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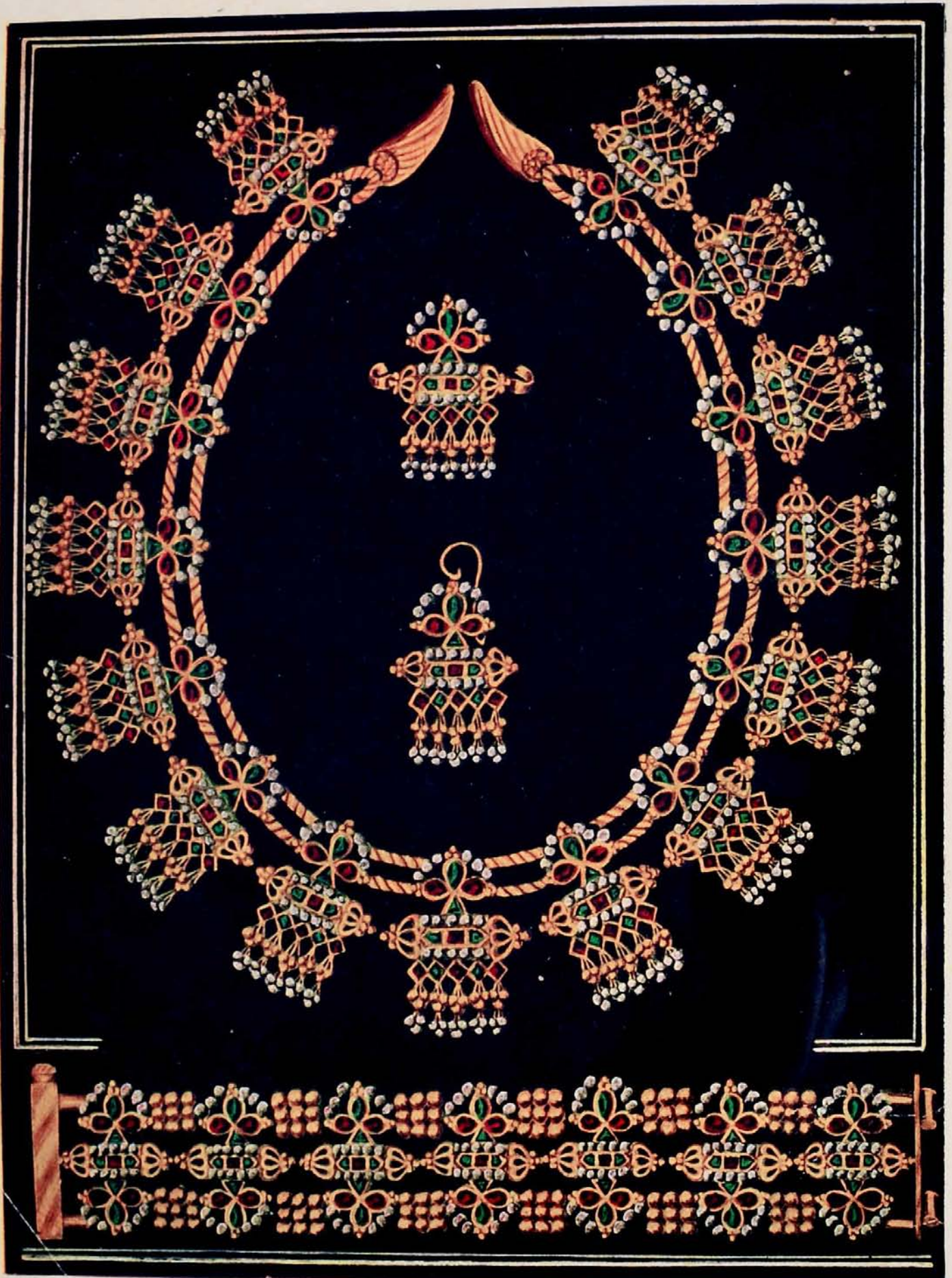
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NECKLACE, EARRINGS AND BRACELET
(Designed by Nanubhai, Jewellers, Bombay)

INDIAN
JEWELLERY, ORNAMENTS
AND
DECORATIVE DESIGNS

by

JAMILA BRIJ BHUSHAN

Calcutta

*With 3 Colour Plates Depicting 10 Designs,
471 Line Drawings and over 360 Half-tone Illustrations*

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To
My Mother

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PREFACE

History as inherited and understood by the present generation, is a record of bloody events, murders, arson and loot. Occasionally it mentions splendour, and imbecilities, displayed by an individual. The history of institutions, arts and crafts is little known, still less studied, but it, nevertheless, is the common man's inheritance. In the following pages I have traced, briefly, the history of the fascinating subject of Indian Jewellery and Ornaments. Chronology and details have been sacrificed for the sake of the common reader. Such a study has its own pitfalls, and I claim no exemption. Source material has been limited and one has to depend on talented British writers like Major Hendley and Sir G. C. M. Birdwood.

In writing this, I have naturally borrowed much from the books consulted. I gratefully acknowledge the debt.

Thanks are due to Messrs Kherati Lal & Sons, Jewellers of New Delhi, who were kind enough to show me a wide range of historical jewellery of which they have a unique collection.

I am greatly indebted to Mr. E. C. Charlton, of the *Statesman*, New Delhi, for his suggestions, criticism and encouragement.

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Lastly, I must acknowledge my debt to my husband. I could not have written this book had not all that has gone to its making been shared with him. I say no more, as words can hardly express, in any real measure, the help he has given me.

JAMILA BRIJ BHUSHAN

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BRACELET AND NECKLACE
(Designed by Nanubhai, Jewellers, Bombay)

CHAPTER I

INTRODUCTION

Love of beauty and adornment is inherent in nature in man and God alike. To an agnostic it is there in the scheme of the whole universe. Spiritual concepts of beauty have been intimately related with the physical and formal concepts in history and aesthetic symbols have a deep rooted origin in the beauty of the actuality and substance alike.

In the case of the body, the charm of glitter and colour added to the element of order, is a characteristic of beauty. Xenophon, the Stoics and Cicero all uphold this concept. Adornment of form becomes necessary for the beautification of spirit and the love of jewellery becomes inherent in all mankind, nay in all living universe. The subjectivity of the beautiful is not merely a fact, but a law. It is the predicate of an aesthetic judgment. Beauty is not only an absolute concept as the Greeks assert, but a relative concept as well, as the Hindi art and philosophy proves it to be. It must be manifest and evident to the senses and the intelligence.

Jewellery becomes naturally an aid to beauty. Nature adorns its creations with jewellery to work its laws. In its scheme of things, however, it is the male who needs to be made attractive. Amongst the birds and in the flowers showing pair fertilisation, it is always the male which is more attractive. In human beings, primitive societies show nearness to nature. Amongst the Chacos, the Red-Indians, it is the male who decked himself more profusely with ornaments, paints and feathers. It is only amongst those people who have shown traces of somewhat advanced civilization, living and thinking, that the order is reversed. Woman has, under the stress of social circumstances, tried to overcome her modesty, by making her ornaments and manners speak for her and beckon the man.

First copper and iron, ivory and agate, later gold and silver, and gems became the medium of adornment. Religion and superstition played an important part in attributing additional qualities to these substances, and these metals and gems became symbolical of archaic beliefs and magical efficacy. The fabulous wish-granting gem became a means of procuring long life and immortality. The term 'ratna' in Vedic age (1200-400 B.C.) denoted a treasure rather than a Jewel, which it came to mean in post-Vedic India. In two early hymns of the Rigveda, the deity who is henotheistically the supreme God of the universe, Agni and Rudra is the possessor of the 'seven treasures'.

The mythical fire priest Atri says :—

“Bestow the seven treasures on every house, be a blessing to one two footed and a blessing to one four footed.”

In symbolism, over all the stones and gems, a special significance is attached to “maniratna”, the mythical serpent stone. This popularity is owing to its being essentially of the nature of a primitive magical amulet of the animistic period. In the Atharvaveda (circa 600 B.C.) it is an amulet against all kinds of evil. Buddha himself mentions the charm of this Jewel.

We will proceed further in this matter at a later stage with a final remark that ‘Jewels’ in Indian symbolism is of a non-Aryan, pre-Vedic and archaic origin. It was here when the Aryans came as is proved by pre-historic traditions and mythology.

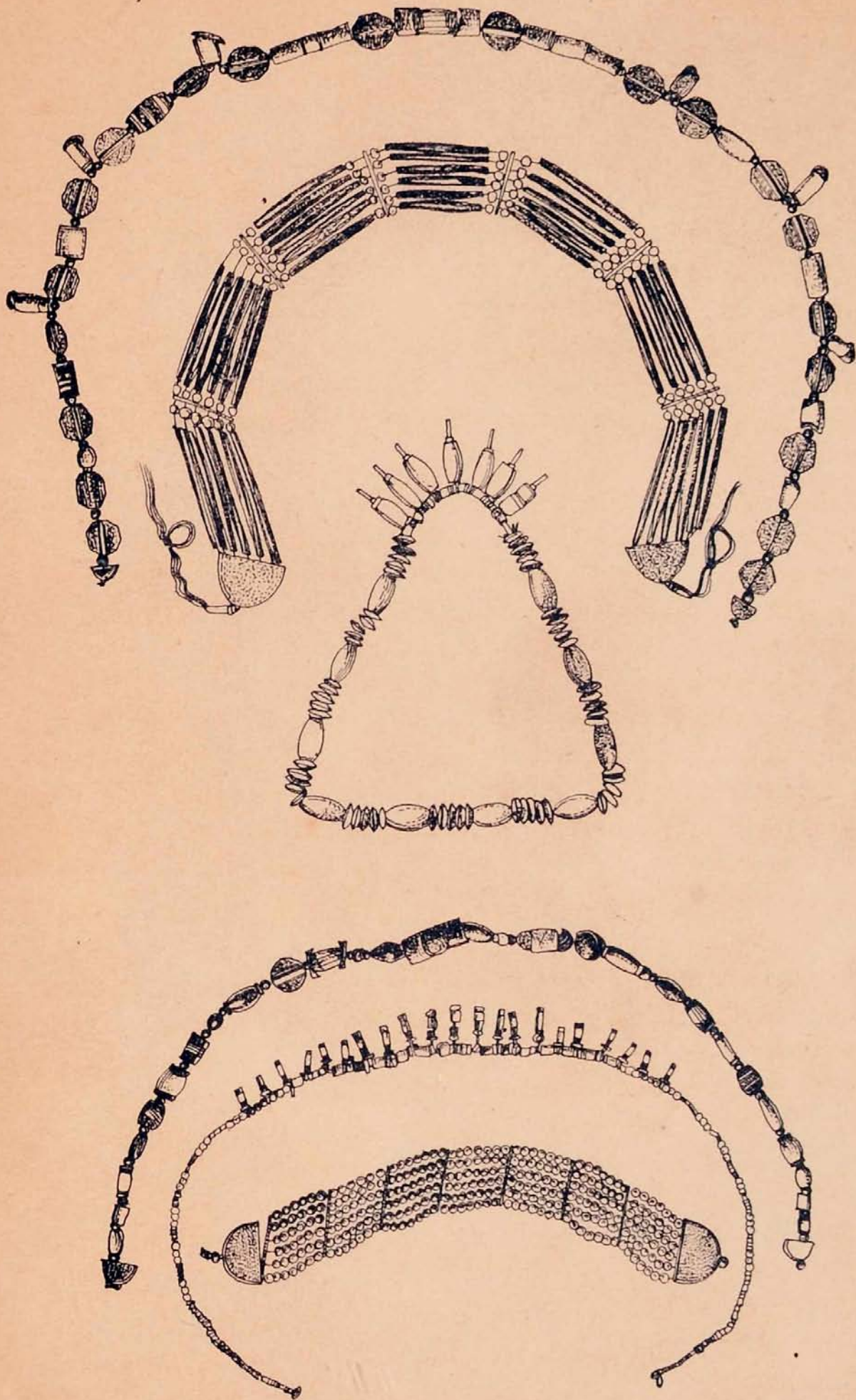
Indian jewellery provides a very fascinating subject for study. Heavy jewellery on women is a common sight in most parts of the country and furnishes to the enquiring mind an interesting subject for research into its origin and evolution. Its origin is buried in antiquity and, no matter how far back we go, we find the existence of ornaments in almost the same form in which they exist today. In our quest for ancient and primitive jewellery, we must turn to the aboriginal tribes who inhabit parts of this peninsula even today. It may be surmised that the mode of living of the primitive man is preserved among these people. From their ornaments the process of their evolution into modern forms may be traced. Madras jewellery for instance has managed to retain its pure Dravidian form unaffected by Aryan or Saracenic influences.

Primitive man had not the means to satisfy his inherent desire for personal adornment. He therefore turned to his surroundings for material. He adorned himself with ornaments fashioned from dried grass, stalks of creeping plants, seeds and fruits or pieces of bone and ivory and sometimes with beads of glass or precious stones¹. His next step was probably to carve in wood and cast in bronze or lead rude imitations of the ornaments he had been accustomed to wear. Then he imitated the twisted grass using gold and silver wire and made fruits and seeds with sheets of metal soldered together. Later, he was no longer content to imitate ; he was impelled by a desire to create. Abandoning natural objects he began to devise original forms in chasing and repoussé work. His religious ideas and symbols of worship afforded subjects for his imagination.

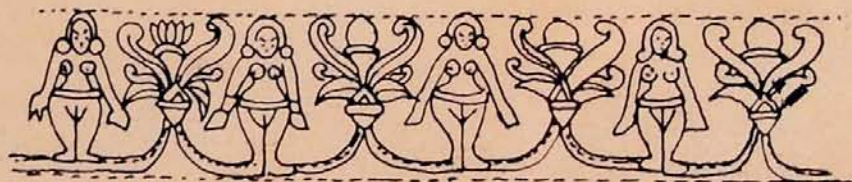
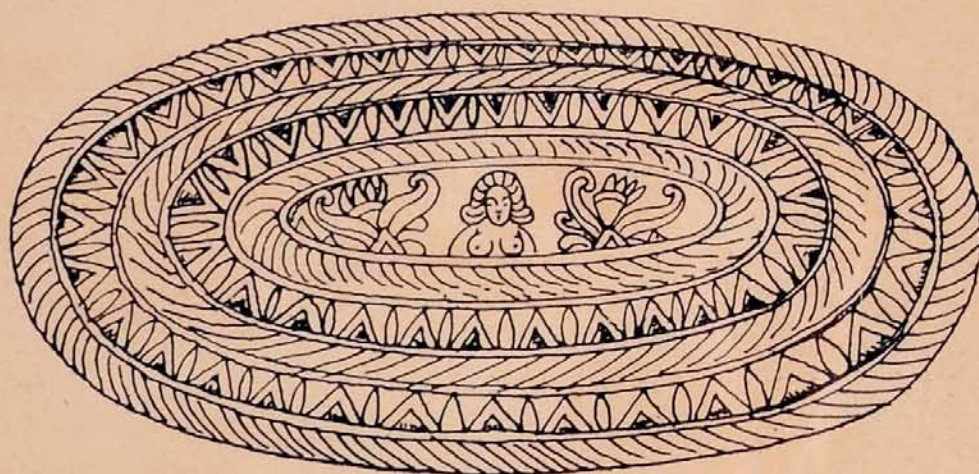
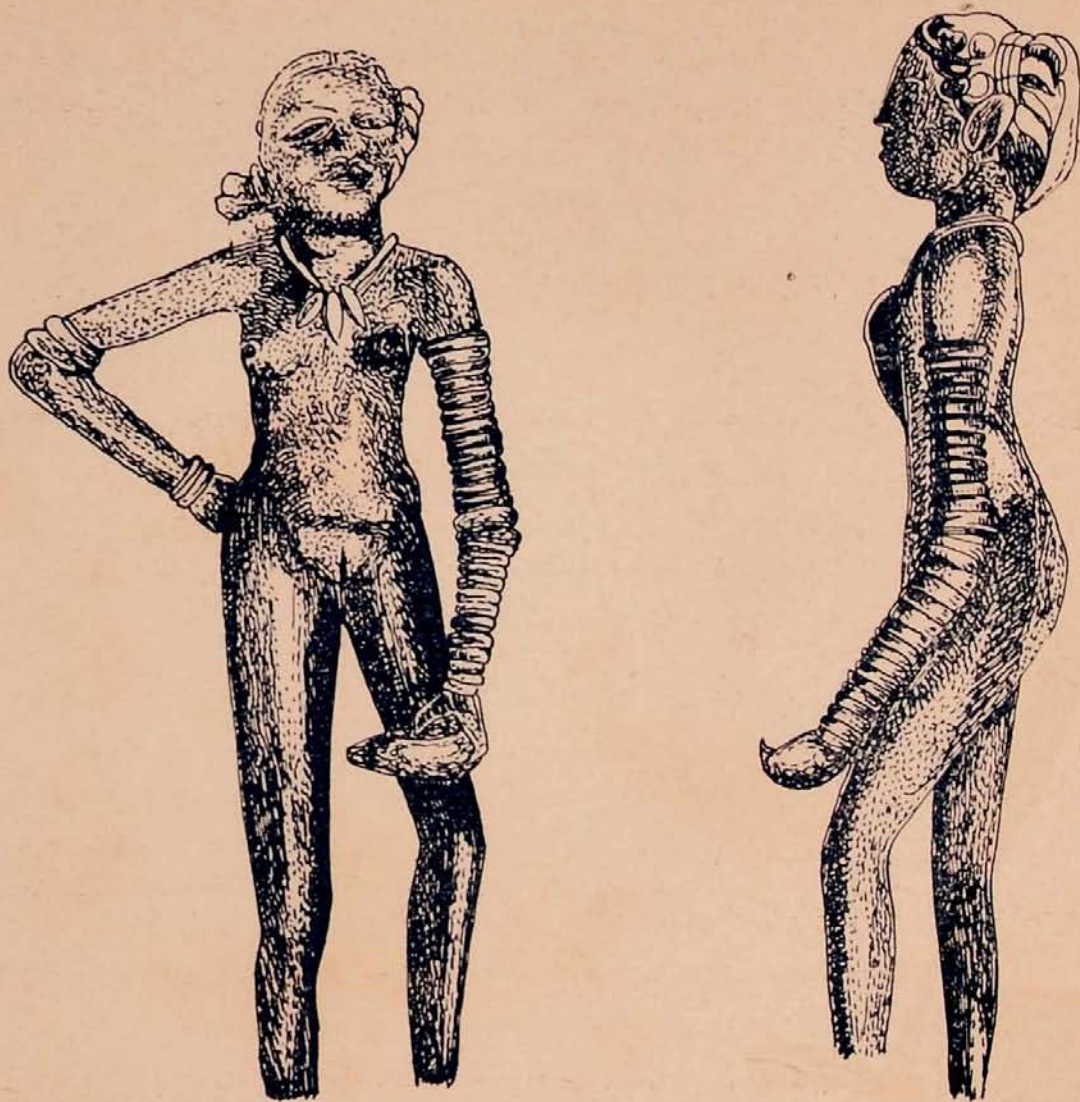
In Madras we find traces of this process in evolution. The aboriginals wear twisted grass bracelets and armlets, necklaces of glass and coral beads, *cowries*, seeds,

(Continued on page 5)

(1) Mentioned in the Vishnu Purana. Kalidasa and other works like Buddhist Jatakas. Excavations by Archeological Department have also revealed such ornaments.



ANCIENT GOLD AND SILVER JEWELLERY FROM MOHENJODARO



TERRACOTTA FIGURES AND ORNAMENTAL DESIGNS
FROM ANCIENT MOHENJODARO

pieces of chopped grass, hair, bone and ivory and pieces of silver (seldom gold) rudely shaped. Among the peasants, the primitive forms are imitated in gold and silver and the baser metals. The finest filigree ornaments are still worn by the Sudras in villages. Among the Vaisyas and Brahmins we notice the highest development—elaborate chased repoussé work lavishly studded with precious stones. Now this distinction no longer exists since such ornaments are also commonly worn by Sudras.

Both in design and technique there are many points of resemblance between the gold jewellery of South India and pre-historic Europe. There are a number of ear ornaments, probably Etruscan, in the antiques section of the Louvre which are similar in form to ear ornaments still worn in the Madras State. Some of the patterns of European jewellery in built-up filigree work are exactly the same as the goldsmiths of Malabar use to decorate the necklaces of the *Nair* and *Tier* women.

The beaten silver jewellery of the Gonds and other wild tribes is also very primitive in character. The brooch worn by Ladak women, is identical with one found among Celtic remains in Ireland. Its form is evidently derived from phallic and serpent worship symbols. Similarly the nail-head earrings of Gujerat are identical with those represented in Assyrian sculpture.

Indian and European workmen had, at a very early stage, discovered that it was very easy to cover a large surface with built-up spirals of finest wire cast by the *cire-perdu* process. This spiral form is met with in Etruscan and other prehistoric jewellery and metal works of Europe. Probably the spiral represents the coils of a serpent. In the Louvre collection there is also a gold tortoise which is made in this way and could have been made by a Madras workman of the present day.

The ear and head ornaments of the South provide evidence of the worship of the sun, moon and elements by the Aryans and of the sun and the devil by the aboriginal and subject races which merged into the all-embracing Hinduism of the Brahmins. The elaborate gold jewellery of the South is executed in relief in the subjects drawn from Hindu mythology.

A favourite motif is the *Naga* which figures in most ornaments. All the earlier ornaments of the South had a ritualistic bearing. In Travancore, the *Yantramkulal* or "garland of symbols" is most connected with magic. A copper leaf is impressed with mystic signs to protect the wearer from evil spirits. *Thali* or marriage necklace is very elaborate, containing a number of charms. A characteristic of chased and repoussé of the Southern jewellery is an ingenious combination of the Dragon *yali* and the bird of Vishnu—*Garuda*. Two *Garuda* are sometimes combined in a device which is indistinguishable from the double headed eagle of the Imperial Dynasties of Europe.

Apart from the primitive art of filigree the highly evolved art of enamelling also reached a high degree of perfection in this country. Traces of it are found even at Taxila and the art reached its pinnacle during the Mughal period. The enamel of that period was equal to any in the world and was excelled only by the enamel of Shiraz in Persia. In India certain cities became especially famous of their enamel; of these Jaipur was the most outstanding. It was one of the Rajput states where patronage continued even after the fall of the Mughals and it maintained its high standard for a longer period than in other places. Now the standards have declined and it is impossible to reproduce certain pieces made by the ancestors of present day workmen.

A very high stage of finish and design was reached during the epic period of the *Ramayana* and the *Mahabharata*. Jewellery is frequently mentioned in these works. Arjun in disguise at the court of Raja Virata wore earrings in his ears and a woman's necklace and bracelets. One of the gods presented him with a chain of gold and a diadem. Krishna took off his necklace and gave it to a bard who praised him. At the time of his marriage Ram wore a crown of pearls, earrings, a string of flowers and pearls round his neck and an ornament of pearls on the forehead.

One of the oldest examples of ancient Indian jewellery is a small relic casket found in a Buddhist shrine in the Kabul valley near Jalabad. It is of gold studded with ballas rubies and contained burnt pearls, corals, beads of sapphire, agate and crystal beside a number of gold ornaments.

The ancient art of soldering gold in minute granulations has never been lost to this country.

Ornaments were worn not only for adornment and value but for certain religious and superstitious reasons also. The code of Manu enjoins the wearing of ornaments on certain occasions. The use of ornaments is, by force of custom, almost a necessity even to the poorest. Ornaments must be given to a girl at the time of her marriage and if many pieces are beyond the means of the parents there is one piece which must be given. This piece differs from state to state and is put on the girl at the time of her marriage to be removed only when she becomes a widow or at the time of death.

It is curious to note how some of those ornaments, considered necessary for a married woman, have persisted through the centuries. The marriage necklace of Coorg is made up of tiny black beads connected by very small links of a gold chain. An identical necklace has been discovered at Mohenjo-Daro while the *vor* worn by the Rajputana woman at the parting of her hair has its counterpart at Harappa. It is not known if these ornaments were used for the same purposes in those places also or whether their importance derives from the sanctity attaching to articles persisting in the same form through so many centuries.

(Continued on page 11)



1.—Flying figure of a Gandharva, after a sandstone sculpture in Gwalior Museum. Gupta Dynasty, 6th Century A.D.



2.—Head of a woman, from Orissa, in sandstone. Medieval period, 11th Century A.D.



3. 4.—Figures of women showing head and neck ornaments, after originals in The Prince of Wales Museum, Bombay. Belonging to the Deccan School, 16th Century A.D.



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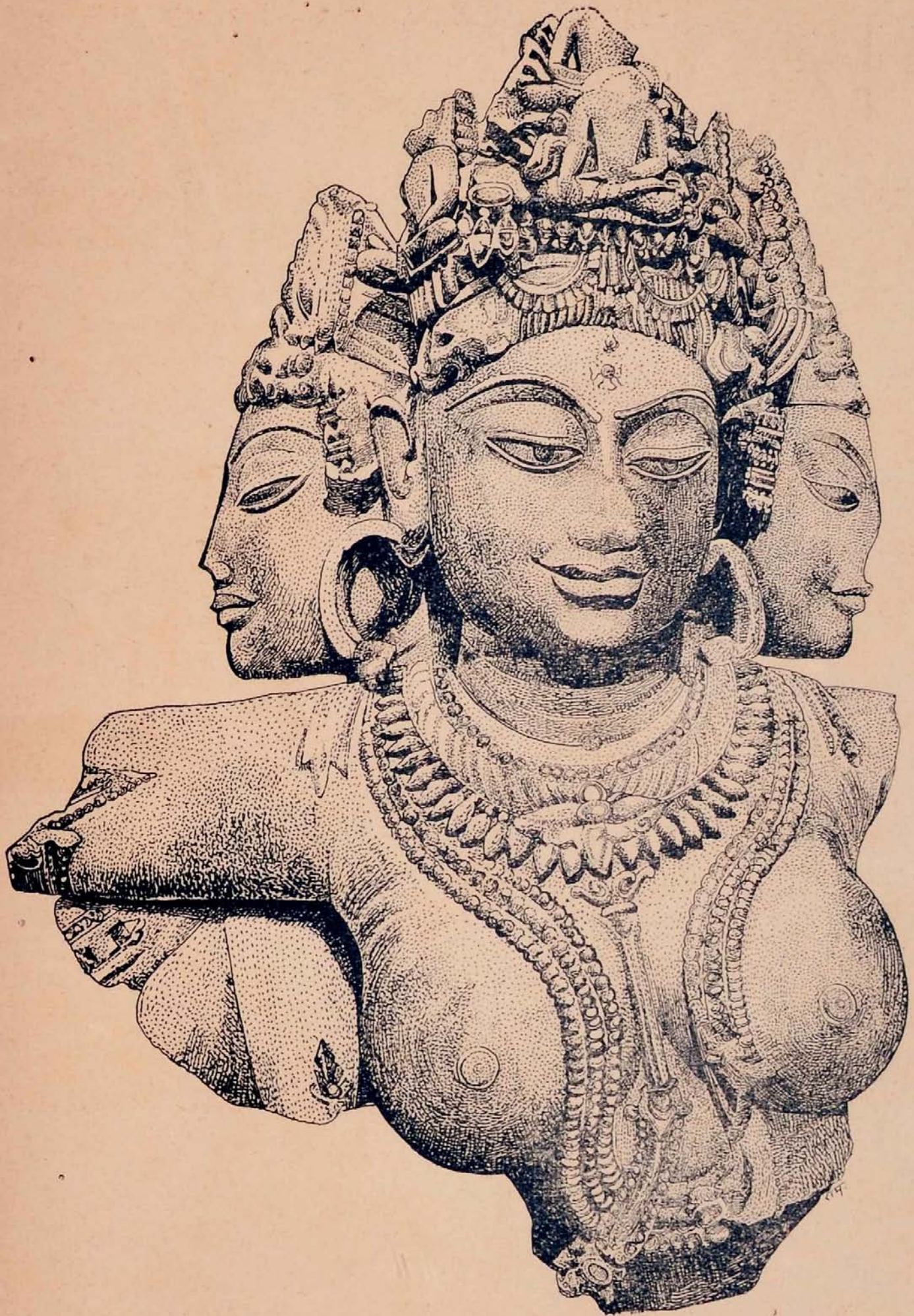
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ANCIENT HEAD ORNAMENTS

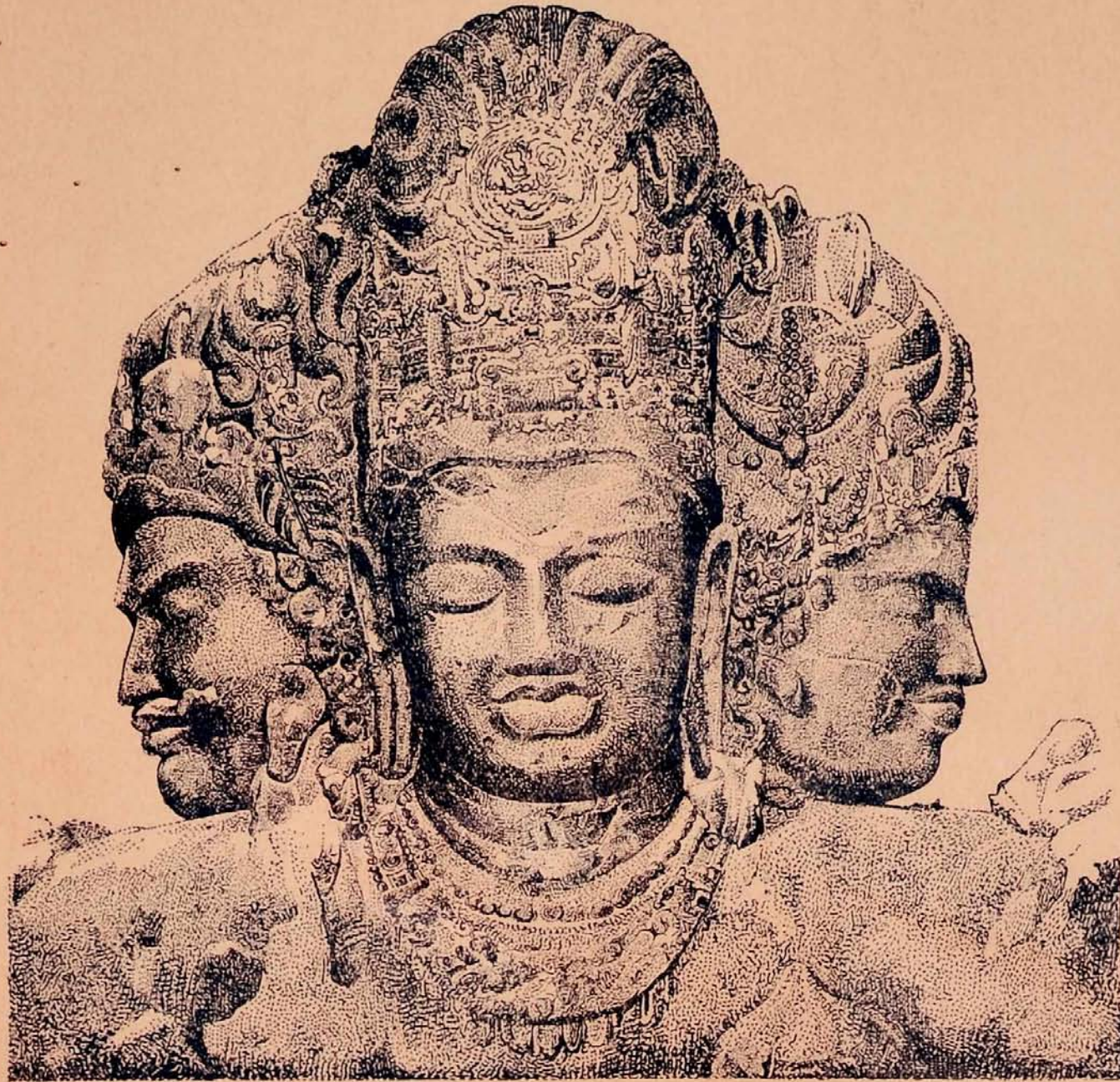
- 1.—Figure of a woman from the Stupa of Bharhut. Sunga Dynasty, 2nd Century B.C.
- 2.—Figure from Mathura. Kushan Dynasty, 2nd Century A.D.
- 3.—Figure from Badami, 5th Century A.D.
- 4.—Saraswati from the Sunderbans, Bengal. Basalt, 11th Century A.D.
- 5.—Uma-Mahesvara from Penukonda, Anantapur District, Madras State. Basalt, c. 1000 A.D.



