to partially cover his hips and upper thigh. The only accessory he possess is the crook on which he has rested his left arm and his head.

The celestial beings that are standing before him are depicted wearing long white, very fine and see-through [probably muslin] gowns that extend from their necks to the toes. Over these they are shown wearing a heavily embellished golden jacket with block printed motifs in red all over. There are under skirts in a green tone and down the front is suspended a golden sash like garment. The accessories of the two maidens are their elaborate headgear which comprises a cap like crown which has a black feather stuck in the front like a kalgi. The base of the kalgi is highly ornate and is made in gold and pearls. There is some golden string like ornament along the base of the cap. The jewelry comprises multiple strings of pearls around the neck and pearl bands forming the edges of the golden bangles worn by the two angelic figures. At the waist are two strings of pearls worn as a decorative ornament for the belt. They are even shown wearing pearl strings as anklets.

The most remarkable part of their appearance is the beautiful wings that all of them are wearing. Even these wings are lined with pearls at the top edges to depict their ascendance on the spiritual ladder. In their hands they are holding offerings of food and fruits for the holy personage.

There are two more celestial beings shown in the picture and they are depicted as flying. Their wings are shown flapping above their heads as they hold aloft trays laden with offerings of food and wine for the holy man. Both the maidens are shown wearing strings of pearls like a cross belt across their chests. Around their necks are pearls chokers and a pearl string with a pendant having precious stones encrusted in gold. The pendant is pear shaped. The wrists are adorned with golden bands edged with pearls while similar arm bands are also worn. They are wearing elaborate earrings in gold and pearls. Interestingly the headgear of these two is akin to that of those who have already landed and are standing before the holy personage. Their dress, however, is different. It comprises long gowns in purple [worn by the one at the
back] and red [the angel in front is wearing it]. The interesting part is the golden edging to the gown, the edges of which are shown spread over the bushes.

The accessories depicted are unique in the sense that they have probably been crafted along the lines of those worn by the royalty of those days.

A Historical Perspective on Indian Jewelry

An individual’s desire to present himself or herself in an appealing manner has deep roots and may be traced to the beginnings of civilization itself when he or she attempted to decorate themselves with objects of nature like feathers, seeds, and cowrie shells. The magnificent feathered head gear of the Red Indian Chiefs of northern America, the cowrie shells of the Maria Gond in Central India, the elaborate bone ornaments of the African tribals and the earthen jewelry of some of the earliest settlements in various parts of the world including the Chinese, the Indus and the Mesopotamian was the initial stage in the development of jewelry and other accessories like the umbrella of the Chinese, the lantern and the fan of the Japanese, the scarves of the French and the British and the coin purse or handbag of the Indians.

The craft of jewelry designing and making was given a special boost in ancient India. The supposed medicinal qualities of various precious stones and metals were found to be conducive to human health. There is also the ancient and systemic belief among Indians that every planet has its astrological significance transmuted through a particular gem that is attributed with special powers. There is a distinctive belief system that gives credence to the fact that the wearing of a particular gem could pacify or enhance the impact of a particular planet. This encouraged the use of gems and jewelry among the royalty and merchants alike in Indian society. This is also the reason why the wearing of the nava ratna (nine gems) in various forms i.e., rings, pendants, bangles earrings and necklaces became common. These navratanas included the diamond (hira), ruby (manikya), cat’s eye (vaiduryam), pearl (mukta), garnet
(gomeda), coral (munga), emerald (marakatam or the panna), yellow sapphire (pukhraja) and the blue sapphire (nilam). To this day and age the value attached to these jewels remains the same if not more enhanced.

The possession of gems and jewellery was also to a great extent considered an insurance against poverty and other unforeseeable needs as also as an insurance against unfavorable circumstances in the life of an individual or family. These were some of the reasons why jewellary often changed hands and this led to the frequent melting down of old ornaments for the creation of newer ones. However, this trend also led to a drastic cultural loss in terms of style, design and creativity, making for a tremendous gap in eons of cultural heritage lost to posterity. These days there are very few and rare samples available of the many earlier manifestations of the jewellery. Except for some of the older temples of southern India, where the best examples of South Indian jewellery can still be seen, there are not many remmnants of the bygone eras of prosperity of the country from which we may derive any conclusive analysis.

There have been periods in the history of India that can be said to have made significant contributions to the design palette of the jeweller. These are the Indus Valley Civilization period, the Mauryan period, the Sunga and the Gupta periods, the Pallava and Chola periods, the Chandella period, the Kakatiya period, the reign of the Vijaynagar kingdoms, the Sultanate period and the Mughal period. It is also necessary here to look at the special attributes of jewellary, its patrons and the evolution of its designs, the socio-cultural significance of the ornaments worn, how they were worn and in what quantity or even on the special occassions on which they were worn. Jewellary that was designed for special occassions commemorating the events of life like birth, naming ceremony, coming of age ceremony, marriage and even death, and also jewellary that was offered to the gods all bear a marked design specification for the various regions of the country.
The history of Indian jewellery cannot be considered complete without dwelling awhile upon the gems themselves. India has been one of the greatest trading centres for gems and other precious stones throughout the ancient and medieval periods of Indian history. A vast body of Indian literature, both indigenous and foreign, have referred to Indian gemstones in the creation and design of jewellery or even simply for the edification of the gems themselves. This vast knowledge concerning gems was compiled into the science called Ratna-Pariksha or what in contemporary times has been called the science of assaying the value of precious stones. The Arthasastra of Kautilya, the Kamasutra of Vatsyayana, the Brihatsamhita of Varahamihira and the Ratna-Pariksha of Buddhabhatta are the authoritative texts from the past.

One of the earliest texts in this connection is, the Arthasastra of Kautilya and then, the Kamasutra of Vatsyayana who included gemology among the sixty-four Anga-Vidyas or subsidiary arts. The ratna-pariksha section in the Brihatsamhita of Varahamihira, an astronomer, as well as the valuable tome on Ratna-Pariksha or assay of gems by Buddhabhatta, a Buddhist scholar, are important inputs in this field. Interestingly even though these books belong to the sixth century A.D. they are both consistent in referring to earlier authorities. Thus, it is safe to conclude that the art of jewellery design and the subsequent of use of jewellery has been documented most scientifically even though it may not be available to us in the present times as easily. Mere references exist about the study of gems, the techniques for their use, the many variations of combinations and design that are possible for a particular setting, occasion and personage as also the special attributes a piece of jewelry may have.
Plate: 54

Sadi is refreshed,
attributed to the artist c,
Gulstan – 1628/9

The depiction is that of a young man relaxing while he waits for his lady. He is depicted wearing a fine muslin over garment that is full sleeved and reaches to the calf. He is wearing a printed ochre cotton churidar. And probably a fine brown vest to cover his upper body. He is wearing a long, thick garland of probably jasmine flowers around his neck as well as a pendant in gold and emeralds on a short chain around the neck. There are large pearl drops attached to the pendant. He is wearing a hoop of large pearls in his ear. He is wearing a white and ochre turban that has a brooch in gold and precious stones stuck in at the front. Around his wrists are a single bangle in pearls and rubies and he is wearing three rings on the fingers of each hand.