5



TARA FROM SARNATH



1.—The Trimurti, from Elephanta Caves, Bombay. Note the rich and ornamental head-dress.



2.—Figure of Avalokitesvara, from Bihar or Bengal. Original in dark basalt. 11-12 Century

In the Northern plain the *bichhwa* or toe ring and glass bangles must be worn by every married woman whose husband is alive. Among the Muslims and even some Hindus the *nath* or the nose-ring is obligatory, especially at the time of marriage. Hence the benediction *Tere nath churi barqarar rahen*, "May your *nath* and bangles be preserved (may you never become a widow)." In Bengal an iron bangle is worn. It may be left plain or covered with gold or silver. In the Punjab and Gujerat ivory bangles are worn. Certain communities do not allow women whose husbands are alive to wear metal bangles since at the death of the husband glass ones are broken and replaced by metal ones which have come to be regarded as the symbol of widowhood. In Madras the *thali* or marriage emblem consists of oblong pieces of gold rounded at one end and strung by a thread. (Twin pieces are worn by Brahmins while others wear a single piece.) If the husband is seriously ill the wife may offer one of the pieces to the gods and replace it by another. The Kashmiri Brahmin girl has the cartilage of the ear pierced at an early age in which she wears, after marriage, an ornament at the end of a long cord.

Superstitions attach to ornaments in certain other places also. In North India when a man marries a second time, the second wife has to wear a gold or silver plate with the image of the first wife. If this is not done the spirit of the first wife will torment her. A silver ornament with a plate of gold on it on which is engraved the image of Sitla Devi or *Mata* as she is known (the deity associated with small pox) is given to a child after an attack of small pox to prevent recurrence. When a child recovers from sore eyes a silver eye is offered to the Devi and then given away to a Brahmin.

Amulets (*Tawiz*) are tiny boxes of gold or silver to contain a piece of paper on which certain words are written to ward off evil. They are either plain or richly engraved and may even be jewelled and are worn both by Hindus and Muslims.

Not every ornament has its origin in antiquity. New ones have come in and ornament habits have undergone certain changes. There is no evidence of nose ornaments in ancient India. None of the women in sculpture or painting either wear anything in the nose or show their noses pierced. The custom came in later and gained universal popularity. Until a few years ago it was impossible to find a girl either Hindu or Muslim with an unpierced nose. On the other hand, the custom of wearing gold and jewels on the feet which seems to have been prevalent in ancient India has completely disappeared and the use of it on the feet is now considered a sign of disrespect to the precious metal.

In most parts of the country, scanty clothing exposed a large portion of the body which had to be covered with ornaments. The village woman of North India decked in her best and laden with about five seers of silver covering every inch of her

exposed body, is still a common sight on festivals and holidays. Most of her ornaments were copied in gold by her city sisters but certain ornaments of the latter are more refined and better finished. This is especially true of ankle ornaments which though reaching to the knees of the villager are all of more or less the same pattern—mostly rounded *Karas*. The *Paels* of the city woman have more variety in design and finish being made up of intricate chains and flexible wires plaited in various shapes. Greater striving after variety has produced the *Pahzeb* and *Chaggal* of the Muslim woman. Made of flexible wires and chains, interwoven in intricate shapes with dozens of “ghungrus” which produce a tinkling sound they are heavy without being crude. The necklaces reach almost to the stomach and the wrist ornaments all but cover the arm to the elbow.

They are essentially the same both in villages and cities. The shapes of these ornaments in the cities have undergone a few changes that make them more suitable for embossing and stone incrusting.

These traditional shapes though used by the lower classes are almost extinct among the upper classes and are now rarely to be met with in gold ornaments.

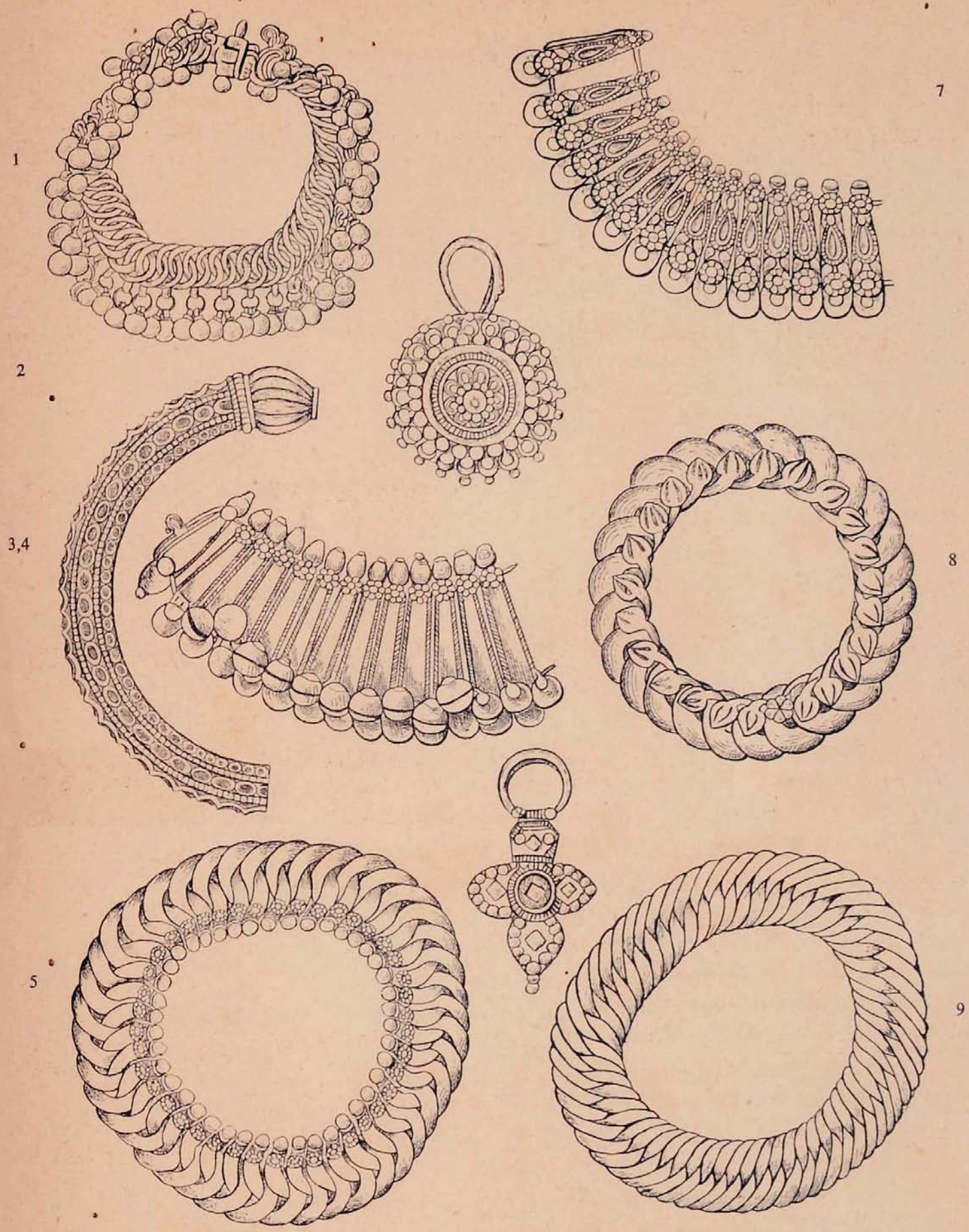
Sooner or later the ornaments of the village girl find their way to the pawn shop or the melting pot and thus it is that most ancient forms are found in the base metals worn by the wandering Banjaras and others. The metal has no intrinsic value and can be neither sold nor melted.

In the extreme North and the hills, however, most of the body is covered and so by far the largest number of ornaments are worn on the head. Laddak women wear a head covering called the *perak* which reaches down to the ankles at the back and is profusely studded with turquoise, coral and like stones, the biggest being at the top. Their ornaments show distinct Central Asian and Tibetan influence which probably penetrated through Peshawar and other places. Box-like oblong pendants and flat triangular leaflets suspended from chains which Central Asian women hang round their necks are fastened in India to necklaces. Many Central Asian ornaments which are usually of silver, are enriched with turquoise and corals, and are the prevailing fashion along the Himalayas.

Each ornament in India is the result of carving, hammering, etching or some process involving thought and individual skill instead of the impersonal perfection of the machine.

The Indian with his intense conservatism has clung to the same forms through centuries and the goldsmith has been greatly handicapped by lack of designers. Even with the advent of the Muslims the old forms remained essentially the same. The only change was in finish and detail. The imitative faculty was developed at the expense of the creative and so it was that while the craftsman found it difficult to produce new patterns he could reproduce any pattern however difficult or intricate.

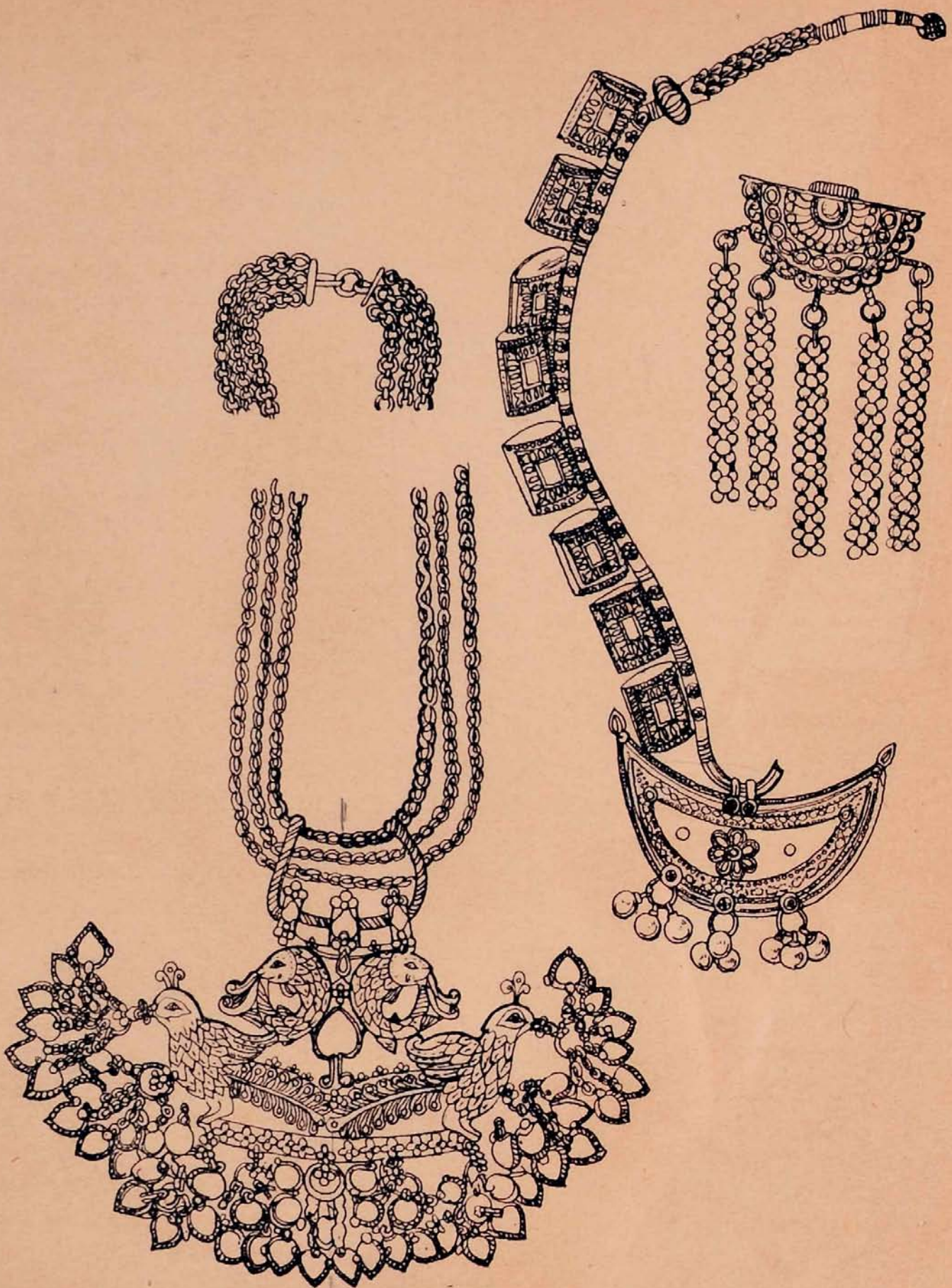
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6
 JEWELLERY, USUALLY OF BASE METAL, FROM RAJPUTANA, MALWA AND
 MADHYA PRADESH

1.—Anklet (*Pahzeb*) with chain links and simple drops. 2, 6.—Toe rings to rest on front of foot.
 3.—Part of anklet (*Kara*). 4, 7.—Anklets of heavy rings strung together to lie flat on the ankle and foot.
 5.—Anklet (*Laung-ka-santh*) of flat rings with clove-like beads, cast in one piece. 8.—Anklet called *Maraiithi*
 worn by Hindu women of Rajputana and Malwa. 9.—Plain anklet (*Santh* or *Sat*) of a very simple kind.

(From *The Journal of Indian Art and Industry*)



SOUTH INDIAN JEWELLERY

1.—Silver necklet of chains supporting a pendant of fish, peacocks and other small ornaments. 2.—Part of a girdle with half of the clasp, made of silver. 3.—Gilt metal necklet of amulet cases with crescentic pendant fastened to a cord.

Practically all over the country ornaments made of brass and bell metal are worn by the lower classes. These are mostly for the neck, arm and the feet. Of these the most widely used are *Hansuli*, a neck ornament, *Pairi* a heavy ornament for the ankle, *Karas* both for the hands and the feet, *Batesi* wristlets worn from the wrist to the elbow and *Kharu*, a broad bracelet.

Brass and silver jewellery is often gilded with gold. This practice has been in vogue from very ancient times when the imitative skill of the craftsman was such that it was impossible to tell a gilt ornament from a gold one. A scene in a law court from the 'Toy Cart,' an old drama, illustrates this.

Large quantities of sham jewellery made of brass, with coloured and plain glass with tinted foil behind it are sold. Some of this is made in the country and some imported from other places.

Glass and lac bangles are made all over the country. They are of various colours and patterns. Glass bangles are sometimes coated with lac on which tinsel and bits of coloured glass are set. In North India lac bangles incrustated with spangles and beads are made in large numbers. The lac bangle trade is to a large extent in the hands of women. Bangles of shell and ivory have been in use from time immemorial. Beautiful bangles of ivory carved in the shape of flowers are sold all over the country but are not very much in vogue. The pride of place is held by glass bangles which range from wire thin ones displaying two or three colours to broad heavy ones which may have gold designs etched on them or may be set with flat mirrors.

Indian jewellery compares favourably with that of Burma and Siam, which have a semi-Chinese character. The Burmese necklaces, with their multitudinous strings of gold beads sometimes interspersed with pearls and gems, are characteristic of that country. The jewelled rings used are in the forms of dragons as against the serpent form in India.

Chinese jewellery is characterised by delicacy and manipulative elaboration. Silver is by far the most popular precious metal used; occasionally solid gold is also used. Silver jewellery in China is generally gilt to prevent tarnishing. This practice did not become popular in India. In China precious and semi-precious stones used are polished and set *en-cabochon*, gems and pearls are frequently drilled through and attached by means of a fine flexible wire. Strings of jewels, often interspersed with plaques of carved jade or enamel are worn as personal ornaments. This gives a distinctive character to Chinese jewellery. Personal jewellery in China often takes the form or bears the images of animals real or fictitious and the numerous rituals and symbolical objects of Chinese life and art. A dragon or phoenix may be used as a motif for a bracelet or a hair-pin. The precious ornaments of eight Buddhist emblems of happy augury, an old practice of India in Taxila region, are strung with rows of

pearls and used separately. Special ornaments, as in India, were worn by the Manchu or Chinese ladies and various limitations were imposed by sumptuary laws.

Chinese filigree work is excellent and its intricacy and minuteness is unsurpassed elsewhere. Cuttack work nearly approaches its delicacy but not its detail. Elaborate head-dresses are made in China, in filigree work. The Indian practice of inlaying of precious stones in finger rings and plaques of jade was copied in China, where jade and jadeite rank amongst the most valued precious stones. Figure-subjects are sometimes carried out in gems encrusted on plaques of white jade.

Western influence led to the disappearance of old patterns and new ones took their place. The middle class still clings to certain old forms but even these are rapidly losing favour, with the result that patterns which have existed for centuries have become almost extinct. One has to ransack many family safes and vaults before one can find any pattern belonging to the beginning of the century.

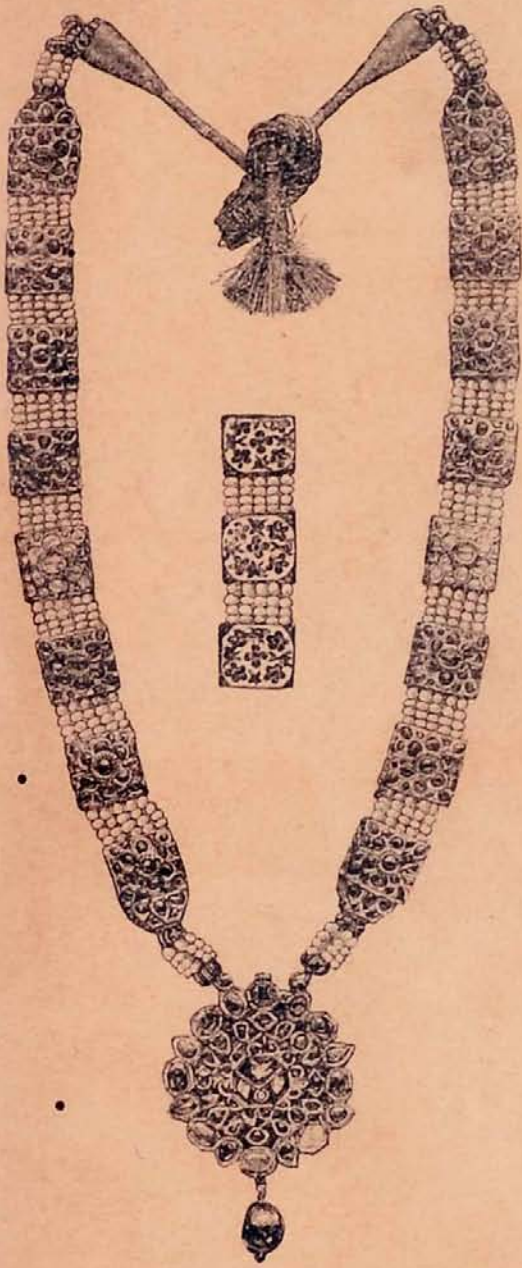
The modern patterns differ from the old in their fragility and in the poorer quality of their gold. The chief aim of the Indian in loading his womenfolk with so many ornaments was a safe investment of his money. Ornaments served a dual purpose. They satisfied the intense love of adornment in the heart of every woman and could be converted into ready cash if the occasion arose. Being made from the point of view of investment the stress was on value rather than on appearance. Delicacy was sacrificed for worth and whole bars of gold were converted into a single ornament without any soldering which might detract from the value of the gold when melted. A rod of gold was bent into a circle, the ends were slightly ornamented and it was worn as a bangle (*kara*).

With the advent of banking facilities and the Indian's increasing faith in them, this form of investment became less prevalent and ornaments became less solid and more delicate and, consequently, prettier. But the standard of purity of the metal suffered and gold became alloyed.

With the increasing intercourse between the East and the West, the Indian woman became more and more conscious of the way the European women were dressing and using their jewels. She found that their sense of values was quite different from hers and, whereas, she invested her money first in jewels and then clothes they paid most attention to their homes and lavished more money than she could afford for decoration and furnishings. Even the richest European woman had very few pieces of jewellery whereas in India even the lowest woman was laden with as many things as she could afford even if they were of silver. The Western woman was content to wear imitation jewellery on most occasions and the élite spent all the money they could on just one piece. For them quality counted more than mere quantity.

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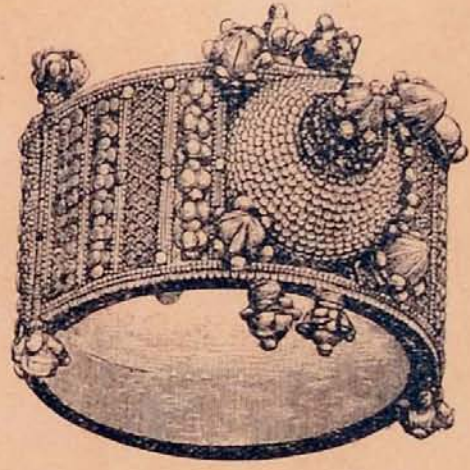
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1.—NECKLACE, PUNJAB

2.—SILVER FILIGRAIN JEWELLERY OF CUTTACK

3.—NATIVE SILVER JEWELLERY OF CUTTACK

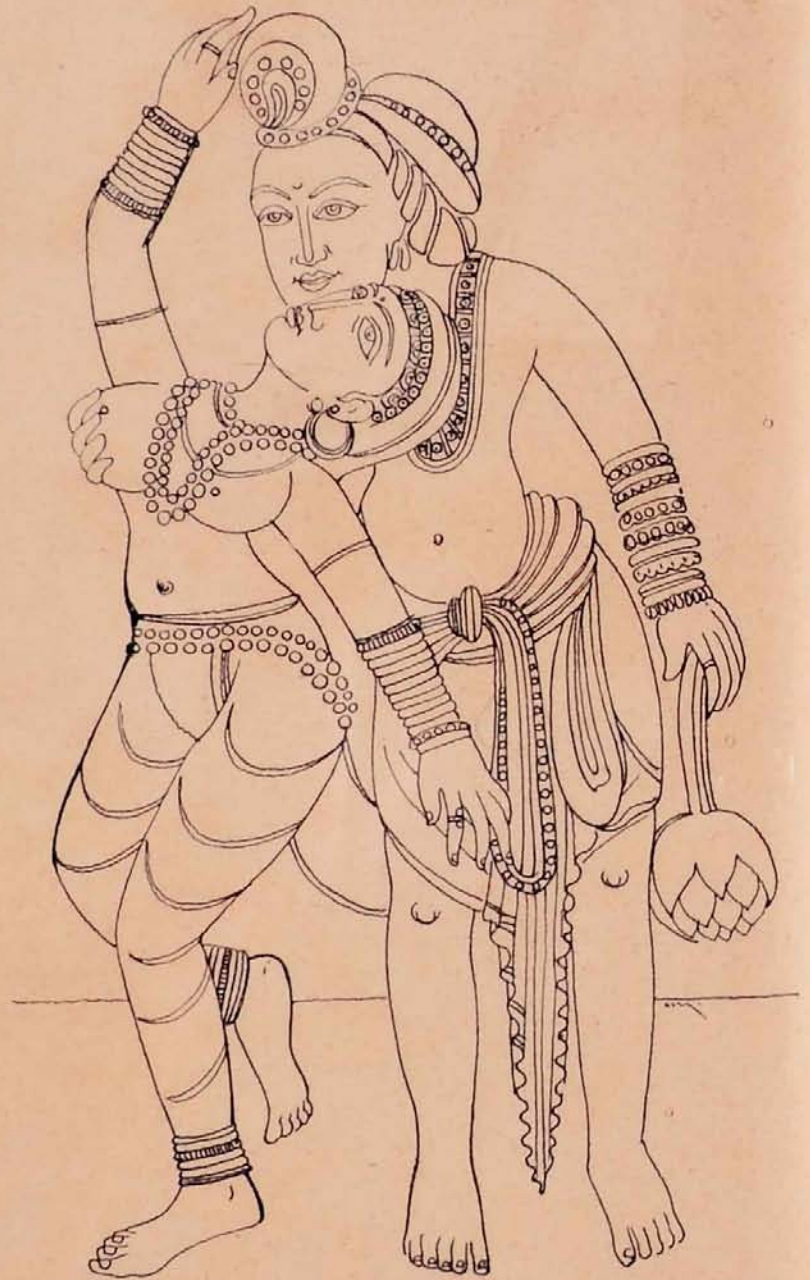
(From *The Industrial Arts of India* by George Birdwood)



1.—Ancient head ornaments and hair fashions, after ivory panels from Begram



2.—Ornamented figure from Begram.
After a drawing in Lucknow Museum



3.—Radha and Krishna in a love scene, after sculpture from Mathura
in Lucknow Museum

Slowly the Indian woman imbibed these ideas and she came to see the grace of simplicity and a few well chosen pieces. That and uncertain conditions and the exorbitant price of gold and stones have produced the trend towards simplicity. The Indian woman of fashion now wears only one piece of jewellery at a time, dressing upto it and showing it to its best advantage. Even the rich Marwari woman who till recently wore gold upto her elbows and down to her waist and anywhere else she could fit it in, now invests all that money in just one row of diamonds for the neck and a pair of tops which she wears on most occasions.

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FEMALE HEAD ORNAMENTS AFTER IVORY PANELS FROM BEGRAM



F. 2nd.

F.



F.

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MAN



ORNAMENTAL HEAD-DRESS, AFTER FIGURES IN BHAJA CAVES (1st Century A.D.)

CHAPTER II

VOGUE OF BEADS IN INDIAN JEWELLERY

The history of beads in India extends into the dim past. There is no excavation of the site of any civilisation which has not yielded bead finds. It has been very difficult to determine the beginnings of civilisation in our country because the finds obtained always reveal high standards of skill in the arts.

Apparently the women of Harappa and Mohenjo-Daro, and to some extent the men also were fond of personal decoration. In the civilisations of Harappa (circa 3500 B.C.) and Mohenjo-Daro (circa 3000 B.C.) female figurines show that woman's vanity is no special feature of our age.