There are four women in the painting. One of them is being escorted by two maids towards the bed where the royal person is relaxing. The one who is being escorted is wearing a horizontal striped yellow, orange and green skirt.
worn with a short orange colored choli and a red transparent odhani which has some embellishment all over and a thin golden edging. She is shown wearing flower shaped earrings in pearls, pearl arm bands [from the right arm one we can see suspended a large tassel in silken threads encased in a golden umbrella] and a forehead ornament in pearls and gold. Even around her wrists are golden bangles that are edged with pearls. The lady who is escorting the younger one is wearing a red and yellow vertically striped and leafy print bearing skirt that is matched with a beige odhani and choli. The odhani has a golden edging and is wrapped practically all around the body of the maiden. She is elaborately decked up in pearl strings that encase her neck, arms and wrists. She has a beautiful tikka in pearls from which pearls are suspended.

The third lady in the entourage who is bringing the lady forwards is wearing a white and orange shirt that is totally covered by her voluminous odhani in beige. It has finely worked golden pallav. She is wearing pearl strings around her neck and arms and on her wrists can be seen dark coloured [what appears to be] glass bangles. She is also wearing golden pajri on her feet.

The fourth maiden who is busy fanning the man on the bed is wearing a red and yellow printed skirt over which is a transparent veil with a thin golden edging. Her headgear is the most attractive part of her attire. She is wearing a large ornate crown probably made in silver and gold. She is wearing many pearl strings around her neck and there are pearls in hers ears, at her forehead and on her nose. She is wearing dark colored bangles on her wrists which are edged in pearls and golden bands towards the hand. She is holding a very ornate red and gold fan in her right hand.

Gemstones in Jewelry

The Brihatsamhita of Varahamihira has listed twenty-two varieties of stones in the category of ratnas (gems) without differentiating between the major gems (maharatna) and minor gems (uparatnas), a classification which seems to have developed later. The twenty-two ratnas are - vajra (diamond),
Indranila (sapphire), Marakata (emerald), Karketana (chrysoberyl), Padmaraga (ruby), Rudhirakhya (carnelian), Vaidurya (cat’s eye), Pulaka (garnet), Vimalaka, Raja-mani, Sphatika (rock crystal), Sasikanta (moonstone), Saugandhika (a variety of sapphire), Pushparaga (topaz), Brahmamani, Jyotirasa, Sasyaka, Mukta (pearl) and Pravals (coral). Of these, the Ratna-Pariksha section of the Brihatsamhita deals with four gems in great detail. These are the diamond, pearl, ruby and emerald. The others like the sapphire, chrysoberyl, garnet and so on are mentioned only in passing.

The ideal diamond was one which could not be pierced by any other material, was light in weight and could float on water. In his play, Raghuvamsa, the poet Kalidasa had mentioned that the piercing of all other gems was done by a vajra or diamond— the vajra was a special kind of needle meant for piercing gems.

During those times and even now there exist various myths and beliefs in the community about the magical and medicinal qualities of diamonds. A perfect diamond apparently eliminates fear, the effects of thunderbolts, enemies and poison. It also augments wealth. However, sometimes the wearing of a defective diamond could lead to serious ill-effects like loss of wealth and may even result in death.

Varhamihira in his Brihatsamhita informs us about three kinds of rubies: saugandhika (originating from sulphur), kuruvinda (originating from cinnabar) and sphatika (originating from crystal). The ruby originating from sulphur was lotus coloured; those originating in cinnabar were grey (sabala), and those coming from rock crystal were lustrous and of numerous shades.

Emeralds received only sketchy attention from ancient scholars like Varahamihira made a casual reference to emeralds. He described the various colours of emeralds, such as emeralds of the hue of a parrot’s wing, bamboo
leaves (green), plantain tree (grayish yellow) and a sirisha flower (slightly yellowish). Emeralds of good quality have been prescribed for various religious rites to please the divinity. The emerald mines in India were probably not known till 1940. The dark green emeralds were found at Kaliguman near Udaipur in Rajasthan.

Pearls obtained from oysters have traditionally been in great demand. Sinhala (modern Sri Lanka) has been famous for its pearl industry right from ancient times. Even ancient historians and geographers like Megasthenes and Fa-hien spoke about the large-sized Sinhalese (Sri Lankan) pearls. Fa-hien records the details of the pearl producing activities of the islands. The king took 30% of the pearls for the royal treasuries and of these the most priceless pearls went to the treasury of the Buddhist priests.

As in the case of diamonds, various pearls were also associated with deities. Some pearls have been attributed to Indra (king of the Gods), others to Varuna (God of water). While the black pearls are associated with Yama (God of death), those coloured like ripe pomegranates are symbolic of Vayu [Air God]. The pearls resembling smokeless fire or a lotus are compared to Agni [Fire God].

It becomes increasingly evident, thus, that gems played a major role in the fashioning of jewels in India since ancient times. The ornaments, as mentioned by Varahamihira, were sometimes carved out of real gems and often were studded with gems. Alongwith these precious stones, other semi-precious stones like rock crystal, jade, jasper, agate, and other materials, like coral and mother of pearl, were also used elaborately to fashion exquisite, expensive yet most beautiful ornaments that were worn both by men and women alike.
The raw material came from various parts of the country and some of the precious stones were also sourced from abroad. Precious metals, like gold and silver, were probably obtained from such distant places like Afghanistan. Copper probably came from Khetri in Rajasthan; while hematite, for the red paste, was brought from the islands in the Persian Gulf near Hormuz. Steatite, jasper and bloodstone was procured from Rajasthan while amethyst and green felspar from Hirapur, North of Ahmedabad. It is surmised that jade came from Eastern Turkistan while shell, agate, carnelian, onyx, chalcedony and rock crystal probably came from Kathiawar in Gujarat. Lapis lazuli was brought from Badakshan and Afghanistan. Also turquoise was brought from Khorasan.