These isolated jewellery finds suggest that beads were by far the most popular means of personal adornment. This is not only true of this Indus civilisation. Beads were also used in large quantities in the Aurignacian period. In the Neolithic and Post-neolithic period, they became universal in all parts of the world. About this same period (circa 3500 B.C.) Mesopotamia had the most advanced culture of beads of that period. Beads of pearls, lapis-lazuli, cornelian, shell and ostrich shell, etc., were used. The Indus valley civilisation also reached the same excellence during the same period. There is no direct evidence that the empire of Sumer and Akkad extended to India, but these finds at the Indus valley suggest a culture closely related to that of the Sumerians of Mesopotamia (Iraq). Beads link the Indian with the Sumeric, Babylonian and Egyptian civilisations and it appears that the pattern of human behaviour was not very different even when social intercourse was extremely limited. Being such a common sight with us, we often forget that the origin of beads is buried in antiquity and goes back into such a dim past.

At Harappa and Mohenjo-Daro strung beads were worn as armlets, bracelets, necklaces and girdles. They were also used as amulets, talismans, ear-studs and pendants. A highly specialised treatment was used in the manufacture of most of the beads, and it may be assumed that the ornate and intricately coloured beads were not within the reach of the average man or woman. Presumably, beads may have been a measure of the wealth and status in those days as precious stones and heavy jewellery are in ours. Beads of untreated stone, and pottery and terracotta may have been within the reach of the poor, while beads of the etched carnelian or of glazed steatite or of gold or silver were probably used only by rich noble women and

princesses. Gold and silver appears to have been extremely rare; beads of these metals wherever they have been found, are few in number and small in size.

They are crude in shape primarily because the materials which went into their making did not lend themselves to delicate patterns. It was then the stone age emerging into the bronze age and moulded ornaments had not been discovered. Not being pliable stone could lend itself only to rather crude bead shapes. But the love of decoration had to be satisfied and so the workman turned his hand to making beads of all conceivable shapes and sizes with every available material. Indeed beads discovered in these places reveal such a variety and diversity of shapes and materials that one is left wondering at the ingenuity and skill of the craftsmen. Every shape which beads have ever assumed seems to have originated there.

Amongst these various shapes, there are long barrel cylinders, and irregular short barrelled ones. In one necklace a number of double convex, hollow discoid beads made by soldering the edges of two convex discs alternate with jade beads. There is another with faceted hexagonal barrel shaped beads, four of which are strung on to the same necklace. Other shapes in the order of their frequency are globular, short-barrelled with round section, tubular (ranging from small tubes to fairly large ones), short barrel with oval sections segmented, rectangular with rectangular, oval or half round section. Among the rare types are discs which are plane on both sides or plane on one side and convex on the other; discs with a median tube hole raised either equally on both faces or entirely on one face; tapered cylinders with or without flutes; gadrooned beads (round with 13 gadroons like a melon) and median ribbed beads.

One bead is cut in the shape of a cross. This is most uncommon. Another cross-bead is a lenticular circular bead with different designs on each side, both representing a cross. There is another unique bead with four points representing a tooth. It is very suggestive of the chain beads which fit together to form a flexible chain. Other shapes are discs with oval section, segmented and medium sized barrel with spiral grooves on the outside. In Harappa, beads were sometimes made by cementing two or more different stones together, to simulate well-marked or perhaps more valuable specimens. A panel bead of this nature, only 0.49" long was made up of no less than 5 alternate segments of red carnelian and white or blue chalcedony. It was so carefully constructed that its compound character could not be detected until it was broken.

The diversity of material is no less bewildering than the diversity of shapes. The greatest number of beads are made of steatite. In no other country have so many beads been found of this material. In addition to this, the treatment they have received is quite extraordinary. Some are in natural stone, but the majority have received some sort of heat treatment which has whitened the surface. Such

Continued on page 29)



MALE HEAD ORNAMENTS FROM THE FRESCOS OF AJANTA



MALE HEADS SHOWING ELABORATE HEAD-DRESS, AFTER THE FRESCOS OF AJANTA



FEMALE HEADS SHOWING HEAD-DRESS AND NECK ORNAMENTS, AFTER THE
FRESCOS OF AJANTA



SKETCHES OF FIGURES SHOWING JEWELLERY, FROM THE FRESCOS OF AJANTA

beads are "burnt" steatite beads. The mineralogical hardness* is about three in most cases but six in others. They are all harder than untreated steatite which has a hardness of $1\frac{1}{2}$ but these are quite different from Egyptian beads which have a hardness varying from $5\frac{1}{2}$ to 7. A section of a small steatite bead shows two very dark bands, one having come from the outside and the other from the perforation dividing the bead into three almost equal parts. In Harappa, in addition to gold silver, copper and bronze, electrum was also discovered. It is a mixture of gold and silver and it later became very popular all over the country.

There are also painted steatite beads. The red and brown colour is due to iron. The red colour can be produced by painting the pattern on the stone with ferric nitrate solution and then heating it to red heat in a crucible which is packed with magnesium oxide. The dark brown can be produced by a mixture of ferruginous clay and caustic soda painted and fired in the same way. The different painted beads differ in hardness. This may be due to the paint, but is probably due to the temperature at which they were heated.

Steatite beads vary greatly in size, starting from $\frac{1}{40}$ of an inch in diameter. These are the smallest steatite beads found anywhere, although faience beads of the same size are found in Egypt. Experiments show that to achieve results similar to the Harappa and Mohenjo-Daro beads, something in addition to heat is required. A number of beads show traces of blue or green glaze. A much larger number have brown glaze. A few steatite beads have a flexible outside coating.

Next to steatite, the greatest number of beads are of silicate stones. These are *agate*, *jasper*, *carnelian*, *chalcedonic agate*, or *black chert* and *chert*. There are none, however, of rock crystal, amethyst, yellow quartz, or cairngorm and smoky quartz. Some carnelian beads have designs etched on them in white lines on the natural colour of the stone. The effect is produced by drawing the patterns on the stone with carbonate of soda and heating until red hot. In addition to silicate, other hard stones have been used. There are specimens of jadeite and of felspar. The green monocline variety is called either "mother of emerald" or plasma and the more blue one is known as amazonite. There are beads of hornblende, breccia, diorite, limestone and serpentine. In Harappa, riband jasper (red, blue and yellow), agate, moss-agate, onyx, heliotrope, tachylite, nepteline and sodalite were commonly used. Turquoise and haematite are also found but are rare.

Next to stone, beads of faience were very popular. Faience was originally a material used in the town of Faenza; but now it is a term used to describe a number of ceramic products. In archæology, it denotes material consisting chiefly of quartz

* The hardness numbers refer to mineralogical scale thus:—

1. Talc, 2. Gypsum, 3. Calcite, 4. Flourspar, 5. Apatite, 6. Felspar, 7. Quartz, 8. Topaz, 9. Sapphire, 10. Diamond.

grains covered with a glaze. Several varieties are found at Harappa but all those examined consisted of fine quartz grains in an isotropic medium, in some cases with the addition of coloured material. Most of the beads are coloured blue, yellow or black. There are a number of beads made of two varieties, either white and red, or white and brown. A remarkable feat has been to produce a bead which is dark brown on the outside, greyish white in the next zone, and red at the centre.

Pottery beads did not entail so much labour; they have not survived in such large numbers. They also appear to have been less popular, and were rarely well-finished.

Beads of shell are less frequent than pottery; 155 of them were found in one lot during the first excavations; otherwise they are found occasionally in different parts of the site. Other materials are gold, silver, copper, ivory and terracotta. Gold and silver though occurring in the early strata, are not very frequent as beads. The most common variety of gold beads are the round ones. They are soldered together which shows that the art of soldering was known. Copper appears to have been mixed with gold. Gold and copper was also used for other varieties of ornaments like conical head-gear and armlets.

Along with beads are found a variety of spacers and terminals used with beads for making necklaces. They are made of gold, bronze, copper as well as of faience and pottery. These are also of diverse shapes and sizes. Terminals are mostly semicircular in shape.

So far we have confined ourselves to the Indus civilisation of the North. Consider the Brahamagiri civilisation (circa 300 B.C.) of the South for instance. We find that although the two peoples had no points of contact the vogue of beads was as pronounced in one as in the other. The abundance of glass beads in this period is noteworthy. The history of glass beads dates back, however, to the fifth century B.C. when they occur freely at Taxila. Beads in the South were also discovered of magnesite, gold, shell, terracotta, agate, carnelian, glass, jasper and steatite, the same materials which were used in the Indus civilisation.

Andhra culture (circa 150-50 B.C.) yielded beads of the above materials and the same forms and shapes; and shows beads as a popular means of personal adornment of both women and men.

Although the Indus civilisation left no scope for discovery of new shapes, the technique improved as time advanced, and beads became better finished. As man emerged into an age of metal, its use became more frequent and in later periods beads of gold and silver predominate over any other kind. Popularity never diminished although materials underwent change. From the stone and bronze age, through Ahichhatra, Mathura and Taxila, metals have become increasingly popular and the

(Continued on page 35)

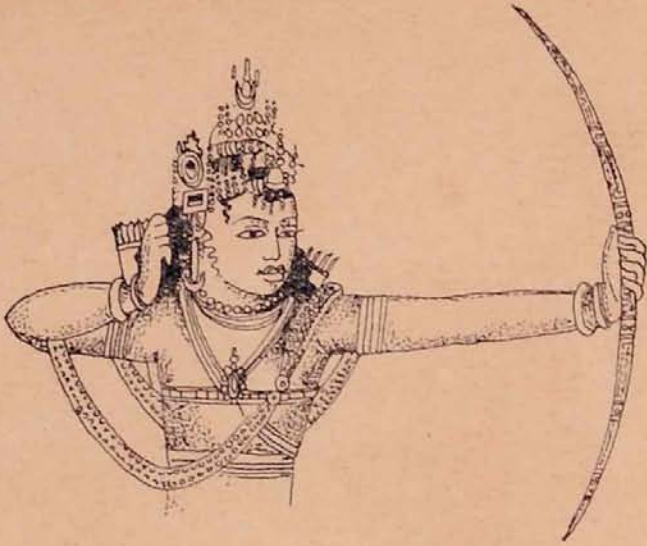
SKETCHES OF FIGURES FROM THE FRESCOS OF AJANTA



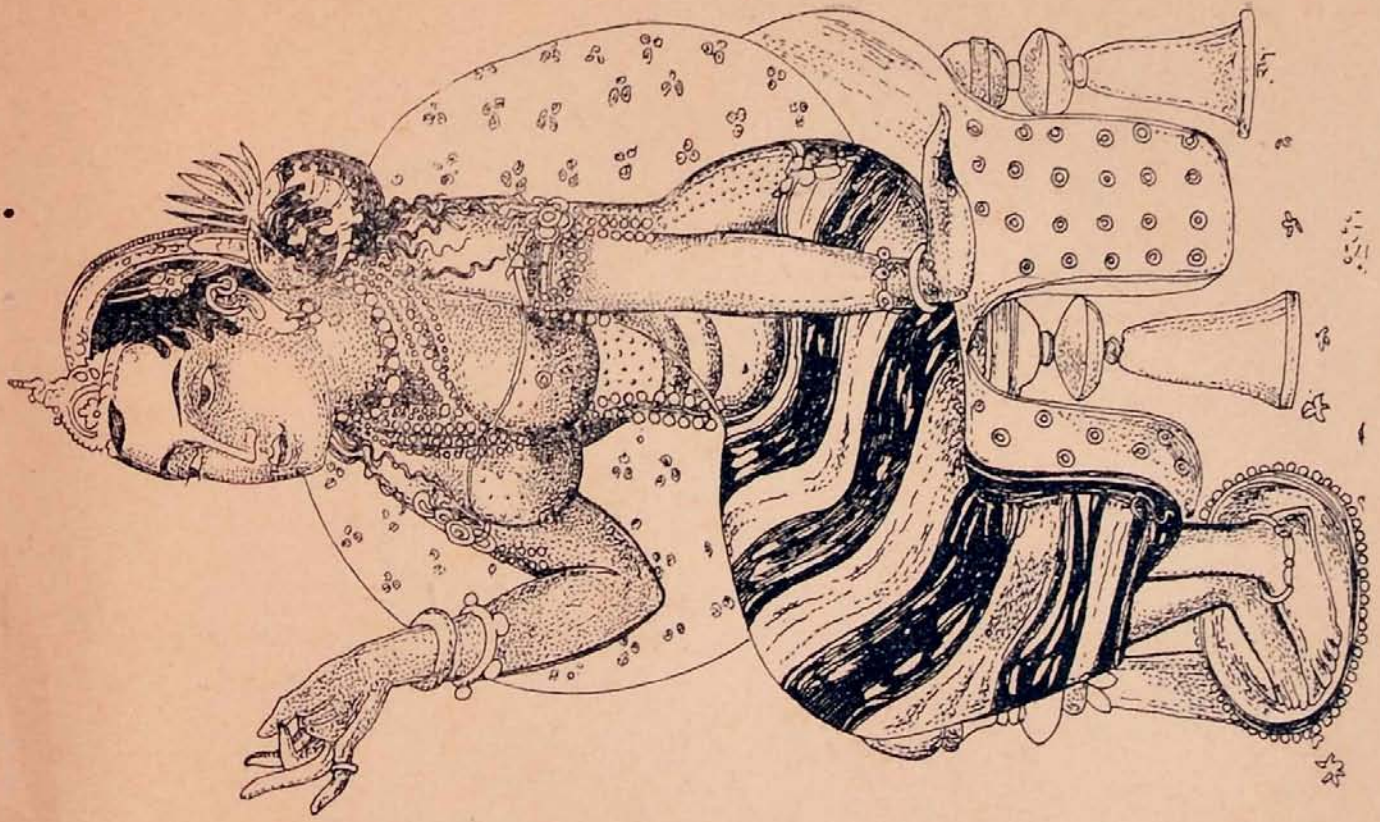
1.—A figure from Cave XVII, Ajanta



2.—A figure from Cave XVI, Ajanta



SKETCHES OF FIGURES FROM AJANTA FRESCOS SHOWN WEARING RICH JEWELLERY



SKETCHES OF FIGURES OF WOMEN SHOWING JEWELLERY, FROM FRESCOS OF AJANTA



1.—Young rajah surrounded by women. Note the neck ornaments. After painting in the Xth Cave.



2.—Male figure showing heavy ear and wrist ornaments.



3.—Couple showing delicate head and neck ornaments.

JEWELLERY FROM AJANTA FRESCOS

plain globular gold beads of Harappa have given place to various shapes and designs culminating in the exquisitely filigreed Cuttack beads.*

The increasing knowledge of encrusting of stones shifted the emphasis from beads. People became more interested in discovering fresh forms and then the discovery of pearls (nature's finest handwork in the form of beads) gave man something on which he was unable to improve. As pearls and metals gained popularity old materials and methods fell into disuse and survived only among a portion of the population. From the Ajanta frescoes we are able to infer the increasing popularity of precious stones rounded as beads, and strung as necklaces. Here also beads form an overwhelming number of the ornaments. Pearl necklaces interspersed with emeralds or rubies are much in evidence; and increasing use of beads was made in head ornaments and hair also.

Precious stones gained rapid popularity during the Muslim period, and found great favour with the Moghuls. This popularity has persisted till the present day. A visit to any high-class jeweller's shop reveals most expensive pieces of jewellery of these beads. Rubies, emeralds, and blue sapphires are the most common yet expensive material used.

The middle class which usually cares for appearance finds beads useful as means of adornment. Gold beads filled with shellac, finely designed and engraved, take little of the precious metal and are in addition highly impressive. Mohanmalas, satlars, necklaces, bracelets, etc., are all made of beads of gold.

Tibetan beads of turquoise, amber and of other stones are extensively used in the Himalayan region where they are easily available. These form the main ornaments of the average man and woman of Assam, Nepal, Bhutan, Sikkim and Kangra Valley and even of Kashmir where semi-precious stones are found in large quantities. Recently these beads have become increasingly popular and modish with the modern Indian woman, who in her desire to harmonize colour and contours, find these extremely handy and elegant.

The Indian tribal population still depends on Harappa shapes and materials, but old methods of manufacture have given place to modern mass scale production. Imported glass beads are cheap and easily available, and very popular. Red, blue, gold and green are the favourite colours. Their contact with modernised folks have made gold and silver quite popular with those who can afford them because, as a rule, these folks are poorer than their neighbours. Partly on account of the material from which they are made and partly because of the fact that they are perforated, superstition has credited these beads with protective powers provided by resident spirits; these beads are therefore highly valued. An ancient perforated stone implement

* It is not possible to ascertain whether this pattern was evolved during the ascendancy of Bhubaneswar.

was hung round the neck as a cure for goitre in Madhya Pradesh. Women wear necklaces of glass beads to protect their husbands and children against evil spirits and the Brahmins in the Deccan tie on the bride's neck the "mangalsutra" or lucky thread consisting of gold balls and some black glass beads strung together by a dancing girl who is considered lucky because she can never become a widow. Though beads, it appears, were at one time used only as personal adornment, they are now used mostly as necklaces by religious people all over the country. Nuts of *putranjiva* (so called because they are supposed to give longer life to the sons) are hung round the necks of children to ward off disease attributed to the influence of evil spirits. The *Rudraksha* necklace is considered specially sacred. A nut of this variety with a single facet belonged to Kharak Singh, son of Maharaja Ranjit Singh and was the only one of its kind. With two facets it can be worn only by a married jogi. Another with eleven facets is considered peculiar to Siva and his consort Gauri and is worn only by celibate *Saivite* jogis. Stones of the *neem* fruit are associated with *Sitla*, the small-pox goddess and are hung outdoors during an epidemic. Vaishnavis wear beads made of *tulsi* or the holy basil, sacred to God. Other woods—sandalwood, coconut, and various seeds and berries go into the making of rosaries and are worn by the pious at all times.

India is not alone in its fondness for beads; they are extremely popular the world over. In modern times when the technique of *ceramics* is highly developed, Czechoslovakia produces by far the largest proportion of the world's beads. Variety is immense and the material used is mostly glass. From Venice come venetian beads that are ornamented in bright colours, the colouring matter being blown in by means of a tube; carved ivory and bone beads are common and in abundance in this country itself. Porcelain beads are most commonly produced in France, Germany and Austria, and 'jug' beads in Bavaria. There are also Loofa beads (extremely light in weight), mosaic and pound beads (extremely small in size).

Their great diversity of form, protability and lasting power have made beads one of the most valuable articles with which to trace the influence of nation upon nation even back to the times of which no written records exist. The simple beads of stone, glass, metal or wood, worn today, is a great heritage from the past, which connects us with Egypt, Babylonia, Persia; with Ashoka and Akbar. The women of today elegently but carelessly carry this rich heritage into the future and one can be sure that the vogue of beads will live as long as woman's vanity.

(Continued on page 41)



1, 2.—Female busts shown wearing jewellery



3.—Male figure with graceful head-dress, necklace and jewellery on the upper arms



4.—Figure of man with heavy bracelets and peculiar headband

JEWELLERY SEEN IN THE FRESCOS OF AJANTA

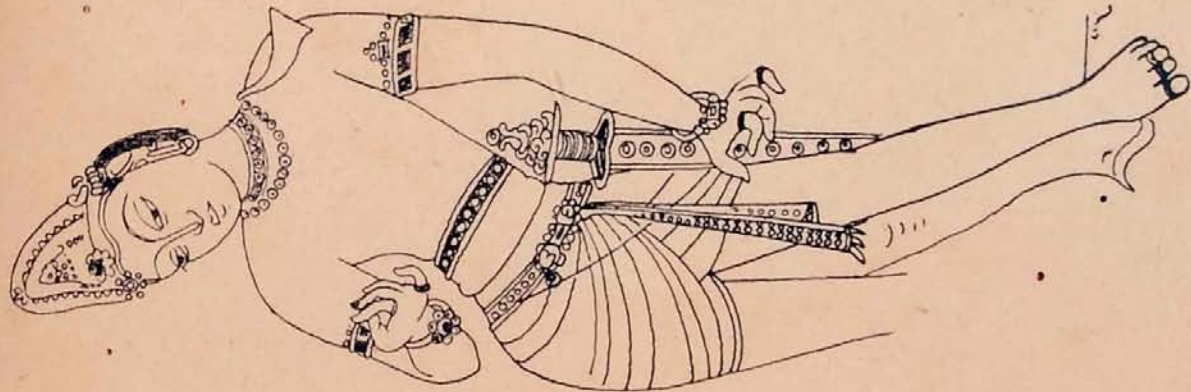
FIGURES FROM THE FRESCOS OF AJANTA



1.—Wall painting showing Bodhisattva Padmapani holding a blue lotus and with elaborate head-dress.



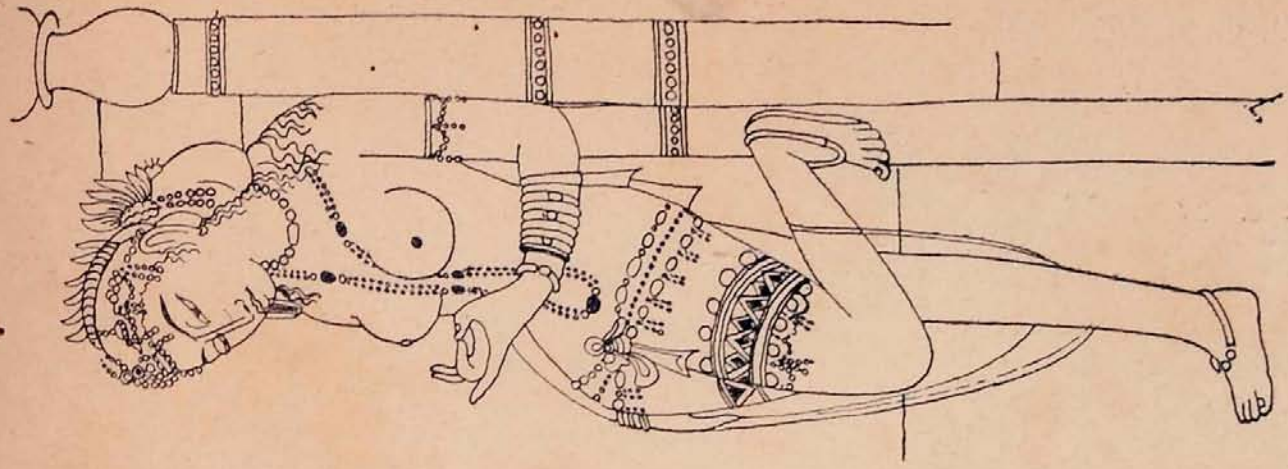
2.—Wall painting showing Bodhisattva Avalokitesvara or Vajrakani, with elaborate jewellery and magnificent head-dress.



1.—Graceful be-jewelled figure from Ajanta.



2.—A love scene from the frescos of Ajanta. Note the jewellery.



3.—A figure from the Ajanta frescos depicting the birth of Buddha. Dating from the later Gupta period, with more emphasis on ornamentation than expression.



JEWELLED FIGURES FROM THE FRESCOS OF AJANTA

BOOKS CONSULTED FOR THE CHAPTER

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2. *Excavations at Harappa*, by Madhoswarup Vats.
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3. *Ancient India and Indian Civilisation*, by Paul Masson Oursel,
Helena De Wilman Grabowska and Philippe Stern.
Book II—The Art of India.
4. *Ancient India*—Bulletin of Archaeological Survey of India—
January 1946, "A New Hoard from Taxila (Bhir Mound)"
5. *Religion & Folklore of Northern India*, by William Crooke & R. E.
Enthoven.
6. *Encyclopaedia Britannica*, Vol. III
Article on Beads and Bead Manufacture.
7. *An Advanced History of India*, by Majumdar, Raychaudhri & Datta.
8. *Harappa—Indus Civilisation*, by Ernest Mackay.

CHAPTER III

JEWELLERY IN ANCIENT INDIA

The jeweller's craft in India is ancient. The forms of ornamentation of the jewellery described in the ancient Hindu epics is said to denote an unbroken continuity of tradition and variety from those times to the present day. The *Ramayana*, in describing the beauty and splendour of Sita, the spouse of Rama, gives a list of ornaments, all not only resembling the modern pieces of jewellery in name, but also in their mode of use, and possibly in design and pattern also. The names have suffered little change. Only certain new patterns and designs invented during the Moghul period have taken their names from the Persian or Arabic languages. The code of Manu, which is believed to have taken its present form about 2,000 years ago, contains a description of the jeweller's craft and mentions fines for bad workmanship and punishment for debasing gold. A Hindu play *The Toy Cart* written about the same time as Manu's *Smritis* describes a jeweller's shop where craftsmen examine pearls, topazs, emeralds, sapphires, lapis-lazuli, coral and other jewels. Some set rubies in gold, some grind lapis-lazuli, some cut shells, and some turn and pierce coral. A dialogue in the play has reference to the skill with which jewellery was imitated and flower ornaments used. This vogue of flowers has lasted till the present day when with the advent of spring (rainy season) women colour their hands and feet and deck themselves in flowers.

Few early examples of Indian jewellery have been preserved to the present day. The sculptures of Sanchi, Bharhut, Amaravati and Orissa and paintings such as those of Ajanta demonstrate the similarity in appearance of the ancient jewellery to that still made and worn. Numerous representations of Hindu gods, goddesses and other deities evidence the early profuse use of ornaments.

In certain parts of India, excavations have brought to light jewellery pieces of high craftsmanship and skill, which show the various influences. The finds of Taxila are particularly noteworthy, as they show the Greek influence in Indian art; the terracotta finds of Ahichhatra also show a variety of ornaments used in that period. A comb found at Taxila, which probably belongs to the Muttra region is also mentioned to give a picture of ornaments of ancient India.

The remains of Taxila are situated immediately to the East and North East of Saraikala, a junction on the railways 20 miles North West of Rawalpindi. Arrian speaks of it as being a great and flourishing city in the time of Alexander the Great, "the greatest indeed of all the cities which lay between the Indus and the Hydaspes

(Continued on page 47)



1, 2.—TWO FIGURES FROM THE FRESCOS OF SIGIRIYA, CEYLON.



3.—Uma-Mahesvara in basalt. From Penukonda, Anantapur District, Madras. Probably 1000 A.D.



4.—Jewelled god and goddess in basalt. From Hemavata, Anantapur District, Madras. Probably 10th Century.