Plate: 55

Portrait of Noor Jehan

Late Mughal, Circa AD 1740-50, Paper- 32.5X23.5cm, Acc. No. 60.1720

The portrait in profile of the beautiful Noor Jehan shows her decked up in unusual jewelry like the armband in gold and emeralds that is tied like a charm high on her arm. Her neckline is elaborately embroidered in white and gold in a uniquely patterned motif that is angular and pointed at one end. The virtually see-through bodice extends down the length of her body. It is trimmed in gold braid. She is wearing two small rings on her fingers. In her ears
are hoops of gold with three pearls and a larger pearl suspended from them. Around her neck is a double string of fine pearls and a lovely golden neck piece that has strips of gold sitting like a sunburst at the base of her neck. There is a star-shaped pendant attached to the necklace which has a central ruby. Suspended from this pendant is a large pearl.

The turban is in green and ochre with a finely embroidered band tying it. A blue feather is stuck in the band in the centre of the head. A crown like ornament sits atop the band with a golden kalgi like ornament protruding from it.

Development of Accessories in Significant Historical periods

It was during the rule of the Mauryans that the general opulence of the people was quite evident from the accounts of travellers who visited India during this era. Megasthenes and Nearchus, Greek travellers to Mauryan India, speak eloquently about the amount of jewellery the Indians wore as also how fond they were of ornate jewels. Even the Jatakas (Buddhist fables) mention eighteen important handicrafts, including the art of working precious stones and creating jewellery.

The art of making jewellery attained the pinnacle of perfection during the Mauryan period because of the abounding resources and the brisk national and international trade of the extensive empire. Kautilya’s Arthasastra, a treatise on statecraft composed during the rule of Chandragupta Maurya, the founder ruler of the dynasty, dwells graphically on the art of jewellery making. He gives the minutest details at every stage, from the examination and procurement of raw materials to the last finishing touches given to ornaments. He reported that attempts to cheat by the goldsmiths were accorded a hefty penalty. The traditions of Mauryan jewellery apparently continued on to the Sunga period. The Buddhist monuments at Bharut (Madhya Pradesh), Sanchi (Madhya Pradesh), Bodhgaya (Bihar) and Amravati (Andhra Pradesh), which are attributed to the Sunga and Satavahana phase of Indian history, provide
interesting insights to Indian jewellery through their intricately carved stone sculptures. With the increase in resources and trade, the Mauryan empire forged intimate relations with West Asian monarchs. This alliance, especially with the Greeks and Romans, introduced their traits and traditions into Indian jewellery. Some of the ancient jewellery found in Taxila would suggest such a cultural blending.

The Hoysala period of South Indian history exhibits a peak in the art of jewel making. The most intricate designs, delicate workmanship and refined treatment were used to make various ornaments. The ornaments as depicted in Hoysala sculptures seem to suggest a real love for ornaments as the figures are often overladen with jewellery. The sculptures of Khajuraho in central India bear testimony to the fact that the men and women during the Chandella period wore a large variety of ornaments. The onslaught of Islam, however, caused great political turmoil and social disorder in the country. Initially, Indian arts and crafts suffered a great setback. With the lapse of time, however, Muslims settled and mingled with the main cultural stream of the country.

The taste for extravagant and lavish ornaments underwent a change during the Vijayanagar period which showed a marked slant towards simplicity and elegance. There is, however, an interesting account by Bahubali, a poet of this period, in which he describes the jewels worn by a courtesan in his famous work *Nagakumara Charita*: ‘...she adorned her person with valuable ornaments, such as the golden bells strung into a yellow silk anket, brassieres of a network of pearls, necklaces studded with all the nine varieties of gems, a sun shaped ear ornament, wristlets and bangles made of diamond dust.’
A man’s accessories are his weapons and this is more than borne out by the portraits of Shahjahan who is standing attired in battle dress with his favourite weapons by his side. He is depicted wearing a self printed gold brocade, full sleeved [with churis at the wrist] jama that is teamed with an orange and gold striped churidar. Over the jama he is wearing a gold, jamawar jacket that extends to the waist. It is edged in pearls and has an elaborately embroidered brocade border. This border is repeated along with the pearls edging at the armholes. It also continues at the neck of the jama. At the waist is a cummerbund over which is a belt in gold which is encrusted in precious stones. It has a heavy buckle that locks at the central point of the jacket at the waist. The free ends of the cummerbund are hanging in front of the skirt of the jama. They have elaborate borders in woven brocade, jamawar and silk. The theme of the embroidery is floral motifs in gold and bright colours with light on a dark background. On his feet are bright red [probably velvet] open mojadis that are elaborately embroidered in gold with bead work in green and brown at the inset.
His turban is in twisted russet and maroon self printed silk fabric. The turban is pointed towards the back of the head. The turban is elaborately adorned with a kalgi and a strand of precious stones. There is also a forehead ornament in precious stones that is attached to the front of the turban. The kalgi is comprised of a peacock feather set in gold with a base in rubies and pearls. The forehead ornament is set in gold and pearls and a pear shaped emerald set in gold is suspended from it. A string of pearls, rubies and emeralds encircles the front of the turban. His earrings comprise a pearl drop. Around his neck are strings of large pearls and precious stones like rubies and emeralds. He is depicted wearing a large blue sapphire on a gold chain while the shortest string of precious stones around his neck has a large pendant set with a golden sapphire. He is wearing an amulet in pearls and rubies at his upper arm. His bracelet is set in gold and pearls with a meenakari central motif. On his right hand thumb is a large band which is probably an arsi or a thumb guard for use with his weaponry. On his forefinger he is wearing a gold ring in a floral motif with a stone set at the centre.

Among his weapons is a dagger having a silver hilt and a black and gold scabbard. It is stuck in at the waist on his right side. There is an elaborate tassel of strings of pearls hanging from the scabbard top. On his left hang a sword and a shield. The shield is large and circular in black and gold while the sword has a golden hilt with a golden tassel at the top. It is in a black and gold scabbard having a golden tip. Across his chest is slung a red bag [probably in velvet] which is probably used for carrying his gun powder. It is decorated with tiny golden tassels at the corners. In his left hand the emperor is holding on to a musket to which is attached an ornate pull-through having an elaborately decorated handle. The butt of the gun is golden while the other trimmings include a red leather strap and ivory sights.

The above description goes to show that the royal personages during the Mughal period took great pride in ornamenting themselves with their acquisitions whether they were precious gems and jewelry or weaponry.

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Jewelry during the Sultanate period

The emergence of Islamic power in the Deccan and South India changed the character and form of jewellery because the Sultans of Bijapur and Golkonda held the Persian culture in great esteem. This greatly influenced the fashion and design of dress and ornamentation of that period. The artisans and craftsmen of the Vijayanagar empire were rehabilitated by them and commissioned to work for the Islamic courts. This is why the jewellery of medieval Deccan exhibits a subtle blending of the traits and traditions of the courts of Vijayanagar and Persia. The jewellery of the medieval Deccan presents a colourful synthesis of the Vijayanagar, Persian and Mughal art traditions.

Jewelry was a rage, cutting across all sections of society, both in the Qutb Shahi and Asaf Jahi periods. The precious stones used for the jewellery of this period included the diamonds [Golkonda mines], lustrous Arabian pearls [Basara], pigeon-blood ruby [Burma], dark blue sapphire [Kashmir], and emeralds [Udaipur mines]. Other precious and semi-precious stones like coral, agate, topaz, amethyst and so on were greatly sought after to fashion into jewellery for the nobility of the times. Even the poor people wore ornaments which were made of beads of semi-precious stones, base metals and bidri (metal inlaid with silver). Sometimes the noble ladies and poorer ones alike used flowers to bedeck themselves.

Various ornaments were worn on the head during the Qutb Shahi era. Principal among them were the taj (crown), and the jhabi which was worn on the forehead with the help of a pearl string. The Phulri, makra and nose pearl were worn in the nose which was pierced, whereas the karanphul, and bali, were meant for the ears. The necks were adorned with the galsari, hansuli, haikal, har, kantha, moti-ki-ladi, hamall, gundhi, halaq and samar. Besides these the women wore ornaments on their arms like the armlets or bazuband
and dastbanda. The kanganas were bracelets studded with costly gems. The Kada, joda (bangles), chhalla and angustri (ring) were ornaments for the wrists and hands. To complete the ensemble the women wore Ghungroo, paichan, payal, khaikhal, zanjeer,[various types of anklets for the feet] besides the lulu and bichhawa [toe rings] with tiny golden strings attached to them to accentuate the delicate beauty of the feet.

After the conquest of the Deccan by Aurangzeb in 1687 AD, the Mughal influence became more marked on the culture. The style and fashion of dress and jewellery were enthusiastically introduced, adapted and adopted. During the Asaf Jahl period the ornate tika was worn on the forehead, similarly the moti-ki-ladi, with three strings of pearls, was used at the parting of the hair. The champakali (made of emeralds), pearl necklaces such as chavlada [the four string], panchlada [the five string], satlada [the seven string] and others were popular. A pearl necklace with an emerald or ruby studded pendant was called the dhukdhuki, haikal, hansuli and har [these were usually worn by young children]. Besides these were also the haikal, zanzeer, urbasi and chandrahar [usually patronised by the royal ladies].

Apart from personal ornaments an integral part of the royal gifts given to nobles for good and faithful service to the king were royal gifts known as Sarapa, which included a sarpech, sarpatti, jegha, turra, kanthi, har, bazuband, dastband and samaran. All these pieces of adornment were especially made for honouring other royalty or disposed off as rewards for faithful service.
Plate: 57

Two Ladies Embracing

Jodhpur, C 1830-40. 27.0 X 39.0 cm.
National Museum, New Delhi – No 49.19/266.

This plate was that it is a good representation of the types and forms of accessories in use during those times. There is a definite Mughal influence in the turbans of the two ladies.

The lady with the red headgear is wearing a topa or cap in a rust material embellished with stripes of golden dots which are probably golden beads sewn onto the cap. The pointed top edge of the topa towards the back is curved downwards and is outlined in a golden border. The lower or open end of the topa is edged in pearls. At the forehead is a Prussian blue feather kalgi which culminates in a tikka at the forehead. It is made of pearls and a blue central stone. From within it is suspended the string of pearls that hands down to the centre of the brow as a bindi.

The profile of the face of the lady sporting the rust topa shows two pearls at the nostril level which could probably be suspended from a circular nose-ring. The earring visible on the lady is a jhumka suspended from a floral circular ear-stud in pearls and a blue central stone.
Around the neck she is wearing a three-string pearl necklace. Below this necklace is a beautifully worked necklace in gold having rubies and emeralds embedded in oval settings. She is also shown wearing a large golden pendant suspended from a string of tiny black beads. The pendant is a golden circle around a blue stone and hanging down from it is a smaller blue oval stone drop. She is also wearing a white floral garland probably of fragrant jasmine flowers.

She is wearing an armlet or bajubandh on the upper arm. It is formed of rectangular emeralds and oval rubies placed alternately in a setting of gold. On her wrists are supported a number of bangles which are offset by golden kada or thicker bangles as borders. Nearer the hand and at the wrist itself is a beautiful wristlet with a central piece of emerald in a bed of pearls. On her fingers are rings in gold and probably small precious stones. All the fingers of the hand including the thumb have rings on them. On her left hand there are rings on all fingers except the index.

Around her waist she has a thin cummerbund in gold and suspended along the waistline is a thick golden kardhani.

The lady in the green conical topa is shown serving her companion some drink from a small surahi and into a tiny golden goblet. Her topa is striped in dark green, gold and black stripes. The topa tapers away from the forehead towards a pointed tip at the back. On the forehead is a circular tikka with a green stone surrounded by pearls and suspended from it is a string of pearls that come down to the brow level as a drop pearl bindi. The nose stud is made up of two pearls on the ridge of the nostril and one suspended from the tip of the septum onto the upper lip.

The earring is of an unusual design formed of two large pearls having an elongated ruby at the centre. From this ruby is suspended a large green emerald drop. Around the neck she supports a multi-stringed choker. Lower than the choker is a necklace is small oval multi-coloured stones set in
cylindrical gold settings. A double stranded gold and black beads elaichi dana mala or hemasutra hangs down to the waist. On the upper arm two bajubandhs. One of them is similar to the one being worn by the opposite lady. It is a golden armlet having square and oval stones [probably emeralds and rubies] set in gold with an edging of pearls on both upper and lower borders. The second bajuband is comprised of a large emerald offset by two smaller rubies on either side strung in a pearl string.

On her wrists she supports a collection of green and gold bangles having pearl bangles on the outer edges. She is wearing similar wristlets on both hands. They are made up of large green stones set in a circlet of pearls. On the fingers of both hands she is shown wearing finger rings in gold and small stones.

Both the ladies have well manicured hands and alta or red dye tinting is visible on the finger tips. One of them is wearing a ghagra choli while the other is shown wearing a ochre jama. They are probably seated in a balcony or jharokha which is representative of the Mughal influence in the form of peitra dura inlay work. The colorful, floral carpet in the foreground is representative of the same.

Symbolism in Jewelry

The Mughal Period

With the coming of the Mughals their lavish and gracious Persian culture began to rule court etiquette and norms. This ushered in a new era and opened wider horizons for the Indian craftsmen, who were passing through a period of depression and stagnation.

Akbar, the Mughal emperor Akbar took a personal interest in the fashioning of jewellery. His successors, particularly Jahangir and Shah Jahan,
continued this unique Mughal tradition. Many of them had their names engraved on some of the quality gems. The ceaseless flow of European artifacts to the Mughal court, strong cultural and political ties with Iran and the regular employment of European artisans in the royal workshops gave a distinctive character and quality of design unique to Mughal jewelry.