JEWELLED FIGURES FROM ANANTAPUR DISTRICT

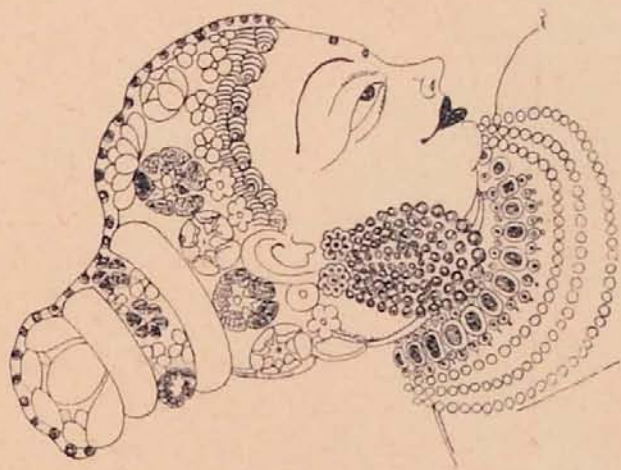
FIGURES FROM THE MURALS OF COCHIN



1.—A love scene from Cochin murals

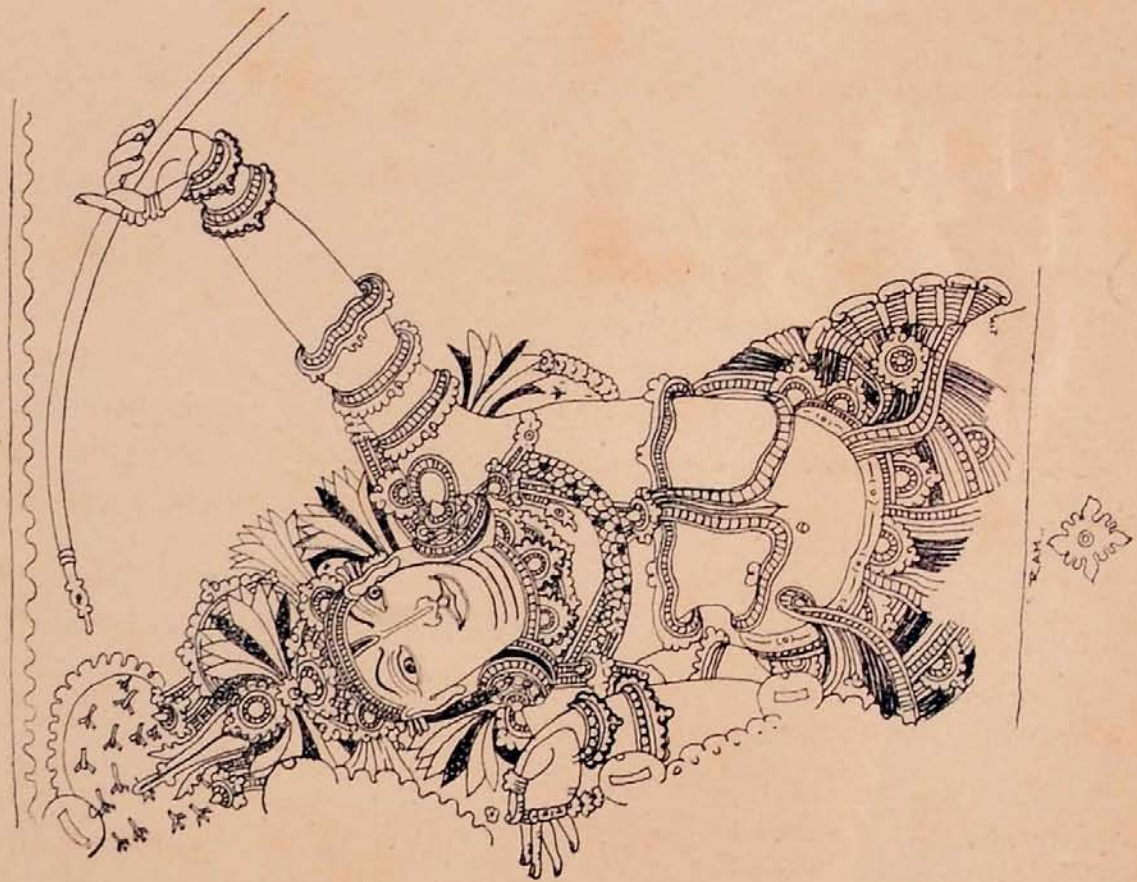


2.—An elaborately ornamented figure from Cochin murals

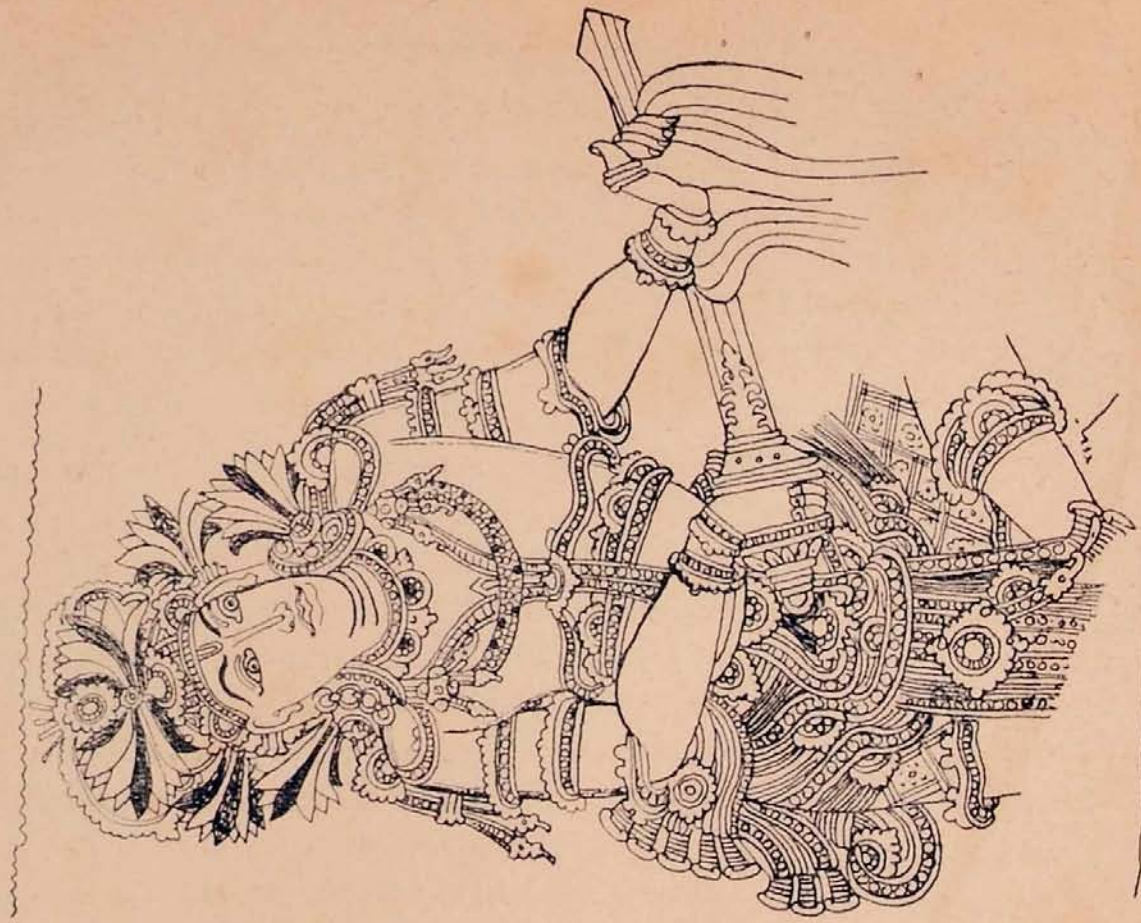


SKETCHES OF JEWELLED FIGURES FROM THE COCHIN MURALS

JEWELLED FIGURES FROM COCHIN MURALS.



1.—Ram



LAKSHMANA

2.—Lakshmana

(Jhelum).” Strabo tells us that the country round about was thickly populated and extremely fertile, as the mountains here begin to subside into the plains, and Plutarch remarks on the richness of the soil. Hieun Tsiang also writes in a similar strain of the land’s fertility, of its rich harvests, of its flowing streams and of its luxuriant vegetation. The three cities that formed the Taxila of those days were Bhir, Sirkap, and Sirsukh; apart from numerous stupas and monastries and buildings scattered all over the place.

The history of Taxila is vague before Alexander came. In five hundred B.C. it was probably included in the Achaemenian Kingdom of Persia. Its university had a great reputation for the arts and sciences of the day. In 326 B.C. Alexander received the submission of Taxila from Ambhi, who ruled at that time. The Macedonian conquest ended in 317 B.C. when the Greeks withdrew. Later, under Chandergupta it was included in the Magadha Kingdom; and it appears from the *Vishnu Purana* that on behalf of his father, Bindusara, Ashoka ruled at Taxila. Soon after Ashoka’s death near about 231 B.C. it fell a prey to the Greeks from Bactria (circa 190 B.C.). After about a century of Greek rule Scythians from the Parthian province of Siestan conquered and ruled the province (Circa 85 B.C.). Persian influence pervaded, and was supreme under Gondopharnes (Circa 30 A.D.). After the disintegration of the Parthian Empire, the Kushans ruled over this land (Circa 75 A.D.-250 A.D.), and the city of Taxila combined the Indo-Hellenistic-Parthian culture. The end came when about 455 A.D., the Huns descended into India. Since then its importance has faded.

The finds at Sirkap and Bhir, two of the three cities of Taxila reveal an aspect of the Indo-Parthian and Greek cultures. From the specimens unearthed the fact that even at that time India had achieved an outstandingly high and elaborate mode of living is firmly established. It is also proved from these that the Parthian culture of the Punjab was very different from that obtaining in Syria. The Roman and Armenian picture of the Parthians is very incomplete and shows them to be half barbarians. But today, having met with some specimens of that culture, we do not doubt their attainments. They were not only fine warriors, but an energetic, progressive and highly civilised nation. Comparing them with the contemporary civilisation of Greece and Persia we can infer that they inherited the elements of both.

The pieces of jewellery which have been discovered are of various designs and of different workmanship and finish. An examination of these is important not only from the point of view of throwing some light on the Indo-Parthian culture but also to get an idea of the evolution of the important school of Indo-Hellenistic Art of the Kushans at Taxila. The pieces include necklaces, pendants, earrings, bracelets, clasps, rings, hairpins and many miscellaneous objects.

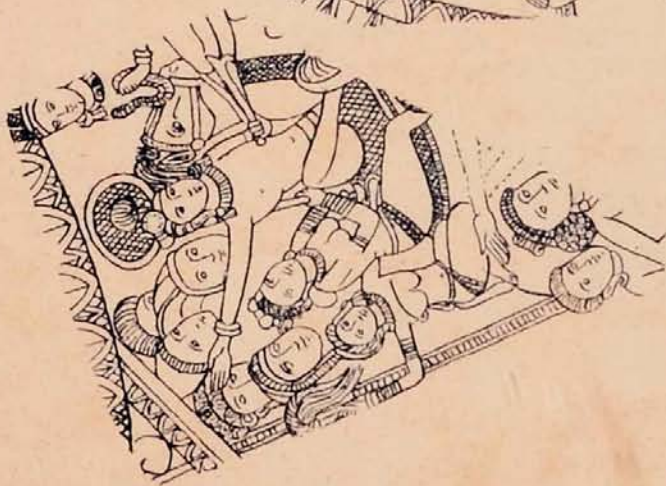
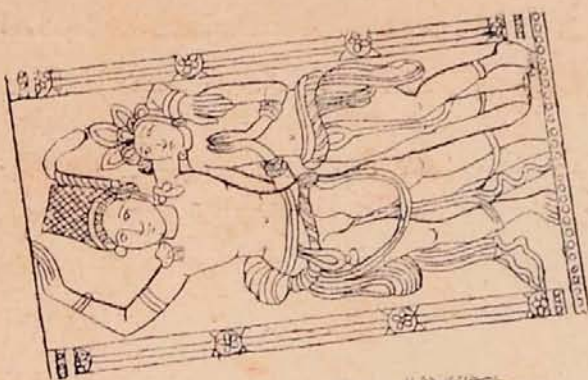
Necklaces are made of many pieces strung together by thread or wire. The gold beads are usually hollow with small holes to be filled in with lac. They are very elaborately made, and in one, the larger pieces are centred with oval medallions of crystal cut en-cabochon in a beaded border enclosed by two fish facing one another with minute circlets of inlaid white shells between their heads and tails. This is the beginning of the "Kundan" jewellery which found such favour with the Mughals and is still very much in vogue. In another necklace the terminals are encrusted with lapis-lazuli and turquoise. The other pieces are enriched alternately with beaded circles centred with carbuncles and foliate devices inlaid with turquoise. At the head of each piece is a hollow bead of gold granulated in the case of carbuncle pieces and plain in the other.

Flower-shaped or adorned with beaded crescents and circlets, the pendants are of gold. One of the pendants is very elaborately worked. The lower half consists of a vase-like centre, on either side of which is an Eros riding a winged sea-lion. The body of the vase is of filigrain and granulated work with panels of turquoise paste between. This cylinder which suggests a Buddhist chakra is flanged with a separate band of gold. The Eros and sea monsters seem to have been cast in a mould and afterwards chased with a graver's tool. The hair of the boys is very carefully worked and falls in a natural row of ringlets. The wings and the ears of the monsters were inlaid with turquoise.

The bracelets are of thin or thick sheet gold with hinged clasps. Two pairs are ornamented with an "S" pattern repeat. The clasps are enriched in one with trefoil and 'comma-shaped' cloisons, once filled with stone paste or amber and an oval medallion in the centre. On the clasp in the other pair is a foliate design in open work cloisons of white shell centred with an oval medallion. In a third pair the body is decorated with an open work pattern enriched with gold knots and rosettes and with circlets of encrusted amber and comma-shaped leaves of inlaid shell.

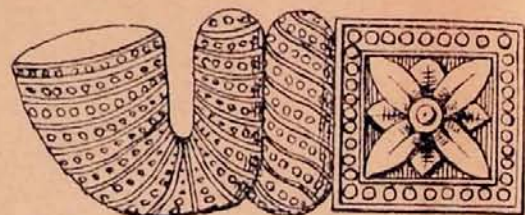
The earrings of gold crescent and pendant were enriched with rosettes, clustered drops and granulation. The crescent consists of two miniature crescents ornamented with a "cinque-foil" rosette on the top, a female bust on a lotus background in the centre and another circular boss at bottom. The pendants are composed of rings decorated on the outside with triple rows of beads and granules with bud-like pendants hanging from them. Another pair have three rosettes of gold with circular beaded centre and five obcordate petals inlaid with green paste in one case, and inlaid with white shell in the other.

Finger rings are either of solid gold with oval bezel or are hoop-shaped with almond-shaped projections. On either side are tiny figures suggestive of tortoise and scorpions' heads with swastika behind.

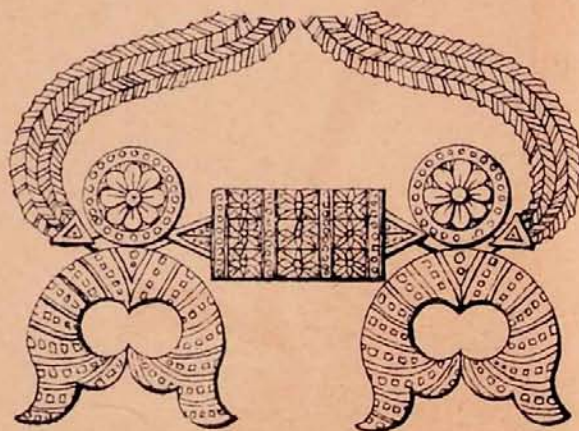
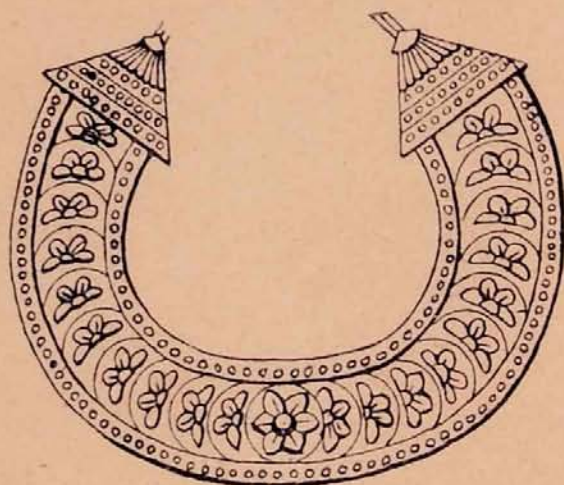


FIGURES FROM THE BUDDHIST REMAINS AT AMARAVATI

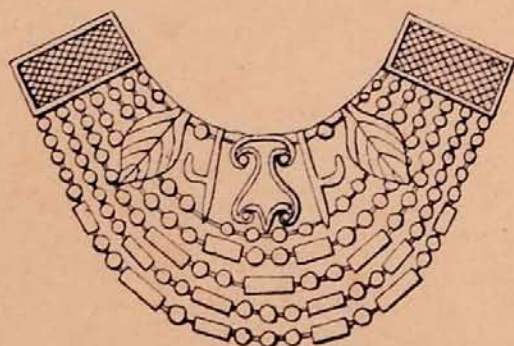
These ornaments are of a more delicate and refined type than those seen on the figures from the Buddhist remains at Sanchi in Bhopal.
(From *Tree and Serpent Worship* by Fergusson)



1, 2.—Earrings



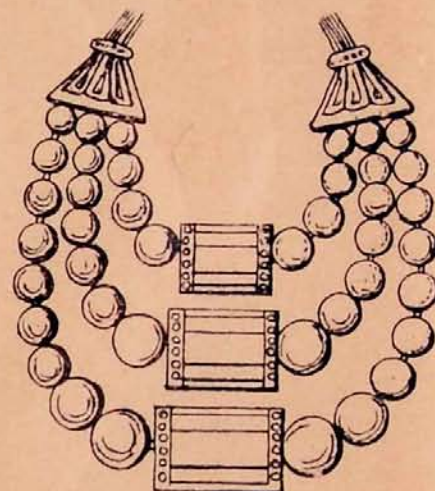
3, 4.—Necklaces



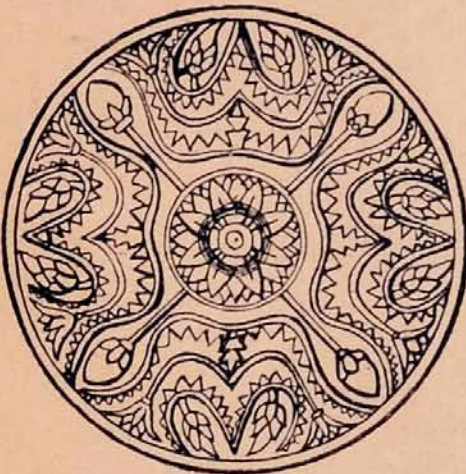
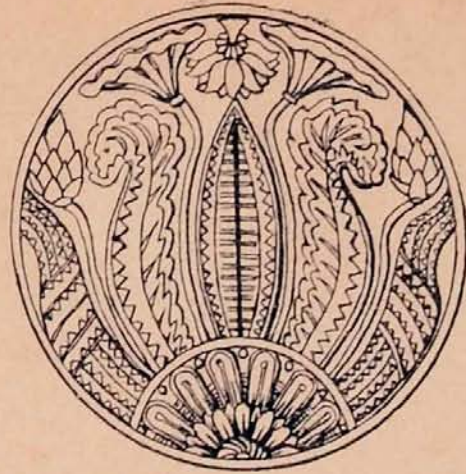
5.—Necklace



6.—Railing medallion with a Yaksha and lotuses

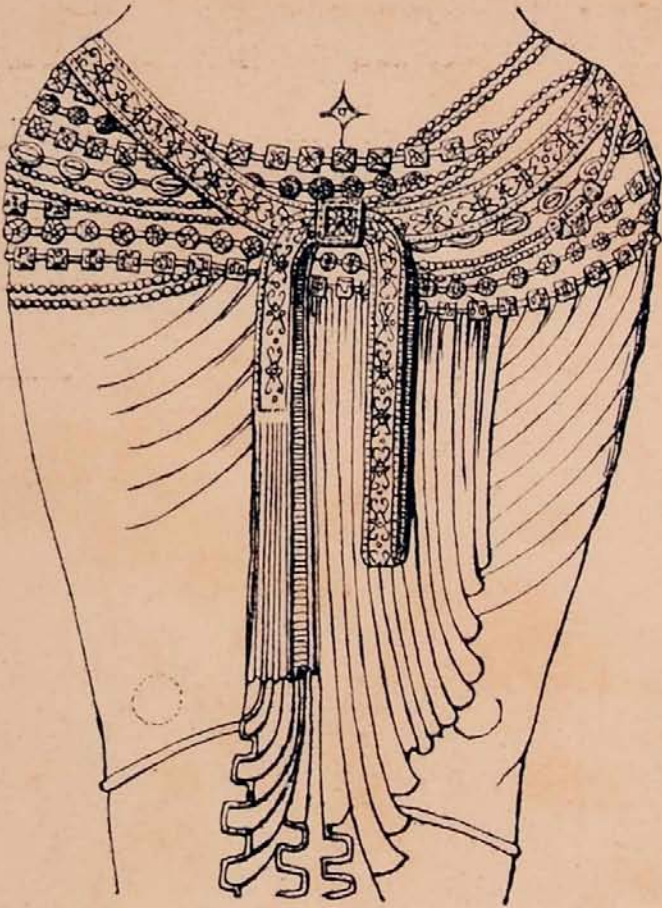


7.—Necklace

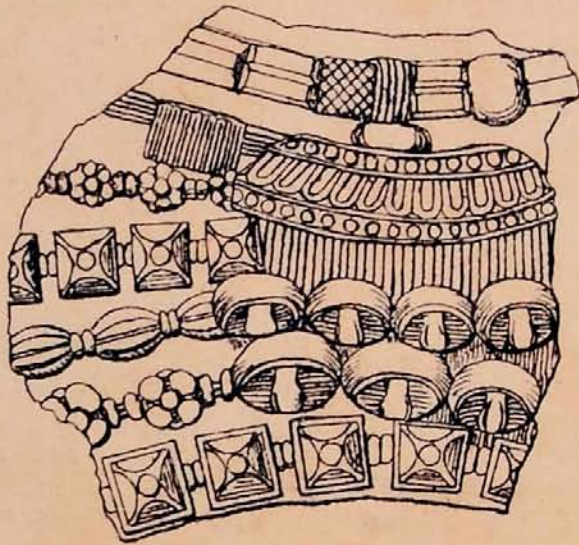


MEDALLION DESIGNS FROM ANCIENT BHARHUT

FIGURES FROM BHARHUT



1.—Highly decorative girdle of goddess Sirima Devata



2.—Decorative waist belt



3.—Jewelled figure with elaborate girdle and necklace

A hairpin was found. It was of gold with flat wheel head decorated on both sides with cinquefoil rosette inlaid with white shell and encircled with double beading.

Among the miscellaneous objects was an Eros and Psyche in repoussé standing side by side with arms out-stretched, caressing each other. The relief is backed with plain gold sheeting soldered at the edges to the back of which three small rings for attachment are fixed. On the base are two small holes for insertion of lac. In earlier Greek representations both Eros and Psyche were winged but here they are wingless, but there is no doubt as to their identity. Here these figures may have been used as a pendant.

Gold beads of open work basket pattern were also found as was a tiny gold chain with five links.

Today it is clearly established that before the Kushans, Greek princes ruled at Taxila; otherwise also the Parthian rulers had brought the Hellenistic and Persian influences. From the specimens found we can see the exquisitely fine work that has been evolved in India. This period laid the foundation of enamelling art and encrusting of stones in metals seems to have been in a fairly advanced stage.

Comparing these pieces with those which can be seen in Ajanta frescoes and with other finds of contemporary period we can see traces of important and strong Greek influence which are not found in the Southern and Eastern parts of India. The figures of Eros, Psyche, Cupid, the sea lions, pyramid as opposed to cylindrical, and the acanthus are a few instances of the Greek influence. These are blended with the Indian lotus, crescent, lotus buds and other flowers. One piece shows a female bust. Earlier examples of Indian art show that the female bust was more admired in India than it was elsewhere; the Greeks however took over the idea and spread it in the West.

The excavations at Sirkap (Taxila) produced the variety of jewellery described above. At Bhir, the second city of Taxila, the jewellery was mostly of gold beads and stones found separately. The beads are hollow and exquisitely designed. From Harappa and Mohenjo-Daro it appears the tradition of beads was always kept alive, and beads of all kinds were found at Taxila. The gold ones are most common, the other materials being carnelians, agate, glass shell, paste, lapis lazuli, jasper, quartz and terracotta. All shapes and forms were found. The stones discovered show exquisite carving of animals and the favourite theme is the lion pouncing on fast retreating stag. Both these designs show delicacy and boldness of concept and accuracy in execution. Greek influence is predominant in these carvings.

Certain silver ornaments discovered here have a perfect finish and have preserved well. Both the gold and silver are fairly pure. From the Bhir mound were

recovered many stones, especially pearls, amethysts, garnets and corals which seem to have been in extensive use. Two pieces, viz., a gold pendant in the form of tiger's claw and the little reliquary are specially beautiful examples of the goldsmith's craft, the filigree design on the surface remarkably delicate and the finish almost perfect. Gold pendants in the forms of *peepal* leaves and *triratna* were also found. It appears that some of these ornaments had religious significance also.

From Taxila we obtain a very interesting specimen of ivory combs. The date can be determined with fair accuracy as being the latter half of the first century A.D. The comb consists of a half elliptical ivory piece with a rectangular section and a slightly raised rim and with 116 projecting teeth which have since broken. The piece is excellently carved on both sides. On one side is carved the figure of a woman reclining on a pillow. A three-stringed necklace covers a part of the left breast. The forearm is adorned with bangles. There are anklets on both legs. Near the head is a seated figure, presumably a slave. The other side of the comb is divided into four zones by three vertical lines. The left zone is occupied by a pouncing lion, the second contains an ornamental design, the third a treading elephant, and an inverted conch shell occupies the fourth zone.

It is clear that the sensuous pose and features of the lady are foreign to contemporary Gandhara art. On the other hand, the petal-shaped eyes, the full bust, attenuated waist and exaggerated hips are conventional features in Indian literature and the indigenous plastic art. There is no doubt that the object was imported by Taxila from the Eastern kingdoms of India which seem to have progressed far beyond the comparatively puritanical Taxila in the art of luxury products.

Glass bangles, double convex and single convex, were devoid of any decoration. Shell bangles are sawn out of convex conch shells, and have an oblique section. A few ivory bangles were also found. Shell bangles are not much in vogue now, but glass bangles are worn all over India and ivory bangles are still worn in the Punjab and Rajasthan.

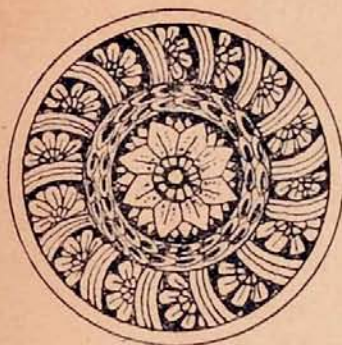
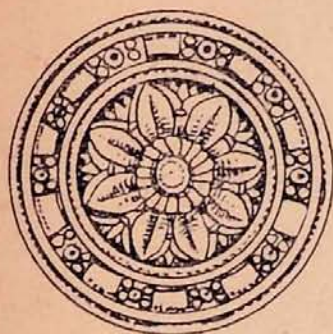
Central Asian Jewellery from India* has exquisite pieces and show the Buddha becoming one of the many gods of Hindu Pantheon. These pieces probably belong to Circa 100 B.C. (probable). The workmanship is exquisite and Greek influence little, if at all. Parthian art is so akin to North Indian art of jewellery of that period that it is difficult to say if its influence is to be traced in these pieces. The Tiara is in five panels, each panel centred by a Buddha figure on lotus throne surrounded with jewels. Another piece, a belt buckle, has a square centre, top and side flaps are jewelled in turquoise, rubies, sapphires, corals and pearls. In a crescent breast

* These pieces can be seen at the Central Asian Antiquities Museum at New Delhi.

(Continued on page 59)



1-3 Figures from the carvings on the Buddhist remains at Sanchi, Bhopal.
(From *The Journal of Indian Art and Industry*)



4-9.—Circular motifs from the Sanchi Stupa



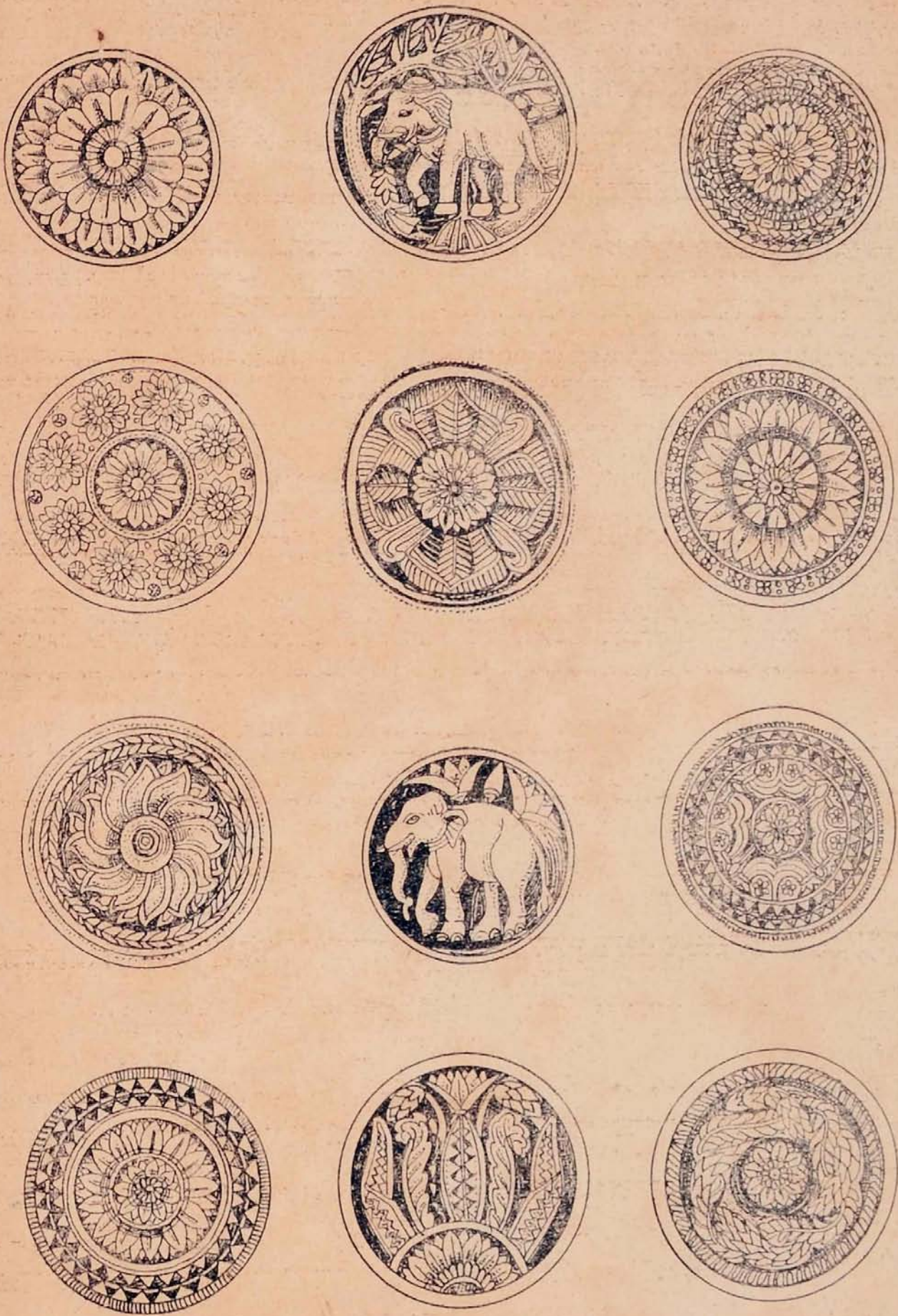
10-12 Sketches from carvings at the Buddhist remains at Amaravati. After drawing made for Colonel Mackenzie, discoverer in 1797 of these remains.