Mughal jewellery of India is renowned for the beautiful enamelling work exquisitely onto the back of the gold ornament while the front was set with uncut precious gems. Indians never allowed a gem to be ‘spoiled’ by cutting which was resorted to only if any flaw was to be removed. The delicately tiny and exquisite figures of birds, animals, trees, flowers and leaves reproduced through the use of natural colours, enameled at the back of an ornament. The purity content of the gold was an essential feature probably because it held the precious stone in its place. Enamelling with the use of mercury as and amalgamating medium was another characteristic feature of the Mughals and is celebrated to this day and age as the beautific *kundan* work.

The most spectacular examples of Mughal jewels were fashioned out of carved Columbian emeralds probably because their dark green tones were well received within Islam. Jaipur was probably where this jewellery was fashioned. The emeralds were worn in the form of a pendant as a centre piece for a string or strings of Arabian pearls. The engraving of gems with names and epithets of the rulers was in fact a tradition of the Timurid family followed by the Mughals. Archer’s thumb rings were originally designed for military use but those of the Mughal emperors were often decorative and ceremonial27.

Shah Jahan’s successor, Aurangzeb, was very orthodox and rigid in his views and hence did not approve of the indulgence in gold jewellery. He did away with the use of gold for making the personal jewellery of the royal

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27 The jade archer’s thumb rings of Jahangir are still preserved in Bharat Kala Bhavan, Varanasi, whereas those of Shah Jahan are housed in the Victoria & Albert Museum, London and the Salar Jung Museum, Hyderabad.
household. Instead, he preferred jade (yashm) for fashioning royal jewels. Precious stones like diamonds, rubies, emeralds and pearls were studded on the glossy surface of jade. According to him these ornaments would conform to the Islamic code. Interestingly some of the older Mughal jewellary specimens can be seen even today in the collection of the Crown Jewels of Iran.

The *Ain-i-Akbari*\(^{28}\), provides a list of ornaments that women wore at that time. Similarly, other chronicles like the *Akbar Namah*, *Tuzuk-i-Jahangiri*, *Shah Jahan Namah*, and the accounts left by European travelers further enrich this list of ornaments, which were an essential part of the Mughal jewellery collections.

\(^{28}\) Emperor Akbar’s memoirs composed by Abul Fazl (the poet-general)
statement on the inclination towards the use of ornaments and accessories by the men.

The Maharaja seated on the left of the scene is shown wearing a very ornate headgear which is adorned with a bejeweled patti on the front, at the forehead level, made up of rubies and pearls. A big tikka on the forehead comprises a dark stone encircled with pearls which has a pearl drop hanging from it onto the forehead. Tucked into the back of the headgear is a peacock feather. He is shown wearing a hoop made of two pearls and a ruby as an earring.

Around his neck are several strings of pearls or haravsti starting from the very base of the neck to long ones reaching to the waist. He is wearing three single string pearl necklaces having pendants of rubies and pearls. The fourth necklace is a simple two-stringed necklace which is the longest of the lot. He is also shown wearing wristlets in pearls and emeralds on both wrists while his fingers are adorned with finger rings. He is wearing gold and pearl mounted rings on both the index fingers. He is wearing an elongated ruby set in gold in the ring finger of both hands. Even the little fingers of both hands are adorned with rings in gold.

The personage depicted on the right of the scene seems to be more elaborately decked up as can seen from the accessories he sports. His headgear is comprised of a decorated turban that has a patti or band of rubies and pearls going all around the head. There is also a central string of pearls that goes from the forehead to the back of the turban. He supports a tikka on the forehead. The rear part of the turban is rolled in a unique manner with an ornamental ochre piece surmounting the top part of the turban.

He is also wearing hoops in his ears made up of a ruby interspersed with two pearls. Around his neck are several strings of pearls. Closest to the neck is a double string pearl choker with a long pendant made up of rubies and emeralds. Along with this string he is wearing two more single string necklaces.
which are gradually increasing in length. Each of them has a pendant of emeralds and rubies alternately and a large pearl drop suspended from each of the pendants. The largest necklace or lambanam is a long double string pearl one that hangs down to the waist. This necklace has precious stones threaded in at regular intervals along the pearl string. On his wrists he is supporting wristlets in emeralds and pearls while on his fingers he is wearing finger rings in gold, precious stones and pearls.

Both the maharajas are wearing similar cummerbunds. The one of the left is wearing a plain maroon cummerbund bordered with printed piping and floral motifs on the edges. It is tied in a way that it hangs in front of the jama. The other Maharaja, on the right of the painting, is shown wearing a red and yellow dotted print cummerbund with an edging in a more detailed print having a floral motif. It fans out in front of the jama. Both the Maharajas are also having elaborate tukmas that hold their jamas at the chest. These are fan-like and in colours that complement their cummerbunds. The Maharaja on the right has a gilt edge to this fan-like tukma.

The attendants who are standing behind the maharajas have also been depicted as wearing accessories according to their station in life and society. The one on the left of the scene is wearing a yellow ochre turban with coils of red and yellow at the back of the head. He is wearing earrings in the form of hoops of pearls and rubies. He is also wearing a golden kada on each wrist. The kadas ends are darkened probably with meena work or with the setting of some precious stones. He has probably a dagger in a golden scabbard stuck into his cummerbund.

The other attendant is wearing a white turban with a top edging as a coil of red and white. Towards the forehead there is a red pointed beak like protuberance. In his ears he is wearing similar earrings like the other men. Around his wrists are gold kadas which are along the lines of the ones worn by the other attendant. He is wearing a white cummerbund in which is probably stuck a dagger, the tip of which is visible. From the cummerbund is suspended
a red cloth that hangs down along the front of his jama. He too is supporting a fan-like tukma that binds the top end of his angrakha at the arm-hole level.

Other accessories visible in the foreground are a tray of drinks having a lotus shaped tashtari or tray that contains two narrow-necked decanters having a red and green hue. The tray also has a single goblet. There is also another lotus shaped golden tray or tashtari with a lidded paan-dan or container of betel leaf paans. The circular lid of the paan-dan is off and a number of ready paans are visible.

Temple Jewelry

The theory of re-incarnation of the Hindu gods and goddesses in anthropomorphic form could be one of the reasons for the common practice in South India of offering expensive and rare gems and jewellery to the reigning deity in some of the famous ancient temples of South Indian temples. Besides costumes they were also offered jewellary. The gods and goddesses are offered a variety costumes and ornaments, which are strictly according to specific canonical injunctions. The ornaments could be made of precious gems, gold, silver, copper, and so on - depending upon the economic status of the donor.

The temples of Tamil Nadu during the reign of the Chola dynasty played a dynamic role in contributing to the growth of this art form. In fact, the temples of South India maintained their own workshops, employed skilled goldsmiths and jewelers to fashion jewels, to test and evaluate them when necessary. The temples not only employed master craftsmen but also conferred royal titles on them for their mastery and excellence in the art.29

29 Detailed description of the Chola jewellery can be found in the inscriptions of the King Rajaraja Chola at Tanjore.
In spite of alien influences slowly affecting the shapes and sizes of temple jewellery, the goldsmiths of South India successfully retained their identity to a large extent. Their motifs and designs are mostly traditional. For example, a recurring motif among the jewel pendants is a double-headed eagle, called *Gandabherunda*, which was earlier the royal insignia of the Hoysala rulers. This particular motif was retained till the Nayaka period. The designs of ornaments are mostly organic, named after the local flowers and birds.

**Plate: 59**

**To set out with Eagerness: The Abhisarika Heroine**
Ascribed to the Master of the Early Rasamanjari series
Folio from the Rasamanjari series
c.1660-70, 23.2(17.8) X 32.4(26.4)cm
Acc no .333, Dogra Art Gallery, Jammu

*The heroine is sneaking out to meet her lover in the dark of night. She is atired in her best clothes and jewelry. Her bright red long skirt has a golden*
border and a golden repeat motif on the foreground of the skirt. The chunari is blue with golden edges and a golden pallav. She is wearing a green choli that barely covers her breasts and has short sleeves. From head to toe she is bejwelled and wearing almost all of her best jewelry. Her feet are adorned with golden toe-rings that have a large emerald and pearls studded piece at the big toe. The anklets are also made of emeralds and pearls decorated with golden bells at the top of the foot. She is wearing large emeralds encrusted in pearls on her thumbs and little fingers with bands on all the fingers. Her wrists are covered in large golden bands that have pearls at the edges and huge emeralds placed centrally. She is also wearing golden bajubands that have pearls on both edges. The tassels that hang down are in pearls and emeralds with green silken tassels. Around her neck is a long, single string necklace that has an emerald pendant at the centre. It hangs down below the navel. Closer to the neck is another necklace that has a huge teardrop emerald pendant and suspended from it another large emerald. At the base of the neck are five strings of golden beads and at the end of the last one is suspended a huge emerald as a pendant. The ornaments of her head and face are all the more resplendent. Her nosering is in pearls. The earrings and the forehead ornament are attached with pearls. The focal point nevertheless are the large emeralds, circular ones for the ears and forehead and long ones that drop from the circular ear studs. Even for her hair she has some pearl studded ornament that has strings of pearls and a large emerald suspended from it.

Her companion is wearing similar jewellery except for the fact that there is a marked number of emeralds less in her ornaments. The overall effect goes to show the abundance of ornamentation in practice during that time. She is wearing an ankle length yellow, full-gathered skirt at the waist level with a beige border and flowers printed all over it. It is matched with a pink and blue odhani that is of a fine, transparent material. These are teamed with a red blouse.

Hidden among the bushes the paramour awaits his beloved. He is wearing less jewelery but it includes several necklaces like the pearl string, the
string of black beads and the shorts double gold chains that are attached to a large golden pendant. In his ears are hoops of pearls and on his head sits a resplendent crown that has three large lotuses emanating from it.

Functional Accessories in History

From the Mauryan period onwards\(^{30}\), there is plenty of archaeological evidence of the use of precious metals, like gold, silver, copper, bronze and so on to produce ornaments, vessels and other luxury items for the nobility. During the post-Mauryan age, foreign influences become evident due to the advent of the Sakas, Parthians and Kushans.

The first known Mughal archer’s thumb-ring, made of pale-white jade, belonged to Jahangir. It bears the legend ‘Shah Saleem’ which would suggest that it was fashioned for Saleem, (who later adopted the title of Jahangir) when he was still a prince (Shah) and had not ascended the Mughal throne\(^{31}\).

The tradition of using the thumb-ring as an aid in achieving improved target accuracy and to cover greater distance for the flight of an arrow, seems to have first originated during the rule of the Han dynasty (206 BC – 220 AD) in China. The tradition was later adopted by the Mongols who finally brought it to Turkey, Persia and India. From the utilitarian point of view, the high point at the front of a thumb-ring acts as a kind of hook for the smooth transition and for releasing the bowstring. It further protected the archer’s thumb from the pressure and friction of the string as and when it was drawn and released.

The history of conventional jewelry is a tale of gold, silver and precious stones; a succession of collars, crowns, head ornaments including tiaras made

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\(^{30}\) In Kautilya’s *Arthashastra*, written in the fourth century BC, we get written accounts of the highly developed science of metallurgy

\(^{31}\) It is presently housed in the Bharat Kala Bhavan, Varanasi.
for kings and nobles. Alongside were also the folk costumes, ethnic and modern which have lent their innovations and motifs to the designer jewelry and accessories of contemporary times. The enormous range and variety of the Indian ethnic jewelry, dwarfs all global designs and have been instrumental as a massive liberating force in 20th century design.

Plate: 60

Raja Kirpal Dev of Bahu with Attendants, Ascribed to a Master of the Bahu Shangri–Ramayana series, C.1690, 39.4 X 46.7, Acc no 51.53, Seattle Art Museum, Seattle

The accessories and ornamentation of the males of that time deserves comment because of the fact that the nobles were given to ornamentation not only of their own person but also other things that they used like their swords and weaponry besides their hubble-bubbles. The noble depicted above is wearing angrakha tied over the left side with a fan-like tie-up at the chest at the arm hole level. At the wasit is a yellow and brown patka with a floral motif at
the short pallav in front. A triple string ornament in pearls is hung on the patka. It seems to be the attachment of the dagger scabbard which is stuck at the belt level into the patka. His accessories comprise an earring made of two pearls and a ruby strung in a loop besides a necklace with three pearls strung on each side of a suspended pendant that is floral in shape and has pearls and a ruby encrusted in it. From this pendant is suspended a drop ruby almost at the level of the patka. He is also wearing a janaeu made of seeds strung from his left shoulder and under the right arm. On his wrists are golden kadae of bangles of gold. He is wearing a white printed turban with a kalgi of gold, pearls and peacock feathers. In his lap is a sword in an orange scabbard with an ornate hilt and the top of the scabbard is also draped in strings of pearls near the hilt. Other form of accessories seen commonly among the men is the form of body art that is visible on their arms, hands and face. In this particular painting the nobles face has certain marks, e.g the rhombus in yellow and white on his right temple that probably was symbolic of his stature or a need to embellish.