(From *The Journal of Indian Art and Industry*)

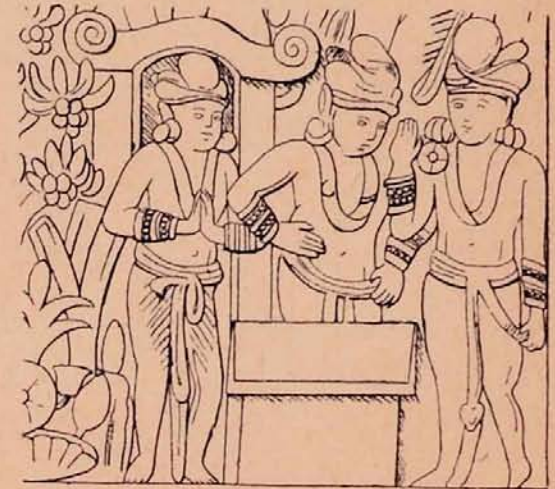
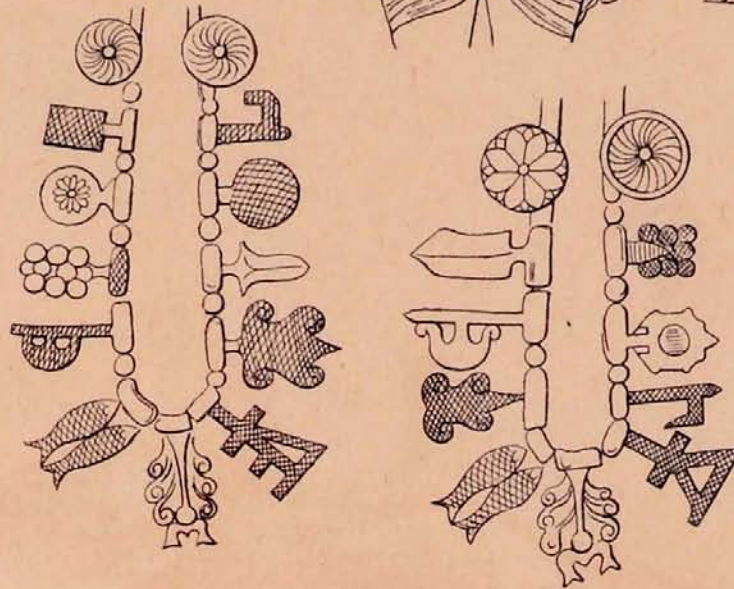
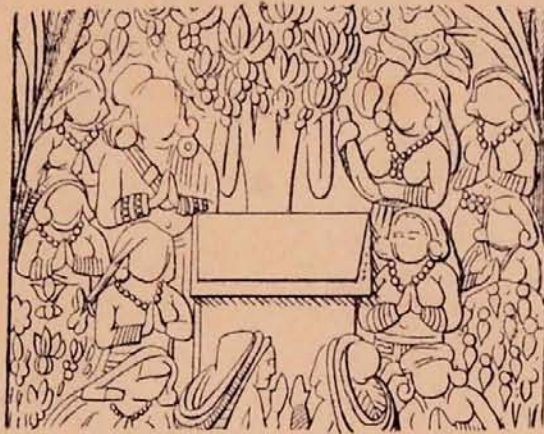
SKETCHES OF CARVINGS AND DECORATIVE MOTIFS FROM THE BUDDHIST STUPAS AT SANCHI AND AMARAVATI



CIRCULAR DESIGNS FROM SANCHI STUPA, BHOPAL



CIRCULAR DESIGNS FROM THE STUPA OF SANCHI



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JEWELLED FIGURES FROM THE CARVINGS ON THE BUDDHIST REMAINS AT SANCHI, BHOPAL

1.—The scene represents tree worship. 2.—Figure wearing decorative necklet and elaborate head dress. 3.—A group of figures from the North Gate, wearing waist bands and delicate necklets. 5, 6.—Shows various Buddhist symbols, probably worn as amulets; note the trisul at the end, rosettes or wheels (The Wheel of Life) and fishes.

The ornaments illustrated in this Plate are heavy and coarse and rather similar to those worn by the aboriginal tribes in the same regions of India.
(From *Tree and Serpent Worship* by Fergusson)

piece, there is a Kirttimukha in the centre, with a border of turquoise and ruby with a jewelled floral design. In another belt clasp there is a figure of a peacock. In a medallion and amulet case we see Buddha in coral and lapis lazuli, while in the next amulet case, there is in repoussé, the figure of the sixteen armed *Avalokitesvara*. It appears in this period jewellery had considerable religious significance, as it does have even today; the enamelled figures of Rama, Krishna and other deities are worn by Hindu women even now.

There have been no jewellery finds at Ahichhatra, but the terracotta figurines obtained show a variety of jewellery in vogue, with which these are decorated and adorned. The finds can be definitely dated to Sunga period (Circa 300—100 B.C.) and to Panchala Period (Circa 100 B.C.—150 A.D.). The period, as the analysis of *Mithuna* and *Dampati* type of terracotta figurines will show, was particularly rich in hair-style, head-gears, and head ornaments. Ornaments were used profusely and they were very elaborate. Pearls were used as streamers and bands falling from the hair and the head-dress in one figurine show a trefoil pattern. We notice in the side streamers an ornament depicting the *Naga-Murda* symbol beaded in pearl strings. In the ears we find ornaments showing the three well known sacred symbols—an arrowhead (*bana*), a banner (*dhvaja*) and a goad (*ankuss*). On the same piece, in the necklace, we find woven three more symbols—a dagger, a puppet (*srivasta*) and a *vajra* with a pointed angular edge. This type of necklace is found not only on all the female figures of the *Mithuna* sub-type, but is a regular feature of the archaic terracotta of the modelled-cum-moulded variety from Mathura; all this indicates that this was an ornament in common use. The other consists of a flat torque, heavy rings in the ears, bracelets and puffed-up flowery bangles on the hands. Some are shown as wearing girdles and armlets as well. With prosperity, abundant use of jewellery became the fashion of the day. The religious bigotry brought in by the decadence of the culture ascribed superstitions and bigoted significance to certain ornaments and they assumed a symbolic significance which has survived till today. Bharhut and Mathura show more or less the same patterns and ornate profusion. Kalidasa mentions numerous ornaments for the different parts of the body. Ornaments worn on the head were *cirdamani*, a precious stone of uncommon brilliance, *ratnajali* or *muktajali*, a net made of precious stones or pearls to cover the locks of the hair and *kirita* a tiara worn by kings. Jewels were also worn in the tresses of the hair. There were a variety of earrings called *karnabhusan*, *karnapura*, *kundala* and *manikundala* (ear pendants made of rubies).

On the neck was worn the *niska*, a necklace probably made by stringing together coins known as *niskas*. This sort of necklace (*Kanthi*) has been mentioned in the *Rigveda*. Other necklaces fell in strings on the breast. Of these, *muktavali* was a string of pearls, *tarahara* a necklace of big pearls (*sthaulamukthaharah-mallinath*),

hara an ordinary necklace, *harasekhara*, a snow-white string, *haravsti*, a single string of pearls—*Suddha ekavali*—with a gem in the centre referred to by Kautilya. *Vaijayantika* has been explained by Mr. T. A. Gopinath Rao as a necklace composed of a successive series of groups of gems, each group having gems in a particular order. He quotes the *Vishnu purana* to elucidate the meaning of this necklace: "Vishnu's necklace called *Vaijayanti* is five formed as it consists of the five elements. Here five-formed points to five different kind of gems namely, the pearl, ruby, emerald, blue stone and diamond." *Pralamba* and *mala* were garlands of flowers. *Hem sutra* was a chain of gold with precious stones in the centre.

Arigada or *Keyura*—ornaments of gold and of jewels set in gold, were worn both by men and women. *Valaya* bracelets were used to adorn the forearm of both men and women and rings (*angulaya* or *anguliyaka*) were worn round the fingers. There were rings of diamonds and other stones. Several were made like serpents while others had imprinted on them the names of the owners. Rings were used as a sign of authority and as seals.

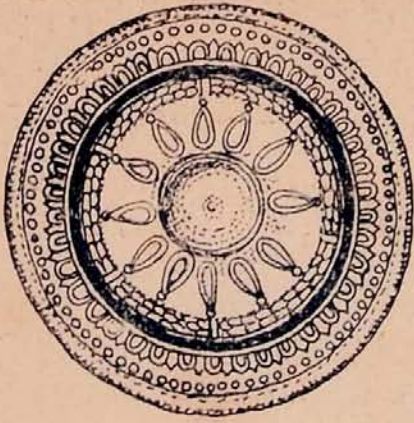
Kalidasa has numerous references to girdles. They were made mostly of gold alternated with different coloured gems giving a variegated hue. They are mentioned by different names—*mekhala*, *hemamekhla*, *kanci*, *kinkini* and *rasana*, which points to the existence of several types. These varieties may be studied in the Mathura museum. There some of them were probably the tinkling type.

Nupuras or anklets were worn on the feet making a tinkling sound when the wearer moved. These were occasionally set with precious stones.

Most of the above mentioned ornaments were worn both by men and women, and some by women only. A study of the Ajanta paintings gives an idea of the profusion in which ornaments were worn. The princess of cave No. 2 although entirely devoid of clothing is laden with ornaments.

Not only metal ornaments but flowers also were used to satisfy this craving for self-adornment. Most of the ornaments of gold and precious stones had flower imitations. Young women stuck flowers or fresh leaves of *kesara* in their hair. These same flowers were sometimes strung into girdles. Ear pendants were made of the *Karnikara* flowers. Women placed *kunda* blossoms and *mandara* flowers in their hair, *sirisa* flowers in the ears, the flowers blossoming in the rainy season on the parting of their hair and knit *kurbaka* flowers in their tresses. Girls living in hermitages were not allowed to wear metal ornaments and so their ornaments were exclusively of flowers.

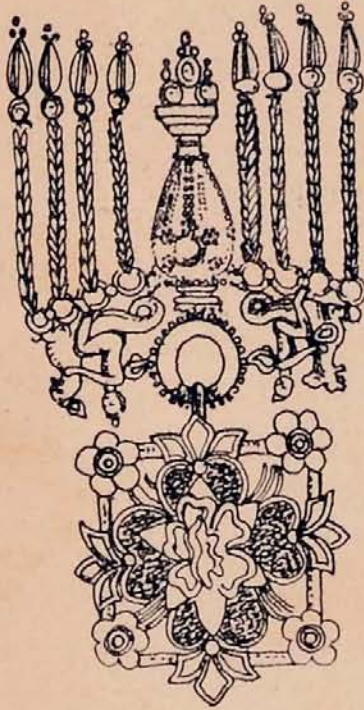
This love of flowers lasted upto the Moghul period; thanks to the puritan influence of the invader, flower ornaments came to be despised and they were worn



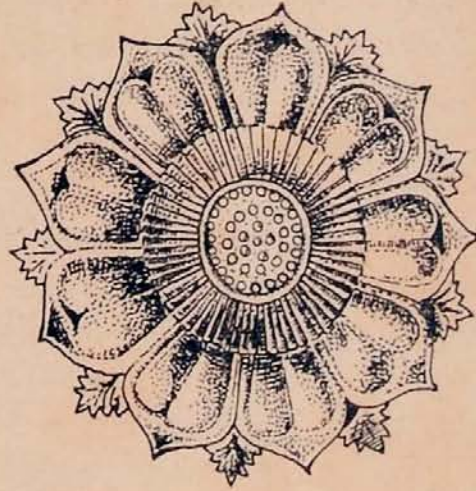
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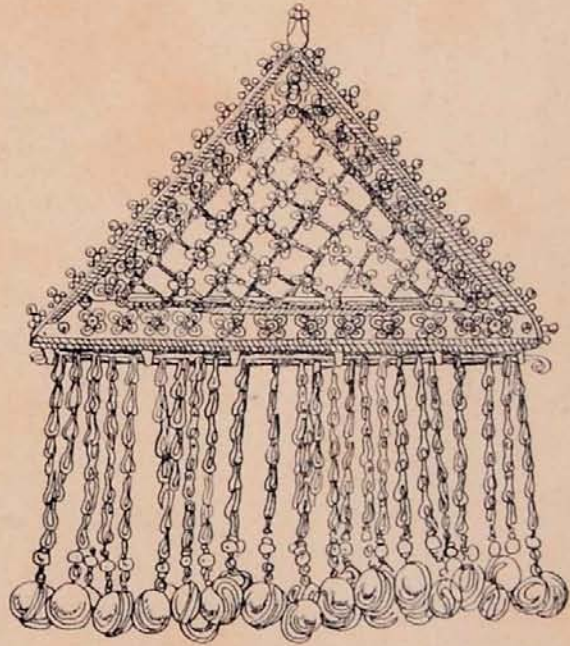
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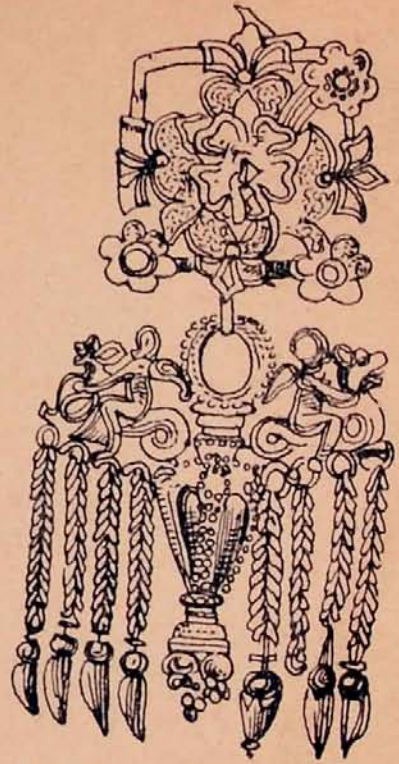
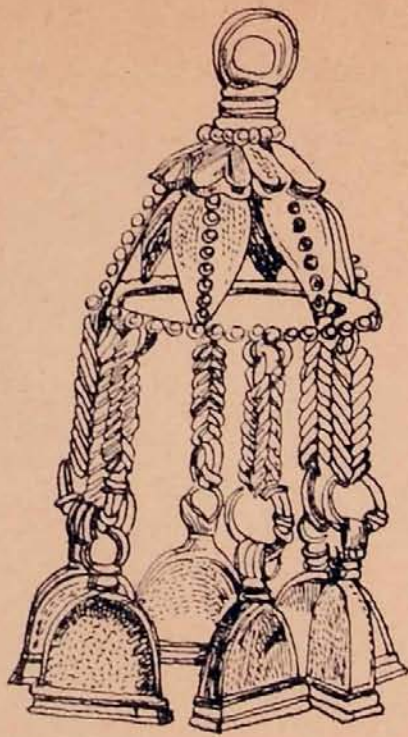
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6

ORNAMENTS AND DECORATIONS FROM ANCIENT TAXILA

1.—Design for pendant. 2.—Circular stamp for pottery decoration. 3.—Ear pendant. 4.—Lotus design in copper repousse. 5.—Buckle made of copper. 6.—Hair ornament of silver worn in the centre of the forehead; the row of chains carries little silver 'cat bells.'

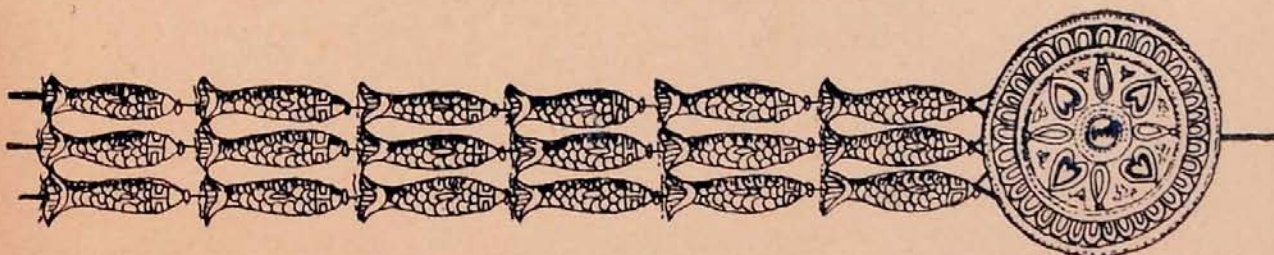
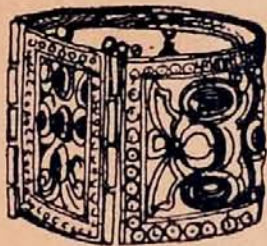
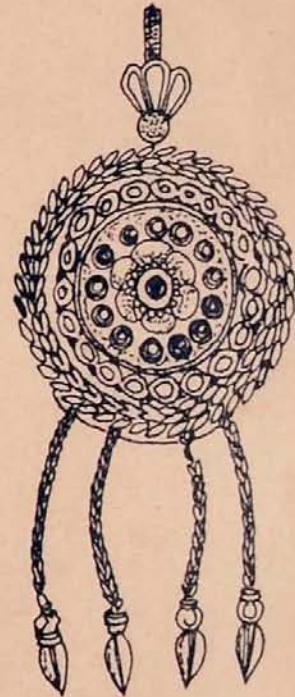
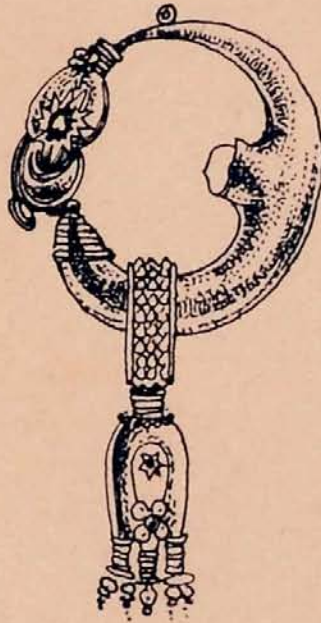
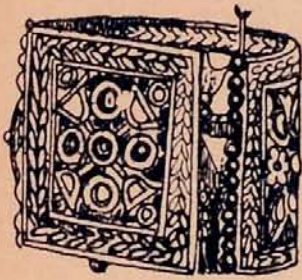
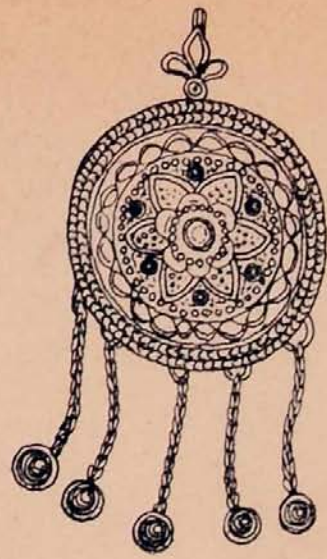
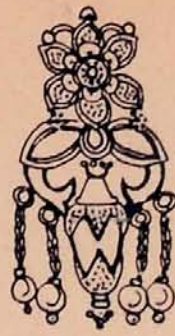


1, 2.—Gold Pendants (*Sirkab*)

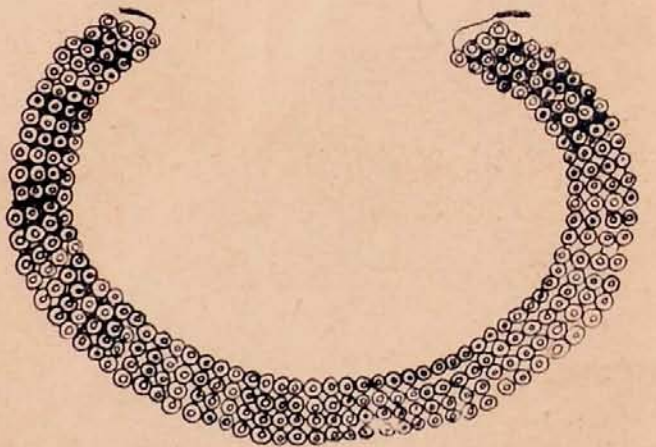
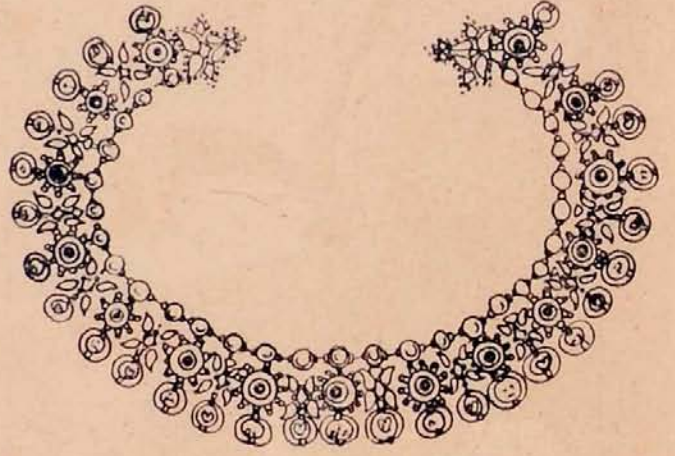
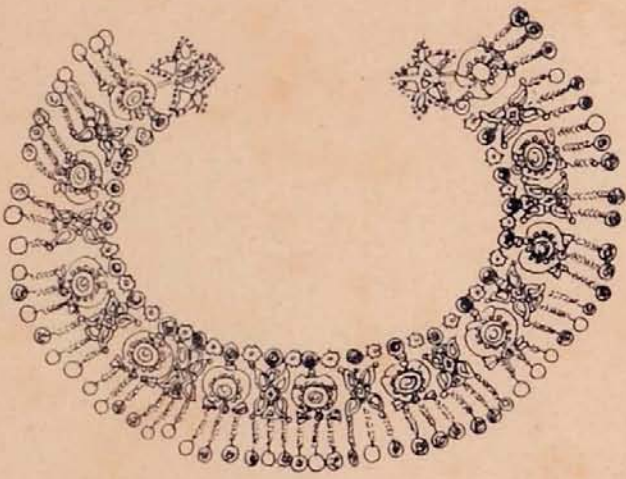
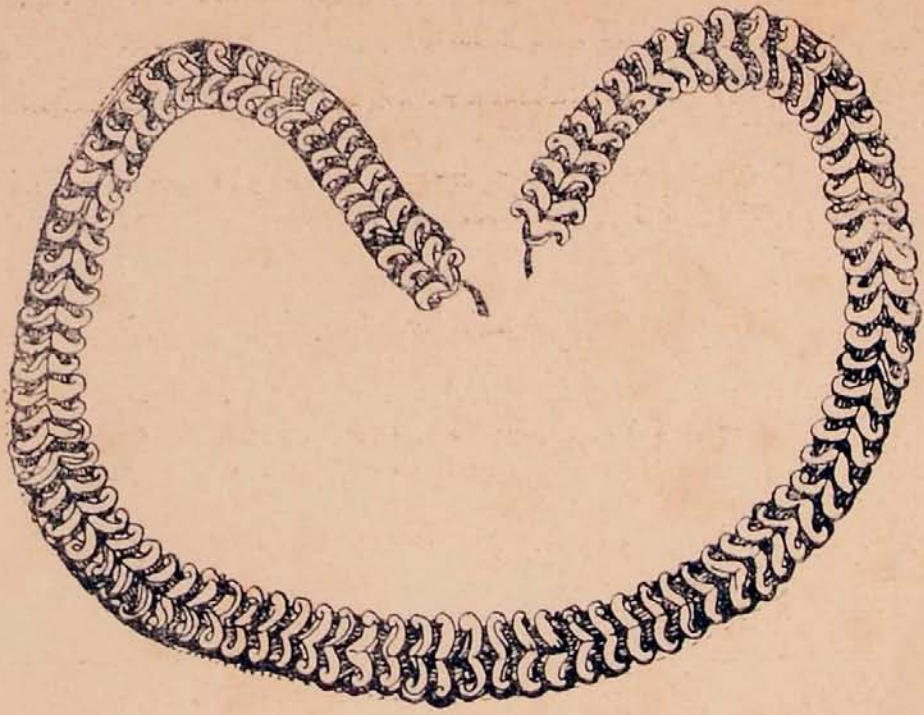


3.—Gold necklace set with garnets and faience (*Sirkab*)

GOLD JEWELLERY FROM ANCIENT TAXILA



EARRINGS AND BRACELETS FROM ANCIENT TAXILA



ANCIENT INDIAN NECKLACES FROM TAXILA

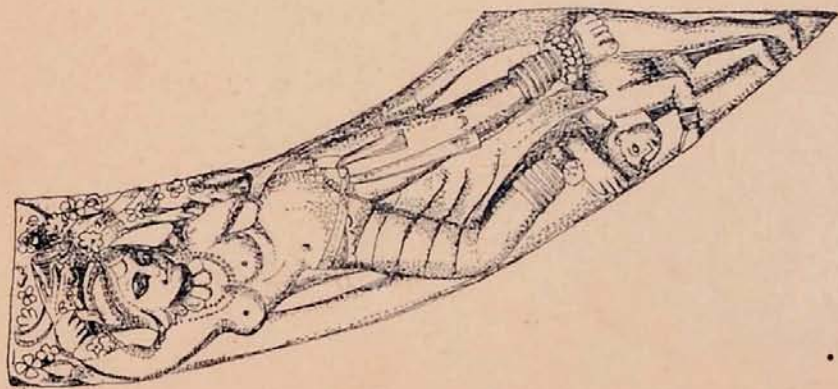
only by loose women, except in the South where the practice persisted. There has been a revival of the use of flowers in recent years but they are now worn almost exclusively in the hair.

It would seem that ancient India had experimented with and perfected the art of self-decoration so much that in the twenty centuries that have elapsed since Taxila we have not been able to improve on these patterns and workmanship. We have evolved a few patterns but they only compete with the old ones but are hardly an improvement.

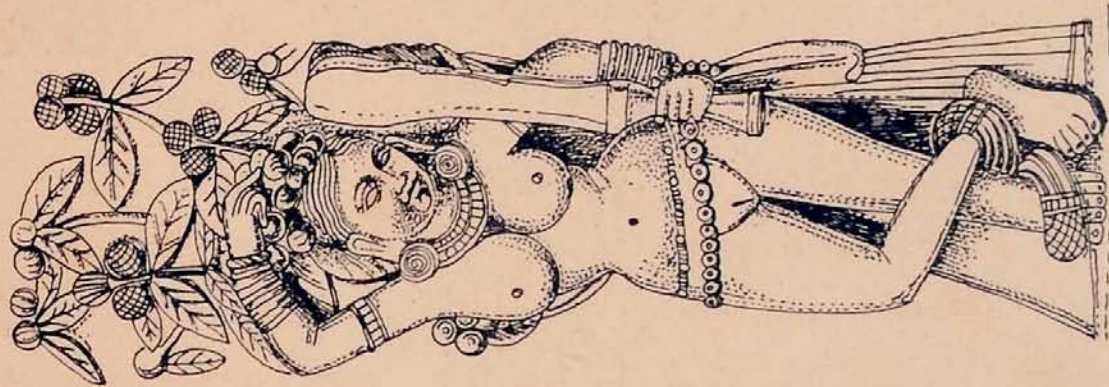
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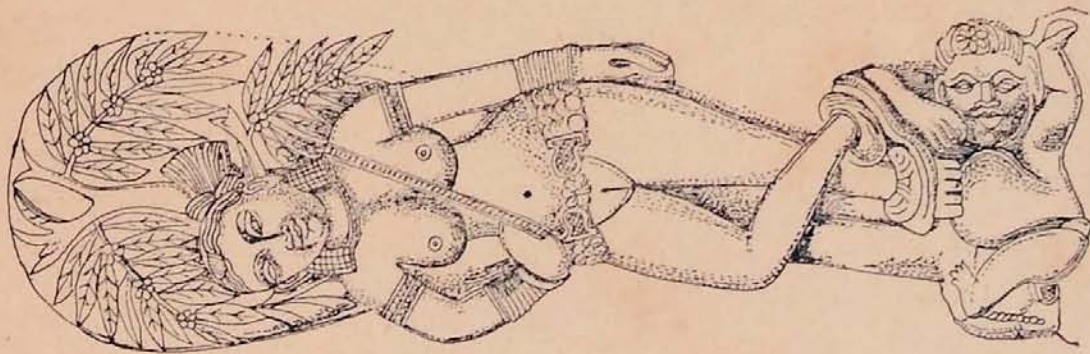
JEWELLERY ON FAMOUS SCULPTURES FROM MATHURA



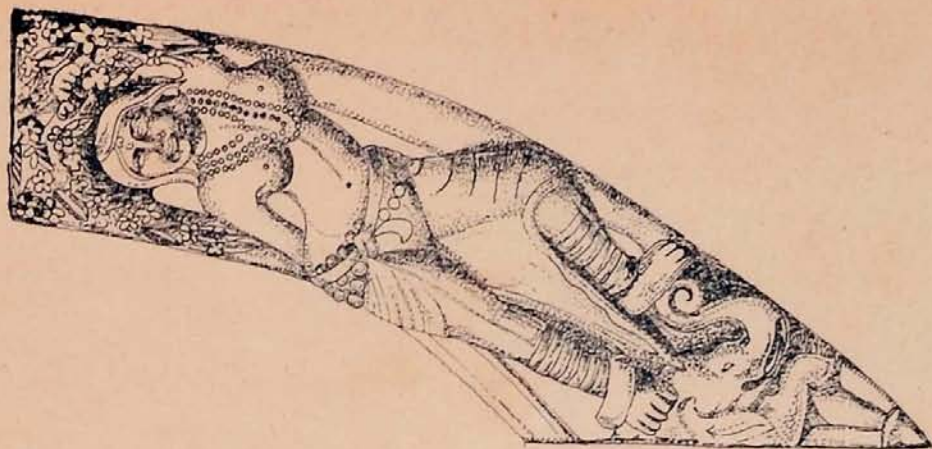
1. Sculptured bracket



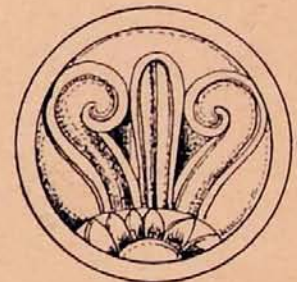
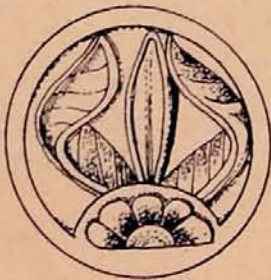
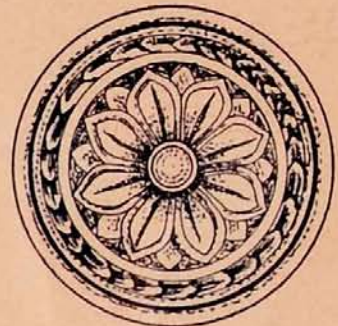
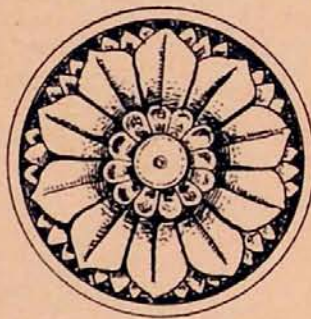
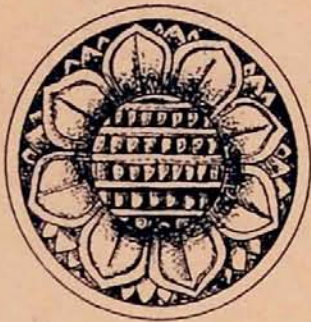
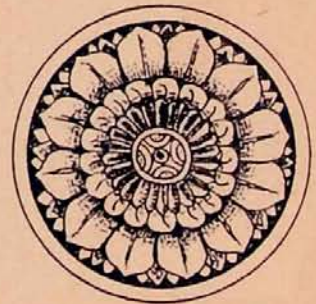
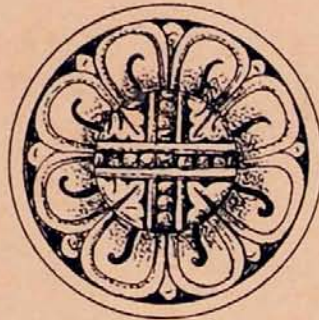
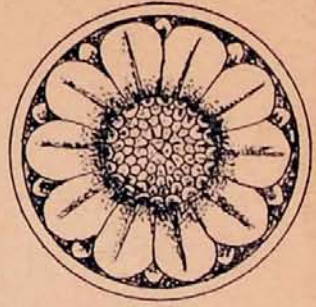
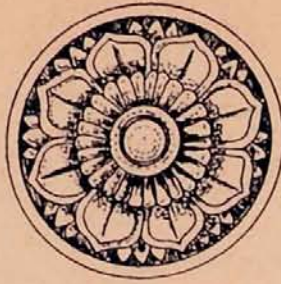
2. Figure from railing pillar



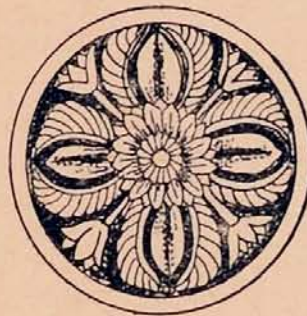
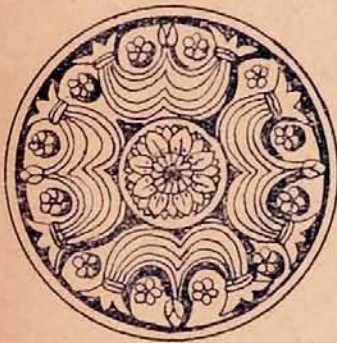
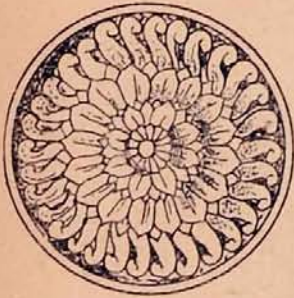
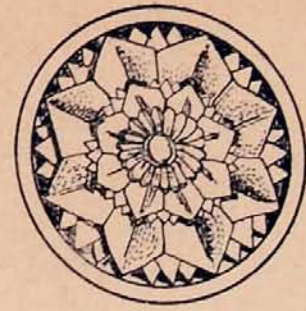
3. Figure from railing pillar



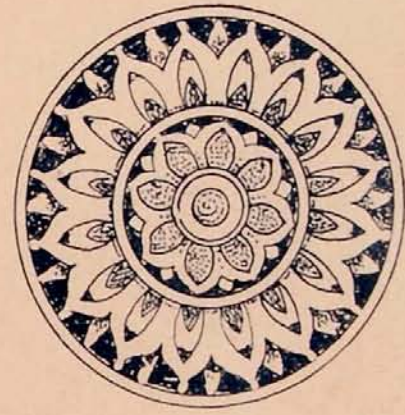
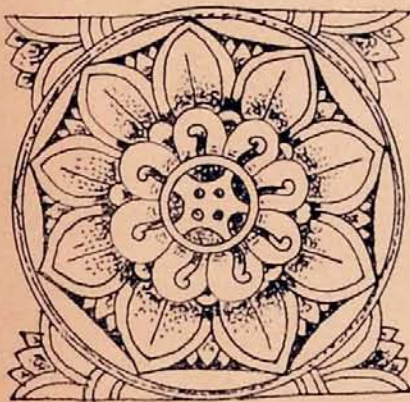
4. Sculptured bracket supporting voluted beam



CIRCULAR DECORATIVE DESIGNS FROM KANKALI TILA, MATHURA



Circular Designs from the Sanchi Stupa



Circular Designs from Mathura

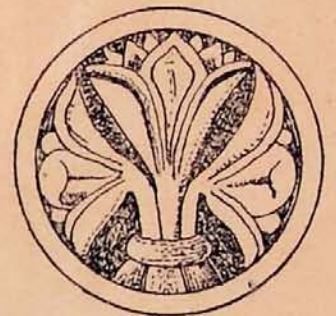
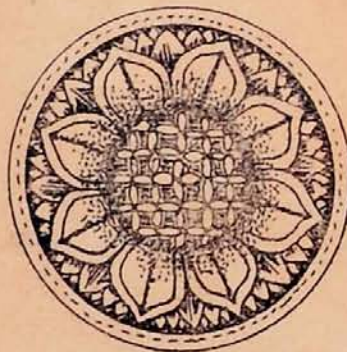
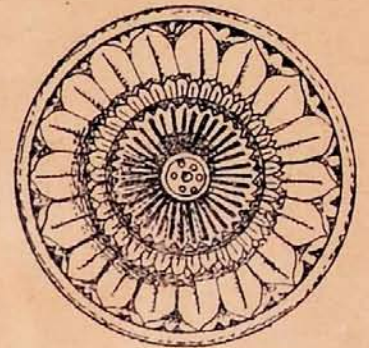
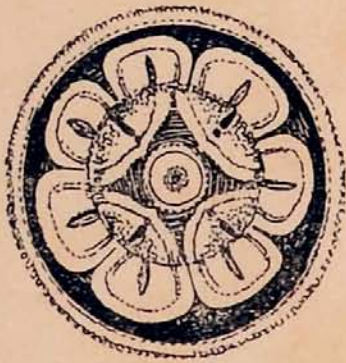
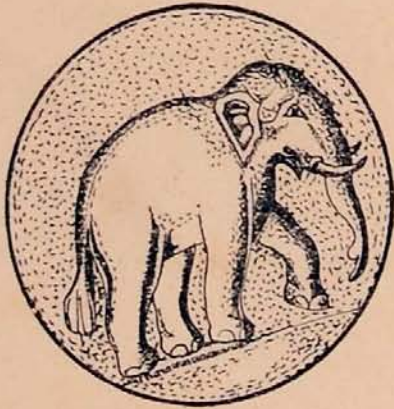
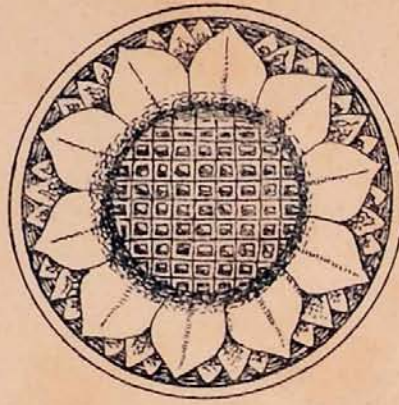
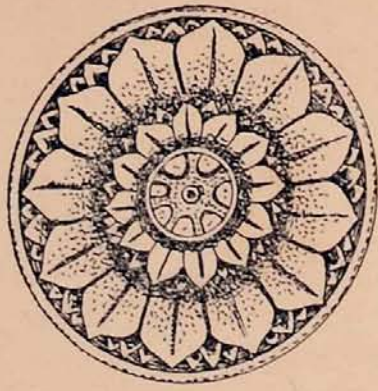


PLATE.—CIRCULAR DECORATIVE MOTIFS FROM KANKALI TILA, MATHURA

CHAPTER IV

MUSLIM JEWELLERY

The Muslims came to India, at first as raiders and marauders and later as conquerors, as did the Aryans, Scythians and Huns. It was unfortunate that such incursions were violent and bitter; but it is never an unmixed evil. Hindu culture had become stagnant, and Hindu creative energy was on the wane. Art and craft though at a very high stage of development had ceased to register any improvement or novelty of conception and design. The craft of the jeweller struggled within set grooves and patterns. Prejudice and superstition grew to add to the totemistic variety and significance of Indian jewellery.

The advent of Islam gave a fresh impetus to Hindu creative energy and injected a new vitality. Architecture alone was not the only product of this synthesis of cultures. The first few centuries were replete with turmoil and bloodshed of the new order till the Mughals came and settled. It is with their rule that the Augustan age of art and craft revived. The Persian rather than Arabic (Bagdad) influence brought by them was responsible for the new life in Indian craftsmanship. The cosmopolitan canons of Hindu jewellers enabled them to create for their Muslim masters with the same facility as they had done for the Hindus, Jain and Buddhists.

The conquest of India opened up new realms of art for the new-comers, who at once gauged the vast possibilities and set about taking fullest advantage of them.

The Kings and their courtiers patronised the arts and infused new ideas. Middle Eastern noblemen brought Persian and other influences and the Indian craftsman relegated age-old ideas to the background and turned out articles to suit the taste of his new masters.

Conquest after conquest swept the Northern plain strengthening the Muslim hold. The pre-Mughal Muslims had the wealth, if not the leisure, to become great patrons of art but their contribution was almost negligible. There are very few descriptions of jewellery from this period and the pieces mentioned are neither as elaborate nor as gorgeous as those to be met within the Mughal Period. Timur mentions that his spiritual guide put on his finger a ruby ring, elsewhere he says it was a carnelian. He wore two armlets set with stones on one hand.

Muslim austerity gradually melted under the influence of Hindu lavishness which had always been very much in evidence since earliest times. Megasthenes says,

“In contrast to the general simplicity of style they (the Hindus) love finery and ornament.” A fundamental characteristic that supplied a common link between the two styles was the fact that both Islamic and Hindu Art were inherently decorative. Ornament was as vital to the one as to the other and both were dependent on it for their very being. The synthesis of the two cultures reached its zenith during the period of the Mughals—a period of grandeur and brilliance that dazzled the eyes of foreigners and has passed into legend.

The Mughals made full use of their wealth and leisure to patronize the arts. They proved themselves great lovers of art and gave craftsmen full opportunity for the display of their skill in the fields of architecture, painting and the allied arts. It was inevitable that articles of personal adornment should have received equal attention and it was during this period that jewellery like so many other arts reached a height of perfection in beauty of design, boldness of execution and attention to detail.

The eyes of the spectator which took such pleasure in the tiny, exquisite miniatures of the Mughals, unrivalled in delicacy and finish, could not gaze without aversion on crude shapes of ornaments and so each ornament became a masterpiece of the enameller's and stone-setter's art.

The art of enamelling had been known in India since early times and traces of it had been found at Taxila but it was left to the craftsmen of this period to put all the detail and beauty of a miniature in each piece of enamelled jewellery. The sense of the exquisite was developed to such an extent that even the backs of ornaments could not be left plain and it was here that the enameller displayed his art. Beautiful birds and flowers, trees and leaves in natural colours were enamelled on the backs of necklaces, bracelets and earrings. It was probably to preserve the gold that the backs of ornaments were enamelled.

Although the enamelling was not exposed to view no art was spared in making it as beautiful as possible. The front of the ornament was hollowed and set with precious stones which were held in place by a band of purest gold known as 'Kundan.' In those ornaments in which the front was enamelled the enamel was plain being set at intervals with diamonds or crystal. One reason why the enamel of this period has preserved so well is that it never came into contact with the skin. Necklaces and *gulubands* were attached to strips of velvet. This proved very comfortable avoiding friction with the skin and served at the same time to preserve the enamel.

The gold used was of a high standard of purity since the finest kind of enamel could be made only with the purest gold. In spite of stone encrusting and the enamel which hid the gold from view its quality could be assessed to a nicety. Plain gold

(Continued on page 77)



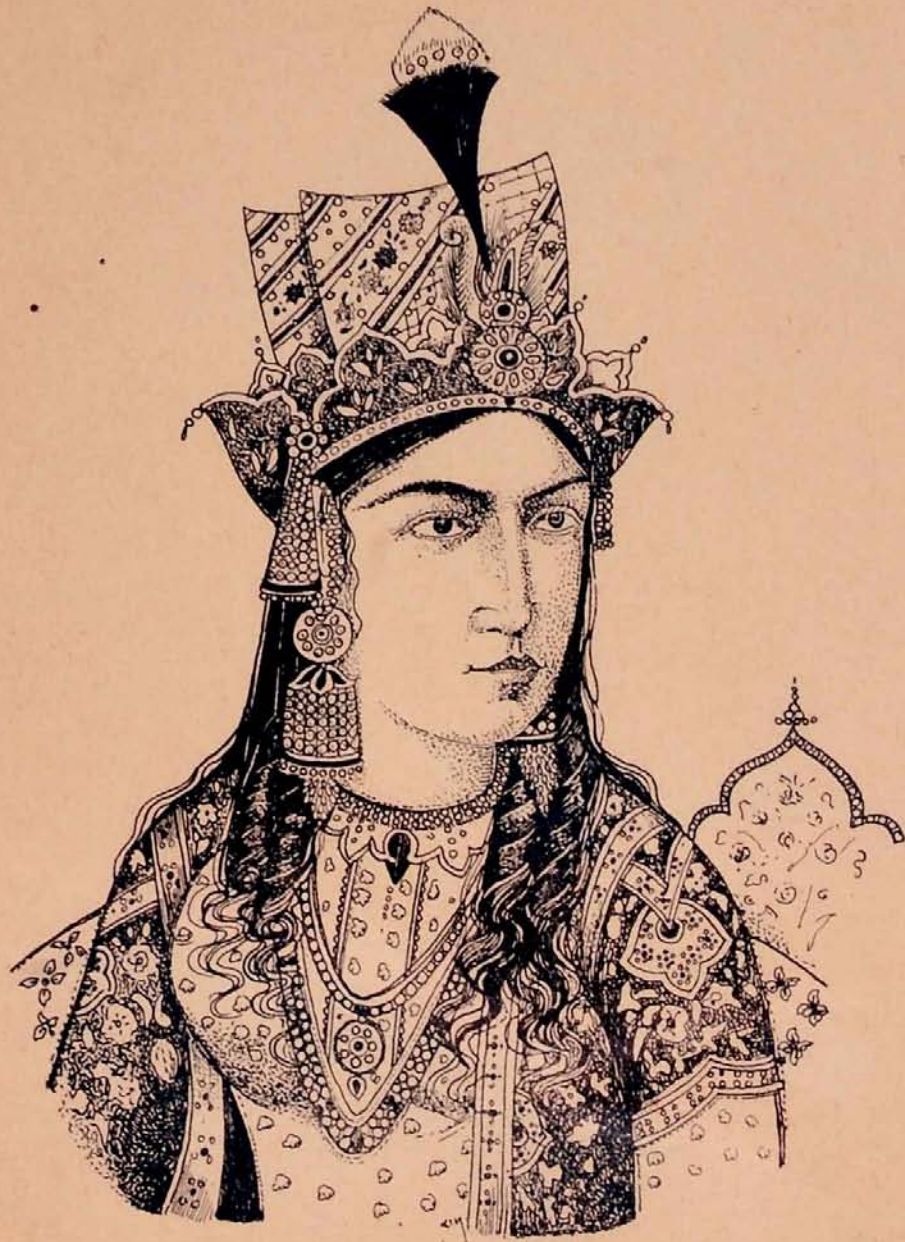
MUGHAL QUEENS WEARING TYPICAL ORNAMENTS, AFTER MINIATURE PAINTINGS



MUGHAL LADIES WEARING JEWELLERY, AFTER MUGHAL MINIATURES



MUGHAL LADIES SHOWN WEARING RICH ORNAMENTS, AFTER MUGHAL MINIATURES



MUGHAL QUEENS SHOWN WEARING RICH JEWELLERY, AFTER MUGHAL MINIATURES

ornaments did not satisfy the love for magnificence and ornaments studded with precious stones or stones pierced and strung as beads were worn by the élite.

The rulers of those times were also great lovers of precious stones and the size and magnificence of their jewels was amazing. Sir Thomas Roe describes Jehangir's jewels on the occasion of his departure from Ajmer on November 10, 1616: "on his head he wore a rich turban with a plume of heron tops (*aigrette*) not many, but long; on one side hung a ruby unset, as big as a walnut; on the other side a diamond as great; in the middle an emerald like a hart, much bigger. His sash was wreathed about with a chain of great pearls, rubies and diamonds drilled; about his neck he carried a chain of most excellent pearls, three double, so great I never saw; at his elbows armlets set with diamonds; on his wrist three rows of several sorts. His hands bare, but almost on every finger a ring."

It was on the same day that Sir T. Roe caught a solitary glimpse of the Imperial ladies peeping through a window at the side of a *jharoka*. There was enough light to show him that they were indifferently white with black hair smoothed up. "But", says he, "If I had no other light, their diamonds and pearls had sufficed to show them."

Manucci, the Venetian physician at the Court of Aurangzeb, gives one of the very few existing accounts of harem life and jewellery. He says the princesses wore necklaces of jewels like scarves on both shoulders. Usually they had three or five rows of pearls hanging from their neck, coming down as far as the lower part of the stomach. Upon the middle of the head was a bunch of pearls which hung down as far as the centre of the forehead with a valuable ornament of costly stones formed into the shapes of the sun, the moon or stars or, at times, even flowers. On the right side they had a little round ornament in which was a small ruby inserted between two pearls.

In their ears were valuable stones, round the neck large pearls or strings of precious stones and over these a valuable ornament having in its centre a big diamond, ruby, sapphire or emerald and round it huge pearls.

On their arms they wore expensive armlets two inches wide, set with stones with small bunches of pearls hanging from them. They had also valuable bracelets round their wrists or alternately nine or twelve strings of pearls covering the wrist so completely that the physician had great difficulty in feeling the pulse. On their fingers were rings and on their right thumb was a ring which was set with a mirror instead of a stone, with pearls round it. They used this mirror to look at themselves.

They girded their waists with a gold waistbelt, two fingers in breadth, covered with great stones. Even the strings with which they tied their trousers had bunches of pearls at the ends. On their legs they wore metal ornaments or strings of costly pearls.

Hawkins has it that Jehangir wore his diamonds by turns. The solar weighing ceremony of 1617 is again described by Sir Thomas Roe. Describing the king on that day he says, "His head, neck, breast, arms above the elbows, at the wrists, his fingers every one with at least two or three rings, fettered with chains of drilled diamonds, rubies as great as walnuts (some greater) and pearls such as mine eyes were amazed at."

The Muslims did not evolve any new patterns. They clung to the existing forms which find mention in the *Ramayana* and are still in use today. They achieved a few new shapes based on old patterns, the *Karanphool Jhumka* for example was, from all evidences, evolved during this period. The *Karanphool* and *Jhumka* are mentioned separately in very early works but there is no evidence of their having been combined before this period. The *Jehangiri*, a stone studded *pahonchi*, a bracelet, was probably evolved during the period of Jehangir from whom it derives its name. It may have been one of the patterns Nur Jahan is said to have invented.

Their great contribution was however in the field of embellishment. During the Mughal period a plain gold ornament became a thing of beauty with a stone encrusted front and enamelled back. Articles of adornment underwent a change not in shape but in finish. The plain gave place to the refined and the exotic to suit the taste of the sophisticated wearer. Their inherent good sense, however, prevented the Mughals from overstepping the bounds of good taste in the matter of embellishment.

They never produced bizarre and over ornate articles. Ornamentation was carried only to the extent where it was still pleasing to the eye and never degenerated into a mere vulgar display of wealth.

One speciality of this period, developed around Delhi, was the incrustation of jade with patterns whose stem work was in gold and the leaves and flowers in garnets, rubies, diamonds, etc. Locketts and broaches, mouth-pieces of *hookahs*, the hilts of swords and daggers, the heads of walking canes were the usual applications of this beautiful and costly work. The individual splinter of ruby or diamond may not be very costly but its effect on the whole was very rich.

The ancient Hindus attributed various qualities to the precious stones. Some stones were supposed to have a good influence on the wearer and some bad. The collection of nine stones in one piece of gold known as *Nauratan* had existed from early times and was supposed to counteract external and evil influences. Certain stones which could not be worn by themselves could be worn in conjunction with others. The Mughals came under the influence of Hindu superstition and had faith in astrology; they even consulted astrologers, before taking any important step. The hold was so great that even the fanatic Aurangzeb could not get rid of his belief in them. It

(Continued on page 81)



MUGHAL QUEENS SHOWN WEARING RICH ORNAMENTS, AFTER MUGHAL MINIATURES



MUGHAL QUEENS SHOWN WEARING TYPICAL JEWELLERY, AFTER MUGHAL MINIATURES

was natural, therefore, they should take over these superstitions about jewels also. The *Nauratan* became very popular with them and *Nauratan* necklaces and bracelets of huge uncut stones became typical of Muslim jewellery.

Since the making of human figures was forbidden in Islam the existing art of engraving figures on ornaments fell into disuse except in the South and in certain strongholds of Hindu culture in the North, e.g., Benares. The human and deistic motifs of temples and gods gave place to flora and fauna; patterns were evolved to conform to Islamic concepts. Animal figures came into prominence and the ends of many ornaments were shaped to resemble animals' heads. *Karas* (round bracelets) had lion's or elephant's heads at both ends. The flat bands of the *jhoomer* (head ornament) ended in a peacock's head complete with beak and eyes and all details in brilliant enamel. The pendant suspended from the lowest band was often fish shaped. Fish ear pendants became very popular. Discs representing the sun and moon continued to be worn on the head.

Flowers and leaves continued to be very popular. The *champakali* (necklace representing the buds of the *champa* flower) was worn by Muslim women almost more than it was worn by the Hindus. Similarly the *mohan-mala* or necklace made of gadrooned gold beads representing the melon was a great favourite.

The combination of the crescent and star is a feature of Muslim jewellery. The crescent and star had existed since the earliest times but the combination of the two was an innovation of this period. Earrings had a small star at the top, a crescent below it from which was suspended a fish, the whole structure ending in a bunch of pearls or precious stones. The crescent and star were Muslim emblems and it was inevitable that they should appear prominently and become a feature of the jewellery of that period. It was equally inevitable that the lotus emblem sacred to the Hindus should fall into disuse. Like the human figure in jewellery, this practice persisted only in the strongholds of Hindu culture.

While the embellishment of jewellery was done both by the rich Muslim and Hindu alike, the ordinary Hindu clung to the older forms. Only the wealthy nobles and rulers followed the contemporary trends. The result was that when patronage disappeared the new embellishments suffered, while the old forms continued unchanged. The monotonous universality was eliminated by dynastic traditions, individual likes and dislikes, whims, local prejudices and traditions, different linguistic and ethnic characters and religious variations—but the undercurrent all through was the same happy blend of Indo-Muslim concept of the jeweller's art.

After the Mughals when strife set in again in the North the skilled craftsman lost patronage and subsequently his skill. One of the secrets of the high standard of work during the Mughal period was the patronage of the emperor and his nobles.

The goldsmith employed by the nobleman was adequately paid and given food and lodging. Not having to compromise his art for the sake of popular taste, he could take as long as he liked over each piece. He devoted all his time and energy to achieving perfection and became an artist rather than an artisan. The emperors and nobles took personal pride in the work of these craftsmen and afforded them all facilities. The *Ain-i-Akbari* states that Akbar personally inspected the work of every artist and rewarded him according to merit.

During the last days of Muslim rule and after the advent of the British, plain gold ornaments came more and more into use. The pictures of the ladies of Oudh in the Lucknow Museum show an increasing use of solid gold ornaments. Jewels and pearls were in prominence but they were interspersed with plain gold pieces which did not appear earlier. Lady Nugent, wife of Sir G. Nugent, C-in-C (1811-1813), describes her visit to the widow of Mir Jafar, who was, at this time, ninety-six years old. She wore magnificent diamond bracelets on her arms and in her ears were large emeralds and pearls. She gave Lady Nugent half a dozen necklaces of silver fruits and flowers. The silver necklaces are significant. Before this the royal ladies would have considered it derogatory even to touch silver and would never have dreamed of presenting it to any one, least of all to such an important personage. But with the spoliation of the kingdoms one after the other and the steady drain of jewels to foreign countries, the nobles were denuded of their wealth until by 1857 nothing remained. Only in the States which existed after the Great Rising some jewels were preserved and in some of these patronage was continued for some time so that it was possible to get good enamelling and setting even after these had disappeared from British India.

At the beginning of the century Muslims were wearing mostly gold ornaments. These were sometimes set with precious stones or crystals in the *kundan* setting. The forms were the same as two centuries earlier, but the embellishments were gone. Instead of enamelling at the back they contented themselves with making certain raised figures, on the gold itself. The diamonds gave way more and more to crystal. Some pieces were still enamelled but the quality of enamelling had deteriorated considerably and it could not be compared with the earlier work in either brilliance of colour, beauty of design or lasting quality.

As the century advanced British influence increased. The *kundan* setting gave place to the 'open claw' setting and uncut stones were abandoned in favour of foreign cut ones. With the complete domination of Western ideas, the difference between the Hindu and Muslim jewellery became negligible. But again with the resurgence of national sentiment and return to favour of old jewellery, Hindus are wearing old Muslim pieces while Muslims wear gold ornaments like those seen in temples and other ancient Hindu designs.

(Continued on page 86)

SKETCHES AFTER OLD INDIAN PAINTINGS OF WOMEN SHOWN WEARING JEWELLERY



1.—Portrait of a lady of Rajputana and Malwa shown wearing rich jewellery



2.—Princess Nalu of Rajputana and Malwa, shown wearing rich jewellery



1.—Maharao Raja Sawai Bakhtawar Singh,
Second Chief of Ulwar.



2.—Maharaja Sawai Madho Singh of
Jaipur (A.D. 1751-68).



3.—Maharao Raja Sawai Banni Singh,
3rd Chief of Ulwar.



4.—Maharao Raja Sheodan Singh,
4th Chief of Ulwar.

CHIEFS OF ULWAR AND JAIPUR IN TRADITIONAL JEWELLERY, AFTER
MINIATURE PAINTINGS



1.—Akbar, 1556 A.D.



2.—Jehangir, 1605 A.D.



3.—Aurangzeb, 1658 A.D.



4.—Shah Jahan, 1627 A.D.