Emerging Trends in Accessories besides Jewelry

Ethnic jewelry shows a far bolder use of color and contrasting materials than was dared in Europe before Modernism. Precious stones, glass beads, coral, bone and incised silver-work may feature slashes of turquoise, cream, pink, gleaming silver and their color. Presently fashion jewelry and accessories are in all possible designs and color. The range of designs is so versatile as to confuse and confound when it comes to making a choice or a combination.

The girdles or the waist accessories of the present day may well be a throw back of the earlier historical periods that have rows of conical bosses shown round the waist as a girdle. These could be the present day belts popularly worn by the college going youth. They are definitely more ornamental than those sported by the males in earlier days. The accessories
favoured today are not very different from those of the Vedic\textsuperscript{32}, Brahmanical\textsuperscript{33}, Buddhist\textsuperscript{34} and Epic\textsuperscript{35} periods in history. The only difference is their accessibility by a large part of the population. They are no longer confined only to certain sections of the community.

Most common today as even in the days of Panini are the finger rings\textsuperscript{36} which have been mentioned as anguliya. Besides finger rings, bracelets and bangles are also prominent. The figures of Yakṣas have generally been shown wearing a wristlet in each of the hands, while the figures of gods and royal personages are found wearing more than one wristlet in each hand. It may, therefore, be suggested that the people of poorer class used only one wristlet in each of the hands, while the richer ones used more than one. The present day bracelet with multiple charms, having a number of lucky motifs hanging from them, are another throw back on the designs of ancient times. The metals and materials used today, however, range from gold, silver, copper, bronze, precious and semi-precious stones besides a large variety of acrylic and synthetic combinations. Patanjali also confirms the use of hand ornaments called kataka\textsuperscript{37}. Regarding the importance of hand ornaments, Coomaraswamy says that, ‘a bracelet—not necessarily valuable – may be sent by any maiden or wife, on occasion of urgent need or danger, to a man of her choice. He becomes her bracelet-bond brother\textsuperscript{38}. This shows that it was a very significant ornament. This is probably the origin of the present day practise of raksa-bandhan still prevalent in the country.

Anklets are worn by women even today. Only the designs have changed considerably during the period. They function as accessories with particular

\textsuperscript{32} Das, S.K., Economic History of Ancient India, 52, RV. V 54, II, V.55, 1, V. 57, 5, 1.166. 10, AV. VI, 138, 2, VIII. 6.7., VII. 81.12, xv. 2.1, XIV. 1.8 VI. 139, I & c.
\textsuperscript{33} Sat. Br. III. 5.1.36, XIII. 8.4. 7; chh. Up. VIII. 8.5, (Pretasya sariram vasane alankarena samsakurvant); Pancha. Br. IV.1.1, XIII. 4.3; Kath. Up., I.16Asv. Gr. III. 8.1, III. 8.19-21, ETC.
\textsuperscript{34} Kuntala Jataka, No. 536, Vidurasapindita, No. 545, (Manikara) Das, S.K., OP. CIT, 217. (The jewellers and the ornaments made up of gold are frequently mentioned by the terms mani and manikara. Further a large number of names are given in various Jatakas for different types of ornaments, but they do not reveal whether they were used by men or women.)
\textsuperscript{35} Ram, Aranyakanda, 38th sarga, 52th sargas (amulet), 15th sarga (Bangles), 9th and 11th sargas (bracelets), Ayodhya kanda 32th and 78th sargas; Lankakanda 68th and 128th sargas; Kiskindha kanda, 11th sara etc.
\textsuperscript{36} Astadhyayi, IV, 3.62.
\textsuperscript{37} Mahabhashya, 1. 1.1, 7.1, 15.
\textsuperscript{38} Mehta, R.J., The Handicraft and Industrial Arts of India, 17,
\textsuperscript{39} Sinha B.P., op. cit, figs. 27 and 28.
\textsuperscript{40} Coomaraswamy, op. cit. PI. XXXIX, 91 (girdle of one string)
garments like the *churidar-kameez* or the *salwar kameez* combinations and are seen as a desireable item under the bridal *lehenga* worn by most North Indian brides. Other feet accessories are the toe rings that are fast catching on as a fad while the Greek sandals with thongs or ties reaching up to a little below the knees seem an essential accessory in the wardrobe of the fashion conscious young woman of today. These ties may be in the form of lacy or silken tassles that are left hanging at the ankle or at the calves. They are in a number of pastel hues. Some of them may even have bells or other decorative elements on them.

Thus, we find that various types of ornaments were worn by women and men during the periods bygone. This has been amply evident from the literary and the archaeological sources. Women decked themselves with profuse ornaments because of their natural desire to shine, to look glorious and to improve upon what nature had given them in the form of physical attributes. The practice of wearing ornaments is still continuing. In North Eastern India married women are rarely seen without jewellery, especially at the time of marriage and on festive occasions. It is only after the death of her husband that she is denuded of jewellery but these days even this custom is on the decline. Jewellery is still regarded as an economic asset, a form of saving put by for a rainy day and a status symbol for most Indian women.

**Modern Day Accessories**

Accessories in their present day avtar are an entirely modern and totally borrowed concept in India - an idea that the British Empire could well take credit of for introducing. Although jewellery had been imaginatively fashioned to make cummerbunds (waist-belts) in silver and gold and occasionally decorative pearl and gem encrusted ‘batwa’ (purses), these were more ornamental and not really used as accessories. These days a woman is known to make a fashion statement merely by the type, shape, colour and manner of holding her purse. From the strap on to the clutch bag, the sausage bag to the duffel
bag, from the coin purse to the backpack, from the sequined pouch or ‘potli’ to the rugged executive bag – all fall in this category. The material, colour and frame of the bag say a lot about the person and the kind of work they do or the social standing they may have among their circle of influence and peers.

However, India has now stepped into the field of accessories with tremendous success. The market is flooded with a colorful range of shoes, ties, bags, watchstraps, sunglasses etc. Indians today are very well traveled and aware of international fashions. They have begun demanding quality services and goods and expect high quality goods that they have been exposed to experience internationally. Another reason for this boom in the industry can be attributed to the tremendous increase in purchasing power, leading to the market becoming flooded with interesting knick-knacks.

**Bags as accessories**

Bags of all colors, from mauves to chartreuse are used to provide chic statements or looks to the more casually dressed consumer. Many people focus on purchasing bags in the way they once did with more dressy clothes, developing a bag wardrobe for all occasions.

Textured leathers be they crocodile, lizard and alligator, along with super deluxe leathers feature strongly in both, bags and shoes. Shoes, bags and garments from treated leathers have come to acquire the same status as one day the natural furs of yore used to have. Bags also are being fabricated in a range of Macramé hand and shoulder bags and mixed macramé with faceted beads, mirror work, sequin work and even applique work bags are making a comeback after the bygone era of the 1960’s. These bags continue to add style.