MUGHAL EMPERORS, AFTER MINIATURE PAINTINGS

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2. *The Cambridge History of India* (1937), Volume IV, The Moghul Period.
3. *The Ain-i-Akbari*, by Abul Fazal Allami, Translated by H. Blochmann.
4. *History of Shahjahan of Delhi*, by Dr. Banarsi Prasad.
5. *The Empire of the Great Mogol* (A translation of De Laets' "Description of India and Fragment of Indian History). Translated by T. S. Hoyland, M. A., Annotated by S. N. Banerjee.
6. *The Tuzuk-i-Jahangiri* or Memoirs of Jahangir, (2 Volumes), Translated by Alexander Rogers, I.C.S., Edited by Henry Beveridge, I.C.S.
7. *History of Jahangir*, by Beni Prasad.
8. *History of Aurangzeb* (Mainly based on Persian sources), 3 Vols., by Sir Jadunath Sarkar.
9. *Travels in India*, by Jean Baptiste Tavernier, (2 Volumes), Translated by Dr. V. Ball, F.R.S., etc.
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CHAPTER V

TRENDS IN MODERN JEWELLERY

Between the decline of the Mughal Dynasty and the end of the nineteenth century was a period which experienced frustration, turbulence and upheaval. It was a physical as well as mental upheaval. The Western mode of thinking and way of life made itself increasingly felt in every sphere of Indian life. English became the official language, Indians started learning English and adopted the English way of life in as wide a field, as their prejudices, susceptibilities and surroundings would allow. The consequences were obvious. The arts and crafts which had reached the height of perfection during the heyday of the Mughals started losing their importance. Patronage was lost or declined and the leisure of craftsmen became limited. The increasing struggle for life owing to the drain on the country's wealth made itself felt. The craft of the jeweller suffered in no less a degree than the others. He started adopting himself to the new modes and moods which became the fashions of the day. His adaptability stood him in good stead and he acquired new modes of production; industrious and hardworking, he channelized his abilities according to the taste of his new masters and their followers.

Mostly traders and businessmen, the new rulers were no aesthetes. Their patronage of art was limited by their desire to minimize wastage of time, money and labour. A peacock throne was not their idea of a sitting stool or chair, even for a king. Solid oak was enough for a throne for them. Indian tradition did not influence their conceptions to any considerable extent. Their rule in India brought in new economic influences. Industries which threatened their business were ruthlessly suppressed, while the others were allowed to continue in their own way.

The British brought about a state of law and order, unprecedented in the history of the country. The new means of communications opened up the whole country and localized Indian thoughts, fashions and ideas could jostle about in a single railway carriage. This eliminated the restrictions of fashions to certain parts of the country. The jewellery fashions of the South became popular in the North, and the Northern modes became increasingly the vogue in the South. Cuttack jewellery came to be worn in Rajasthan, and the fashions become more or less the same all over the country. The equalising and levelling influence was a feature of British rule.

The civil and military servants sent out to rule this country took great interest in India's unexplored yet great cultural heritage. They themselves made exhaustive

researches and investigations into the various aspects of the art, literature, architecture, philosophy and crafts of the country, and educated the Indians to learn about their own inheritance. They opened up the country to the natives and acquainted them with their own qualities.

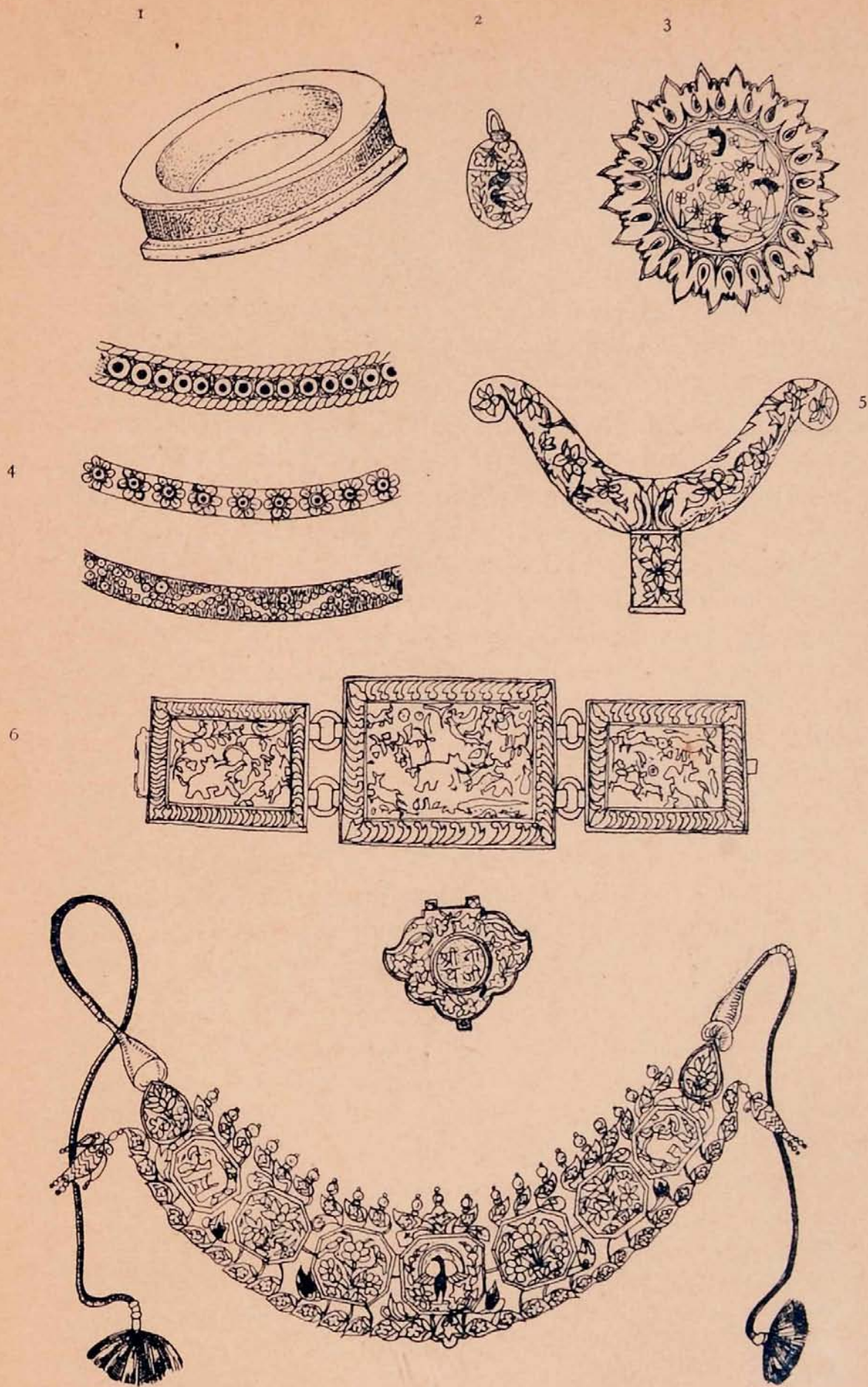
The bringing of the world close to India was not consciously the doing of the British but events helped to make one part of the world easily accessible to every other part, thus making it impossible to shut out any country from current world trends. Since the dominant influence was that of the West, the full impact was bound to show a great Western influence in designs and patterns of jewellery.

National consciousness was also a consequence of Western ideas. The twentieth century, therefore, shows two distinct trends—the current streamlining, an influence of the modern machine-minded world and the “back to Indian” trend represented by old pieces of Mughal and ancient jewellery or imitation of these and other patterns. It was not possible that the twentieth century which had ushered in unprecedented changes in every sphere of life all over the world should leave the quiet and slow moving life of the Indian untouched. Traditions and customs which had existed unchanged through the centuries received merciless treatment at the hands of the suddenly awakened and emboldened, machine-minded individual. Jewellery was no exception to the rule and patterns and designs existing almost since the beginning of civilization in the country have undergone a revolutionary change of form, many having become extinct.

The century opened with a tradition of the orthodox, conservative and ‘correct’ Victorian era and the Indian woman wore ornaments in the age-old form. Great importance continued to be attached to the purity of gold and any alloy was regarded with disfavour.

As the century advanced, new shapes, requiring harder metal came into vogue. Pure gold being extremely pliable was found unsuited to these shapes and, from necessity, a quantity of alloy became permissible. From the West was imported the *carat* system by which the amount of alloy could be gauged at a glance. The carat is now inscribed on the backs of ornaments to eliminate cheating. 24 carats is, of course, the pure unalloyed gold. A feature of modern jewellery is the use of white gold. Stones which would not look their best with the yellow of the gold as background are set in a white metal, usually platinum for expensive stones, which by its unobtrusiveness shows them up to advantage.

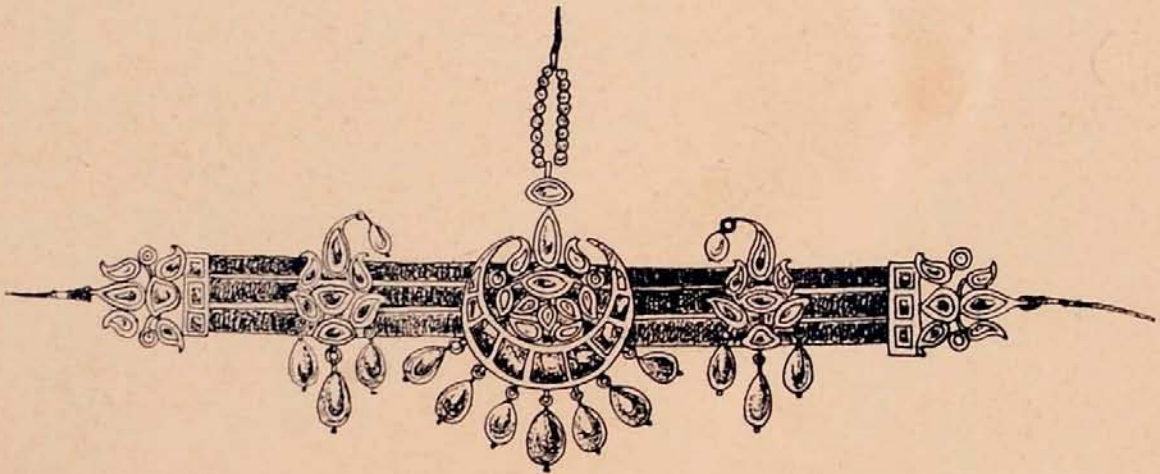
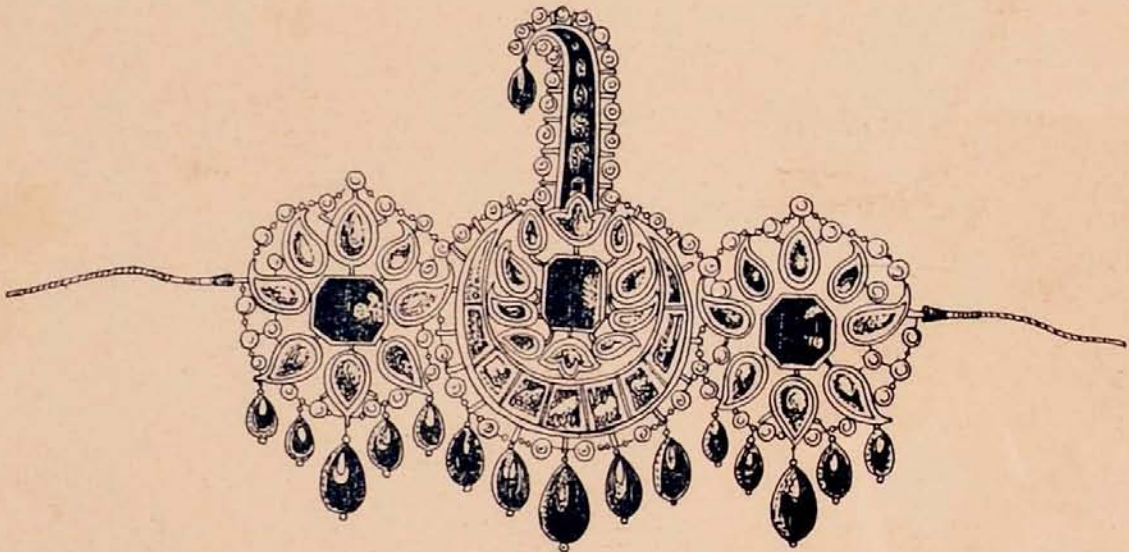
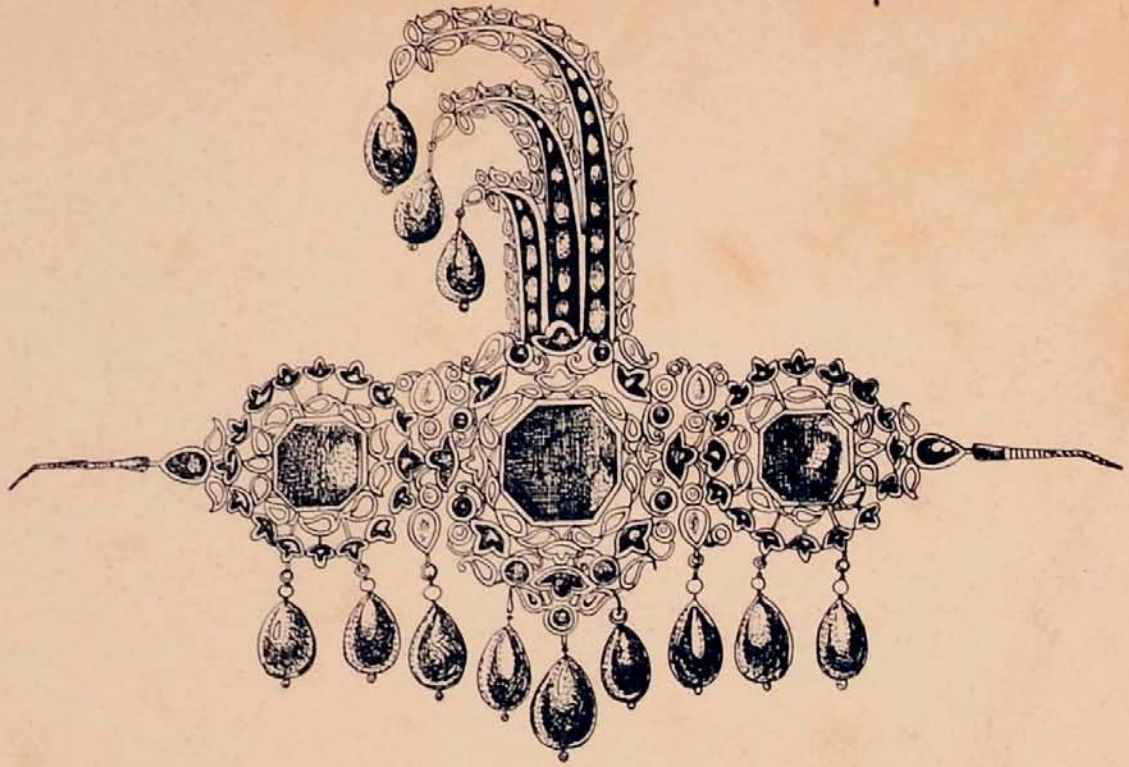
Before this century polishing of gold had not been known to the Indian goldsmith who after completing an ornament, cleaned it thoroughly and painstakingly but left the surface of the metal dull, not considering it necessary to impart a sheen



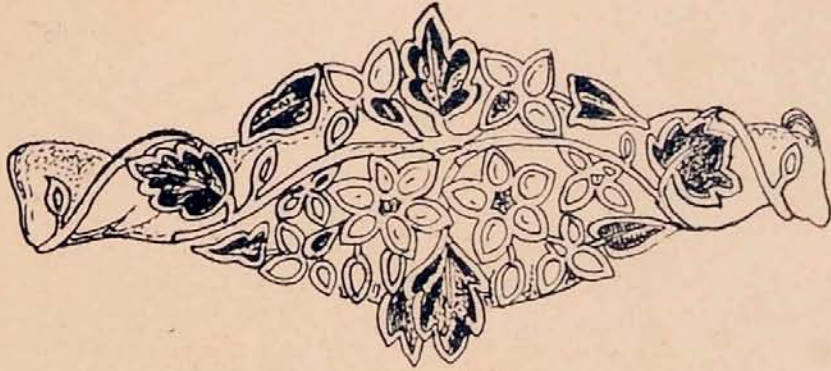
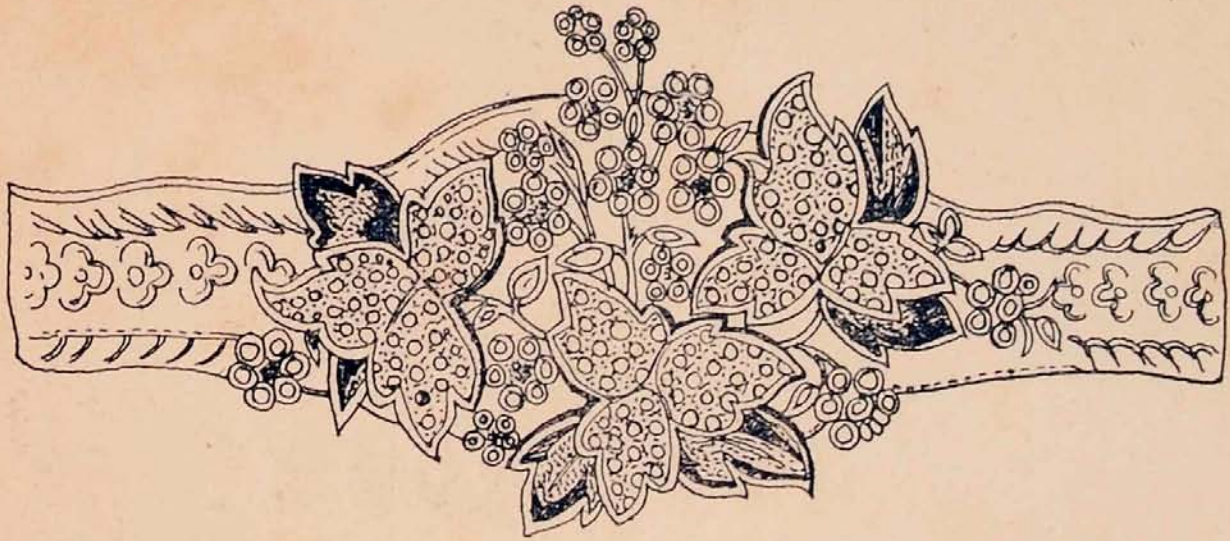
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JAIPUR ENAMELS

1.—Ivory armlet enriched with gold band in centre. 2.—Mango-shaped enamel locket, enamelled on gold. 3.—Boss from a shield enamelled on gold. 4.—Lac bracelets set with gems. 5.—Crutch-handle of enamelled iron. 6.—Bracelet of plaques of Partabgarh quasi-enamel of green glass with gold pictures. 7.—Amulet of enamel on gold. 8. Necklace of octagonal and oval plaques of enamel on gold with drops of pearls and emeralds.



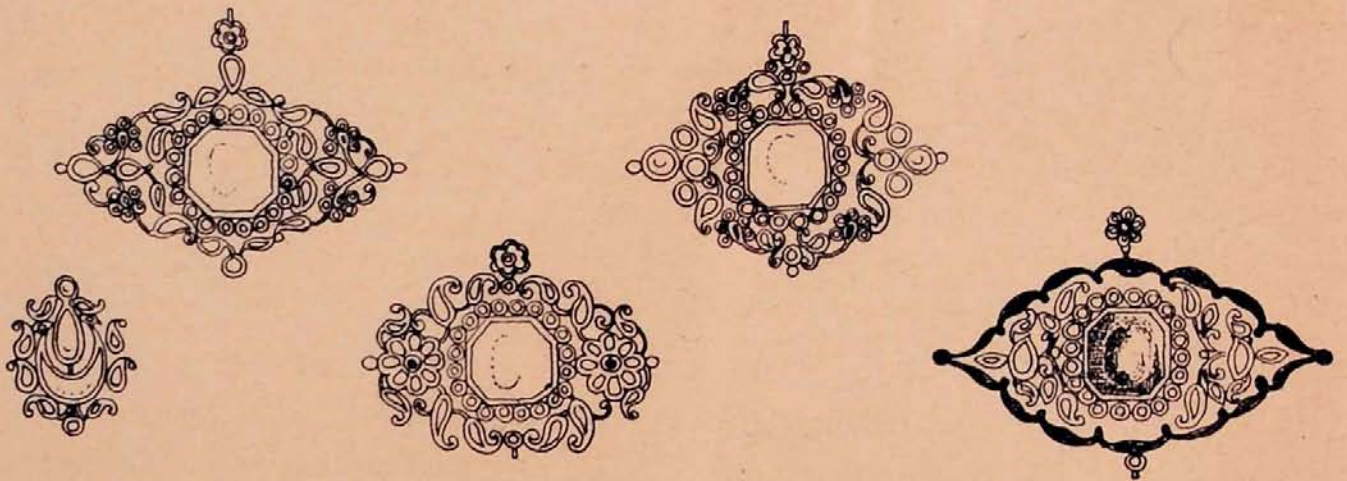
ENAMELLED FOREHEAD ORNAMENTS (*SARPECH*) FROM JAIPUR



ENAMELLED BRACELETS FROM JAIPUR



1.—Necklace



2-6.—Pendants

JAIPUR ENAMELS

to the metal. The twentieth century saw the advent of metal polishing and beautiful polished ornaments came to be used first in Bengal and then in other parts of the country. Polishing naturally made alloying a necessity, because pure gold or silver could not obtain, because of its softness, the necessary polish which became increasingly the fashion.

Moreover, alloy was necessary for another new mode, popularly known as diamond cut, which became very popular and continues so. Diamond cut is the facet cutting of raised gold surface in an ornament. It is to give extra brilliance to an ornament of gold on the same basis as stones are given by cutting facets in them. It is the technique of 'brilliant cutting' as applied to gold. This 'cut' is in vogue in all parts of the country.

The fifty years elapsing since the beginning of the century have seen many changes in jewellery fashions. The Western influence prompted the use of open-claw setting in preference to the *kundan* and the woman of the '30s' wore a profusion of necklaces and bracelets in this setting. Uncut stones, which are again coming into vogue, fell into disuse during this period and small cut stones, a wholly Western fashion, took their place. The standard of purity of gold fell to its lowest, since no importance was attached to the intrinsic value of the ornament so long as it conformed to the traditions of current fashions. People bought sets of poor quality gold set with small worthless stones which if they ever wanted to sell would fetch no price or half of what they had invested.

This was a period of ostentation and the size of necklaces was calculated to reach at least half way to the stomach. One set consisting of bracelets, necklaces and earrings of the same design was not considered enough and other pieces were worn in addition to it. Small pearls were greatly in evidence amongst the upper classes and *gulubands* or Chokers and *dastbands* or bracelets of small pearls interspersed with gold bands studded with small stones were all the rage of the day. Heavy earrings hung to the shoulders. Another feature of the jewellery of the period commonly worn by the less fashionable people was the unprecedented popularity of the butterfly and acanthus motifs. Heavy necklaces of multitudinous chains—flat and intertwined—held at intervals by fair sized butterflies were considered the height of fashion by the Middle Class, especially the business community of the Hindus. The 'acanthus' also featured in the necklaces, earrings and bracelets but to a lesser degree than the butterfly.

The fashionable woman of this period presented a picture of ostentation and extreme bad taste. She did not stop to think whether such overloading with glittering and cheap jewellery suited her style or not. All the new modes of ornaments were displayed at the same time on the body of the newly emancipated woman. The

orthodox woman with her traditional jewellery has at no time presented such a vulgar appearance because, although heavily laden, her ornaments, suited her type, conformed to her mode of dress, and had become part of her through the centuries.

The resurgence of the national feeling brought another radical change. It led to the abandoning of foreign fashions not suited to the Indian style and shifted the emphasis to the old Indian jewellery. The exorbitant prices of gold and precious stones during and after the World War II sent women searching through family vaults for pieces which they could wear. The trend of simplicity showed itself in clothes and jewellery fashions and heavy ornaments were ruled out except on special occasions when the old ladies of the house wanted the educated and emboldened modern girl to display her wealth at the cost of her education and ideas of simplicity. Then it was an ordeal which had to be undergone.

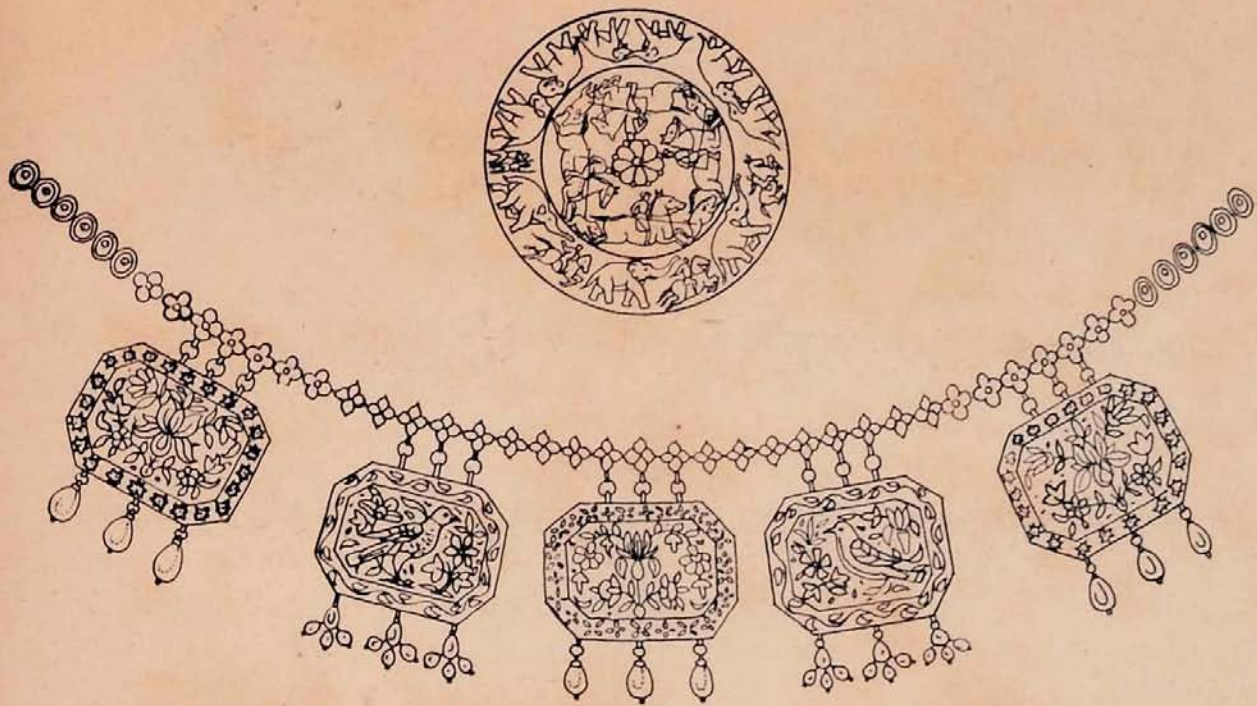
Heavy ornaments were very often broken up into a number of small pieces which the fashionable woman could wear without appearing *démodé*. She now wears the pieces one at a time to show them to their best advantage. Jewellers who have acquired old pieces from the *élite* fallen on bad days, use a great deal of ingenuity in fashioning new pieces from them. If a jeweller acquires a *jhoomar* (head ornament) with beautifully enamelled bands held together by strings of pearls and with a number of fish suspended from the lowest band he sets about converting it into a number of small pieces which separately will sell at a price suited to the purse of most buyers and will, at the same time, bring him a good profit on his investment. The six fish at the bottom he will convert into 3 pairs of earrings by attaching a piece of wire to pass through the earhole. The lowest band would be converted into a necklace with bunches of pearls to take the place of the fish, a gold and silk cord would be attached to the two ends to tie at the back.

Few old ornaments worn now-a-days are what they seem. Old armlets are worn as bracelets or even necklaces. A *tika* or forehead ornament may be worn as a pendant while an old turban ornament or *sarpech* may be converted into a necklace.

The cord to hold the necklace in place is as prominent as the necklace itself. A tiny gold amulet may be strung on a beautifully twisted cord of gold and silk coloured thread dangling down the back, ending in a tassel of gold threads and sometimes even in a bunch of pearls.