Mobile phones have become another extension of the fashion conscious as they tend to merge into the outer construction of bags or form their own fashion language as they hang round their owners neck. Bags have been embellished with butterflies, edelweiss, feathers, motor bike straps, stabbed
with decorative applied brooches and finished with chunky short shoulder chain straps. Evening bags of gold, silver or gunmetal kid will be stitched over in a patchwork of metallic woven braids. The braids will have Ikat or Indian traditional designs that have roses or geometric mirror image kaleidoscopic elements. Silk foulard, Pucci style pattern, print reticule style handbags for evening with bead short shoulder straps and finished at the extremes with beads and tassels provide ample accompaniment to complement the ensemble.

The men seek the two-in-ones, double-decker briefcase which is really an overnight case with briefcase that is detachable above. Bags and wallets that come in all shapes, sizes, colours and patterns from the utility bag to the evening bag, are available. Prices ranging from pocket friendly to the exorbitant.

Ties, Scarves, Stoles and Wraps as Accessories

The stifling weather conditions have been overcome by the air-conditioned working atmosphere. Ties though have a limited fashion range. They can only change in width from an inch and a half pencil slim to 6 inches broad making it look almost like a bib. Thankfully today it stands at a reasonable eight-to-eight and half centimeters. Ties in prints and patterns in rich colour and intricate designs the perennially popular stripes, geometrical neat prints, and the solid plains are all available.

Just like the muffler, the scarf too is worn on casual evenings. Indian women fancy the duppata, (a kind of scarf) that comes in chiffons, silks and cottons crushed printed and embroidered. These duppatas are fashionably worn around the waist of a skirt loosely knotted, they are even worn around the neck, scarf fashion with jeans and shirt and of course the traditional salwar kameez. It can also be turbaned around the head. The duppata is so varied and versatile that there is a special magic about this piece of apparel. In winter the shawls give place to the stole which forms a fashion statement in itself.
Shoes thus have come a long way from being mere protection against the hostile terrain or as aides for walking over various geographic territories. These accessorized shoes may be embellished with pompons, rosebud trims, grosgrain bows and Tyrolean ribbons and may come in materials like silver kid and alligator with velvet or crushed velvet linings add luxury touches more for showing off and grandiloquent display rather than being a mechanism of walk.

The element of footwear was alien to the Indian culture. And whenever there was a need to wear footwear outside the homestead it was removed outside the home and often the footwear inside the palace or haveli was either of cloth or wood. Leather thongs and chappals were a feature of the conquerors and did take up the fancy of some of the monarchs in the Muslim courts. These accompanied the other forms of footwear favoured by the Muslim monarchs. These were or jutis. The jutis were worn by both men and women and were of Persian origin. The juti with the upturned toe was called the chanwan and when it was embroidered in gold and silver it became the salim shahi juti. The monarchs of Delhi however, favoured the high heeled kafsh. In the courts of avadh however, there was the light weight kid leather shoe called the khurd nau.

Watch as an accessory

Watch trends seen in high fashion reports declare the fact that consumers seek a wardrobe of watches in the same way that consumers desire a wardrobe of jeans or shoes for different occasions. Moiré and mother of pearl pastel watch faces in colours like pink, aqua and agate will also capture an iridescent feel. Bolder watch faces with diamante decoration and Gucci style bangle watches have been a rage for almost a century now. For those who cannot afford the high prices of these designer master pieces there is many an imitation that will become the consumers just as well with burning a hole in their pocket.
Perfumes and Fragrances as an accessory

A fragrance is most sought after an accessory because of a number of reasons. Some in the fashion conscious world have their own signature fragrances. From the days of the itters of Noor Jehan, the Mughal Empress, there have been attempts by the couturiers to invent and evolve newer and most alluring perfumes that may bewitch the senses while adding an exceptional appeal to the wearer. Some of the salient features that one may look for in a good perfume or fragrance would depend largely on the origin of the perfume – its basis and substratum. Typical Indian examples of perfumes are the sandalwood based extracts, the musk and the jasmine which have carved a niche for themselves in the global market. These fragrances have been cultured since ages on the Indian sub-continent through a number of processes and in a number of mediums through various formulations. In ancient Indian medicinal parlance aroma therapy has been the mainstay of natural curative methodology for centuries. In the present day the Panchakarma practise has gained much popularity. The older practises of ubtan or unguents, collyrium or kajal, perfumed oils for the hair and the body as well as the habitual wearing of flowers to adorn the head and body are still prevalent in parts of India even today.

The various forms of fragrances depend on the basal substratum from which they emanate. These have been grouped as follows:

- Florals are the largest group and the most popular fragrance type; derived from flower and vegetable extracts and essences like jasmine, mogra, gardenia, petunia, sandal etc. In the international market they include Beautiful and Dazzling by Estee Lauder, Calvin Klein's Eternity, Ralph Lauren's Romance and Tommy Hilfiger's Tommy Girl.

- Greens and fruit extracts have also made a large contribution to the world of fragrances. Fruit aromas include strawberry, apple, woodbine, limes etc have gained acceptance as perfumes. Some of the internationally celebrated fragrances are Clinique, Happy, Bulgari Eau Parfumée and CK One.
Oriental fragrances are often a mix of amber, vanilla and spices. Some of the popular examples include Tresor, Shalimar Opium, Oscar by Oscar de la Renta and Coco by Chanel.

Chypres are fragrances that blend earthy notes like oak moss or bergamot with a floral; Clinique Aromatics Elixir, Miss Dior, Caleche by Hermes and Ungaro Diva are well-known versions.

Synthetic blends are fragrances that have been formulated chemically or synthetically created by amalgamating a number of extracts or by replicating a particular fragrance. Some of the popular ones are Intimate, Cobra and Drakker Noir.

These basal fragrances are also used as the basis for a number of crèmes, lotions, colognes, talcs and roll ons besides spray on deodorants which have become quite the vogue. Besides the modern world puts great store by fragrances emanating from shampoos, conditioners, soaps, body gels, shower gels and face washes etc.

Today few of the international pundits who gain plaudits for their perfumes the world over are: Paco Rabanne; Ultra violet; Hugo Boss; Gucci; Giorgio Armani; Calvin Klien; Estee Lauder; Elizabeth Arden; Lancôme; Burberry’s etc.

Thus, the portrayal of a personality largely depends upon the presentation put forth especially in terms of accessories. The little bit extra that is put on in terms of a strategically draped scarf, a belt, a particular perfume or even a specific piece of jewelry goes under the umbrella of accessory. It is the signature of what really makes up the allure of a well dressed male or female. Even more than the riament it is the accessory that determines the sense of beauty of a person. This holds true of the people of the bygone and the present civilizations as also all socio-cultural and economic strata of the humankind past and present.