The modern woman of fashion not only explores the family coffers, she also looks round to see what ideas she can glean from the ornaments of her sisters from the village. She wears many pieces formerly worn only by Sudras, to good advantage. She does not disdain even the humble silver, the thought of wearing which would have

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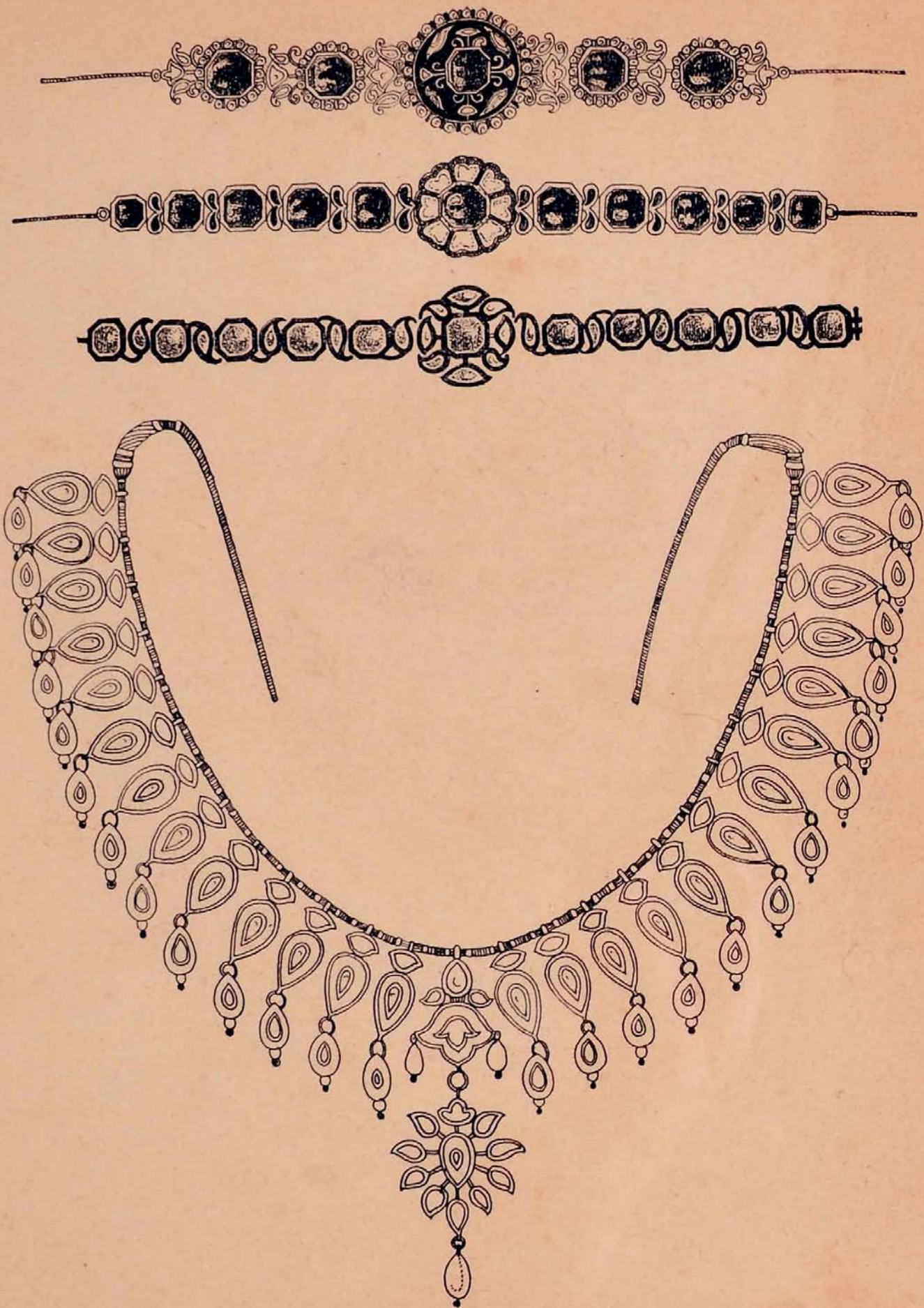


1.—Shield Design

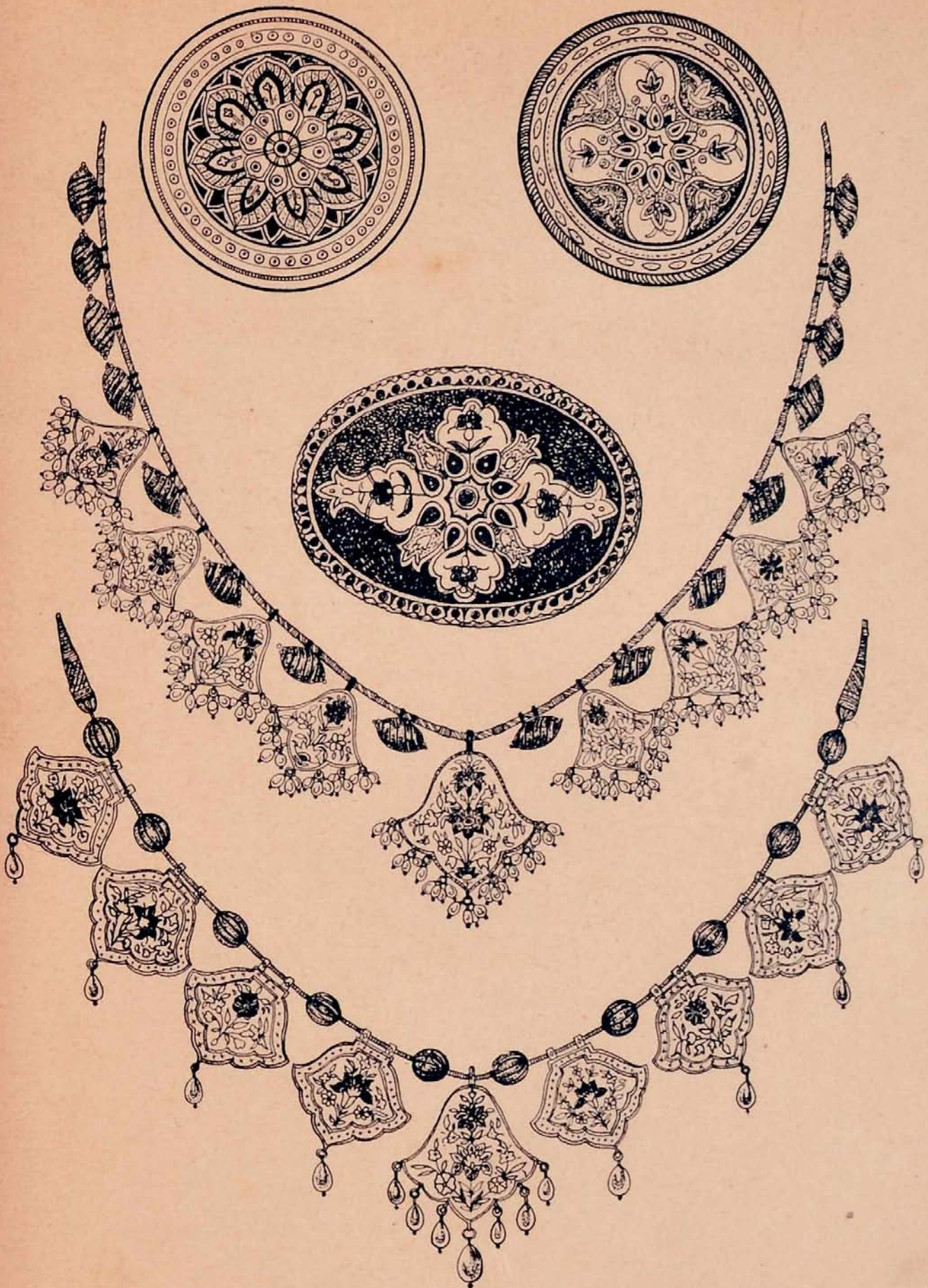
2. Enamelled necklace with octagonal pendants



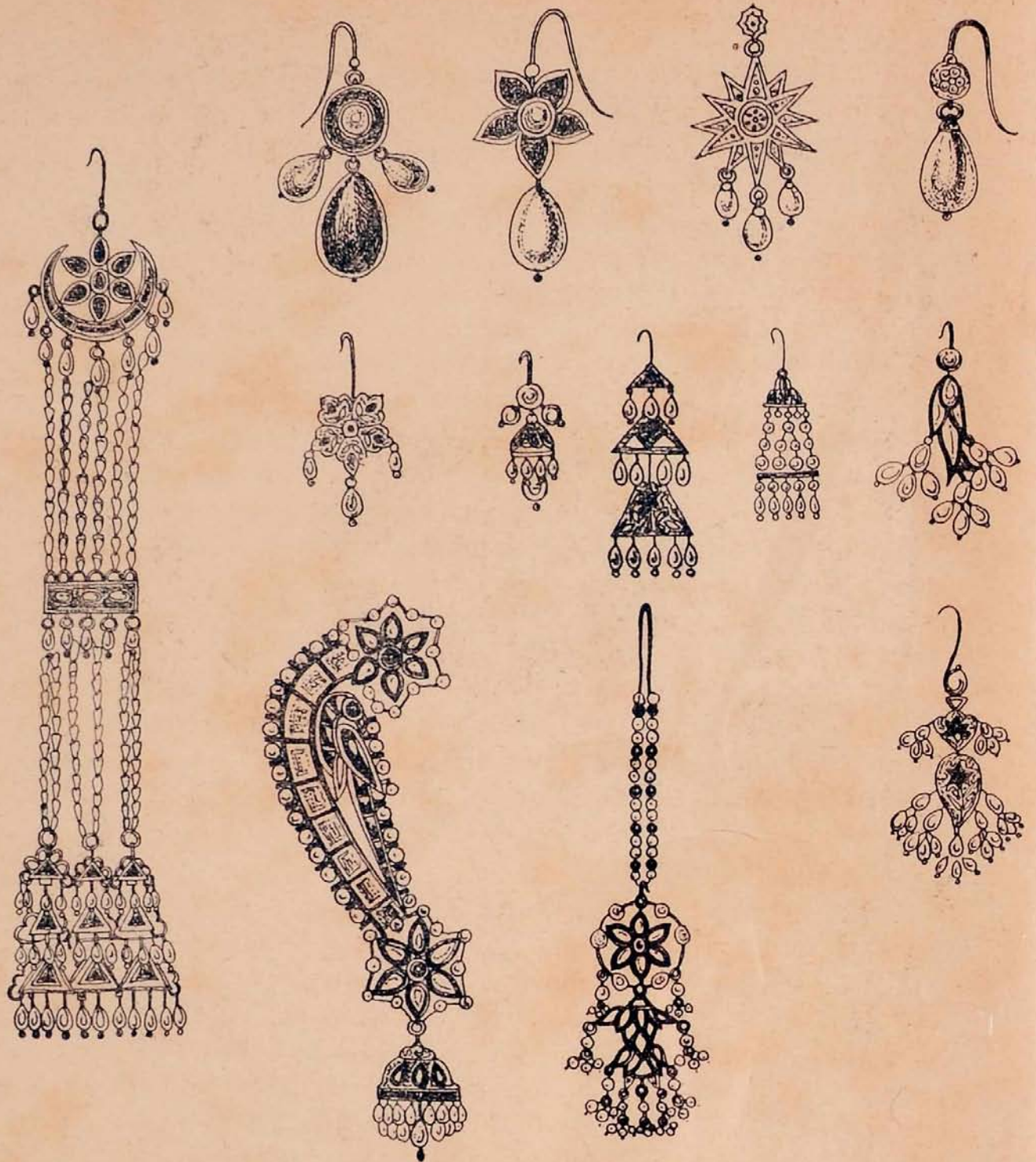
3.—Enamelled necklaces with pendants
JAIPUR ENAMELLED GOLD JEWELLERY



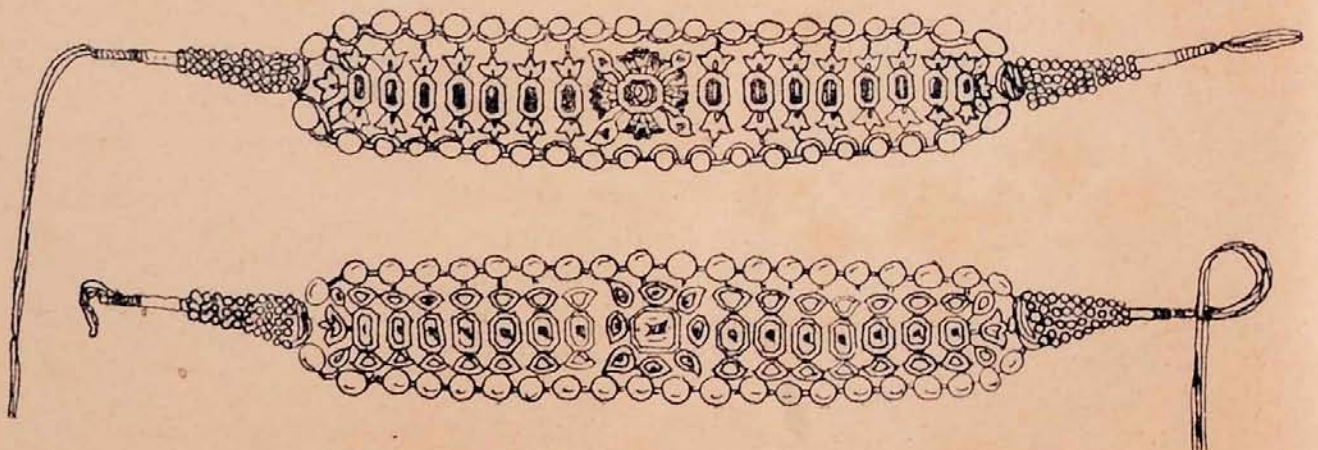
ENAMELLED GOLD NECKLACES FROM JAIPUR (CHAMPA-KALI)



BROOCHES AND NECKLACES OF GOLD AND ENAMEL, FROM JAIPUR



1-13, Earrings of enamelled gold



14-15, Necklaces of enamelled gold

horrified her grandmother. She wears heavy or light silver ornaments to suit her mood and to match a silver choli or silver work on her saree.

The 'back to the Indian' slogan has resulted not only in wearing old enamelled or jewelled pieces but in the making of new pieces in archaic designs. These pieces pass over the intervening centuries and look for inspiration to old Indian ornaments. Ornaments discovered at Taxila and other places are copied and worn to suit the Ajanta hair style and the choli. Stupas and temples also offer materials and are copied in both gold and silver. The lotus has again come into its own. Ornaments which may not be taken from any authentic patterns but may conform to the modern conception of ancient Indian jewellery are also very popular.

The vogue for enamelling persists and enamelling is found both at the backs and fronts of ornaments. The patterns are the same but the work does not compare either in delicacy of finish or intricacy of design with the old pieces. Enamelling is still done at the backs of certain ornaments and an illusion of solidity is given by inserting shellac between the enamelled back and stone studded front. Middle class Hindus like to wear gold ornaments with religious symbols enamelled on the front. Various deities and the lotus figure prominently in these ornaments. The colours of enamels at the back are still the traditional green and red but the front colours are mostly blue, green and mauve. Many modern ornaments have beautiful enamelling in front but this is mostly line work and is not very popular. The popularity of old enamelled ornaments, however, persists and many people think it a shame to hide the lovely colours. They remove the stones and wear the ornament upside down with the enamel showing.

Side by side with the old pieces and modern archaic pieces we find streamlined ornaments which conform with modern world trends. The streamlining of the modern world has found its due place in Indian jewellery and these pieces enjoy popularity on a par with old pieces. Bangles, bracelets and necklaces, highly polished, presenting a slick appearance suit the extremely smart modern woman but they are not suited to the average Indian style and are doomed to extinction while the older pieces will probably last longer. They have not the lasting quality of the old patterns and display the same ephemeral quality inherent in ultra-modern paintings and architecture and other arts.

Bombay craftsmen have taken the lead in producing both archaic and streamlined designs and the standard of work produced here is unmatched in any part of the country. The large number of huge jeweller's shops in the city employ designers and vie with each other in producing beautifully designed and executed articles. Lucknow and Delhi and Jaipur having been the centres of Muslim Culture abound in old pieces and still are incomparable in imitation of these ornaments while Bombay takes the lead in modern types of jewellery.

Incidentally, the greatest contribution of the 20th Century is in the field of design. The Indian jeweller had always been a wonderful duplicating machine able to reproduce anything no matter how difficult or intricate but he had been handicapped by the lack of designers and so he had never been able to produce anything new but had stuck to existing forms. The variety of new designs produced in this Century is no less bewildering than the variety of old patterns. At some remote period of history India must have had designers to be able to produce this extensive range of ornaments; although there is no record of their existence, it is only now that we are able to break away from their designs and produce something quite new. The new designers, however, have not yet found their level and it will be some time before they produce patterns of a lasting quality on a par with the old.

The traditional jewellery of the South has almost disappeared and the working-class woman there wears hardly anything worth the name. The upper class woman decks herself mostly in gold chains and bangles and the rich woman, like her sisters in other parts of the country, wears diamonds. The existence, at one time, of diamond mines in the South has led to a tradition of wearing diamonds in nose and ears which has persisted to the present day. It has become almost obligatory on every woman of good family to wear these diamonds and the people without money enough to buy them or courage enough not to wear them resort to wearing synthetic stones for which there is great demand. The *swami* work or the art of making raised figures on metal for which the South was justifiably famous has almost died out. It is sometimes copied in other parts of the country especially in Bombay where work of a very high order is produced. This work is now made mostly on silver vessels although scenes from the *Ras-Lila* or Krishna dancing with the *gopis* may be executed on a modern necklace or bracelets. The modern work, however, differs from the traditional *swami* work in lack of ostentation, economy of line and better finish. It has not found much popularity however and is rarely to be met with in modern jewellery.

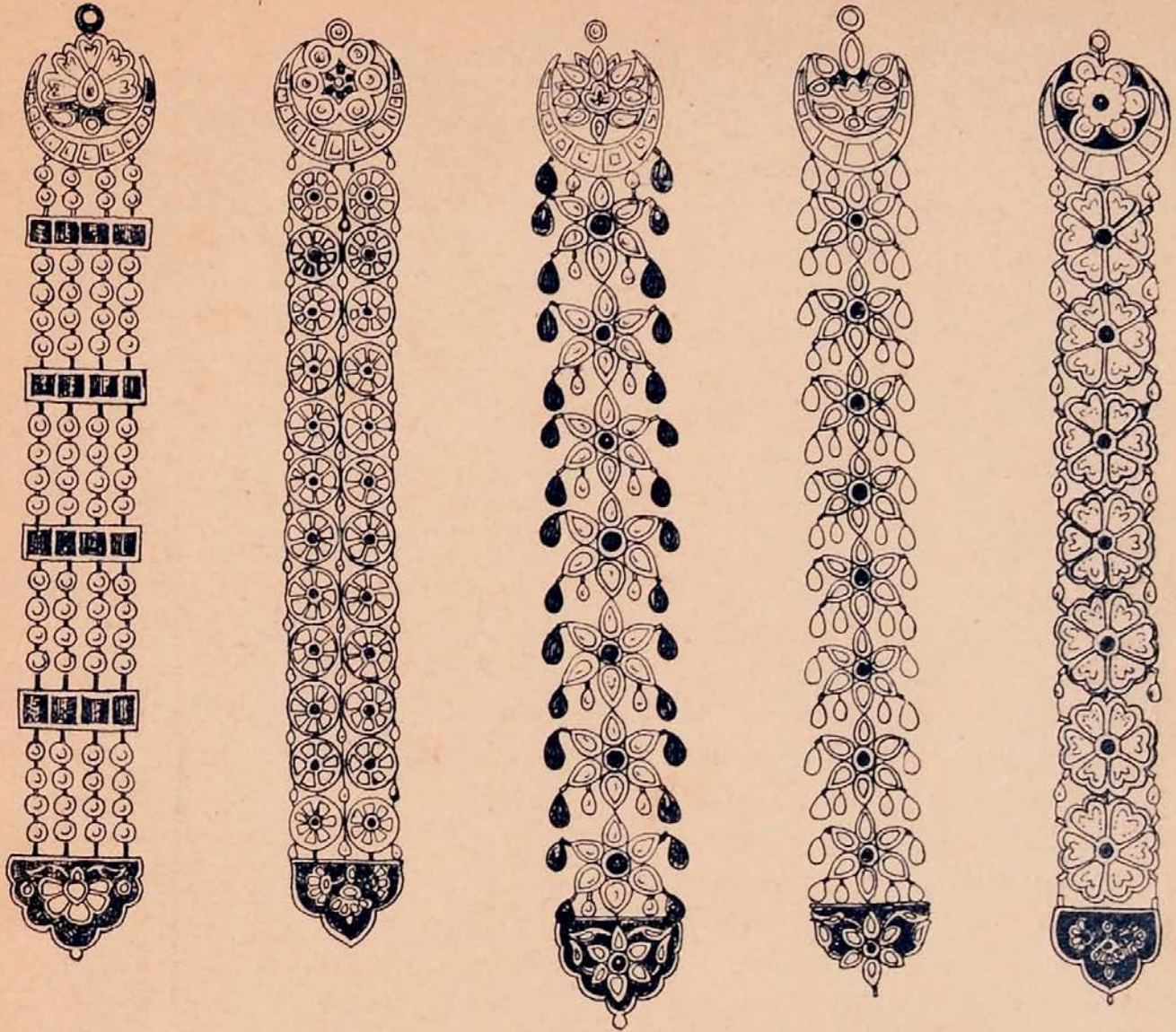
The finest filigree work is made in Cuttack. The natural medium of this work is silver which gives a beautiful snowy appearance but it is also made in gold. Although it is incomparable in beauty and delicacy it does not conform to modern tastes and so is not considered modish.

The art of jade inlaying is almost extinct. A few old pieces may still be found in jewellers' shops and are worn as pendants but few new pieces are made. Gem engraving is also a lost art. A few rings and brooches of rubies and emeralds cut in the forms of flowers and leaves may be found in certain shops but they find no buyers.

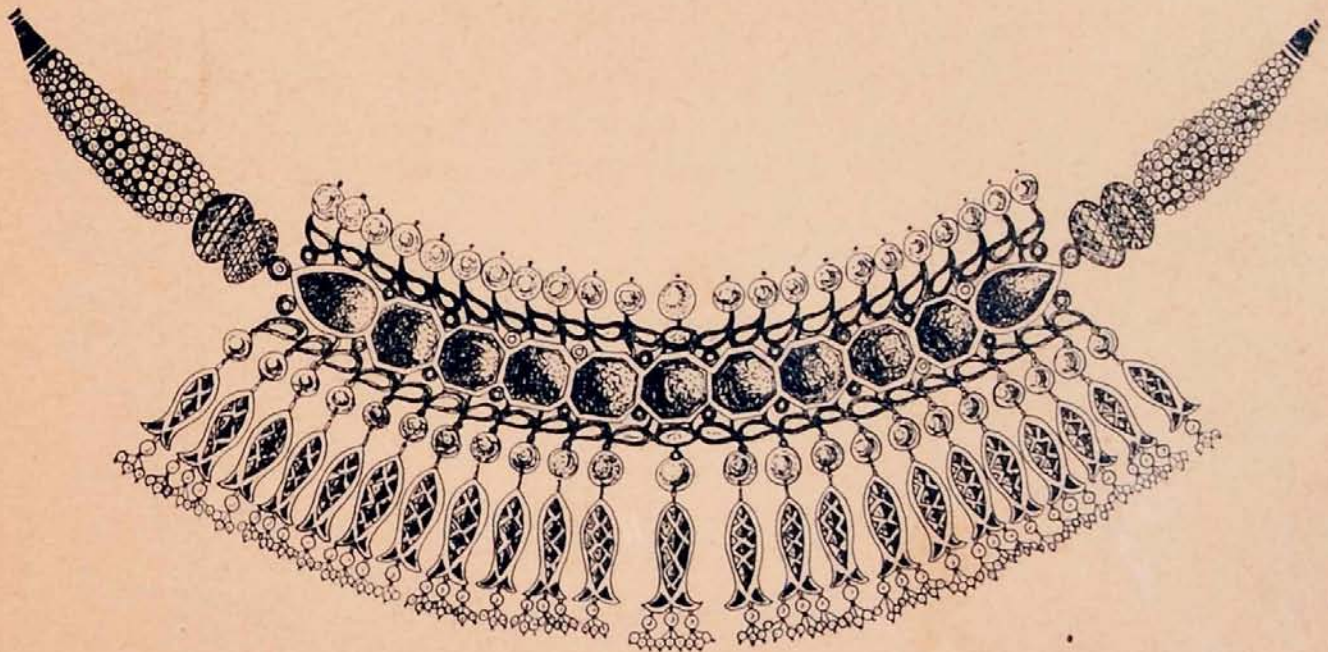
The gold used by the middle classes in the Punjab is the poorest quality of any used in the country. Ornaments here are noted for the poor quality of their gold and lack of intrinsic value. They usually turn black after being used for a short

(Continued on page 105)

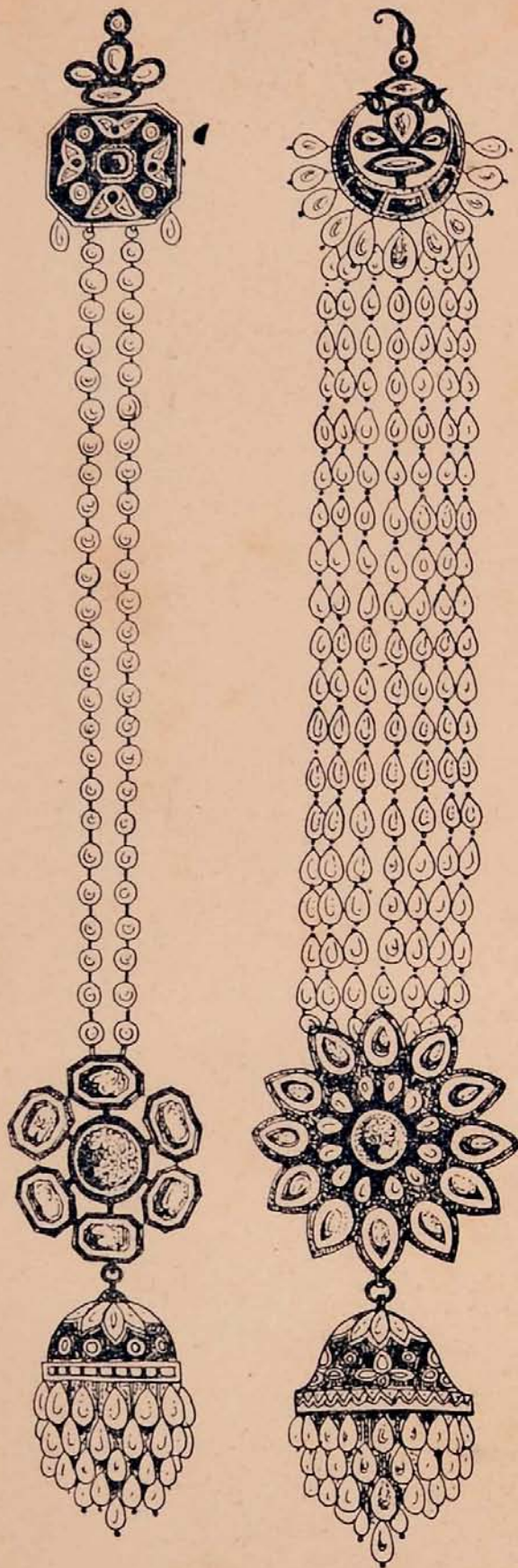
JAIPUR ENAMELLED JEWELLERY



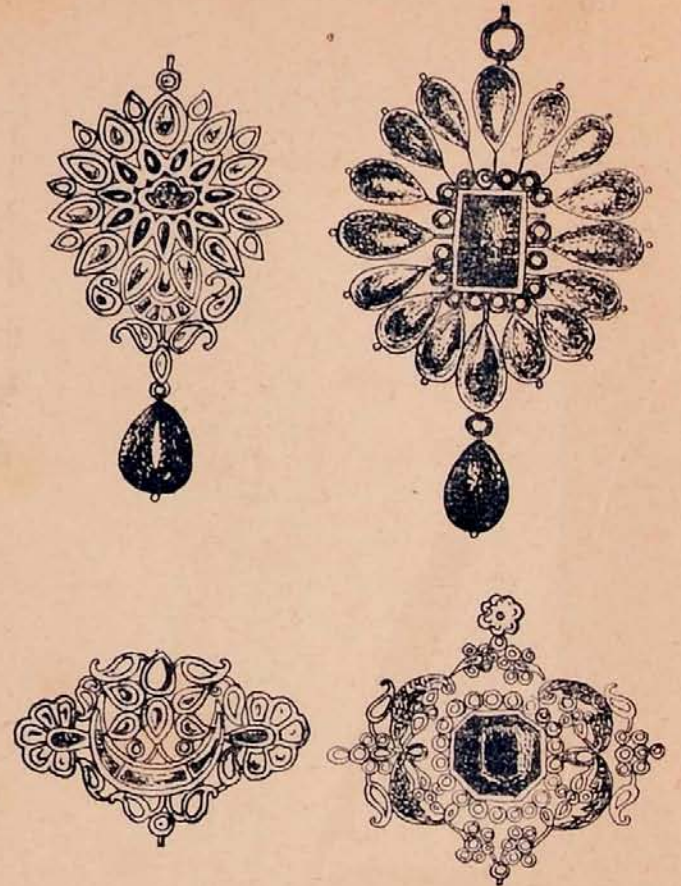
1-5.—Phalas, ornaments worn on the side of the head, of enamelled gold, from Jaipur



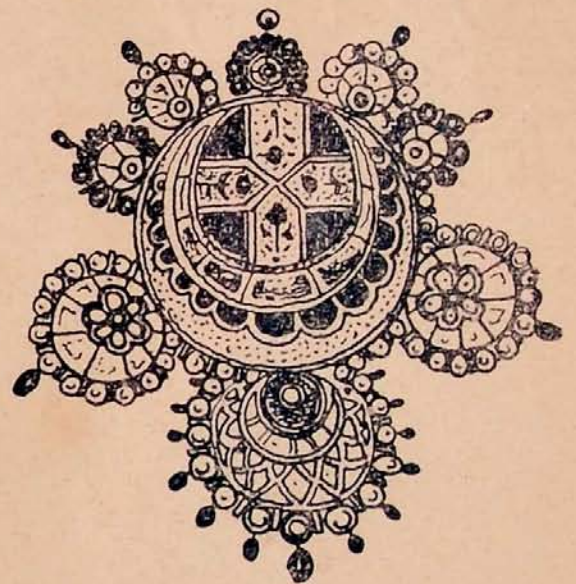
6.—Enamelled gold necklace from Jaipur with fish shaped pendant (*Kanth sari, machhli dar*)



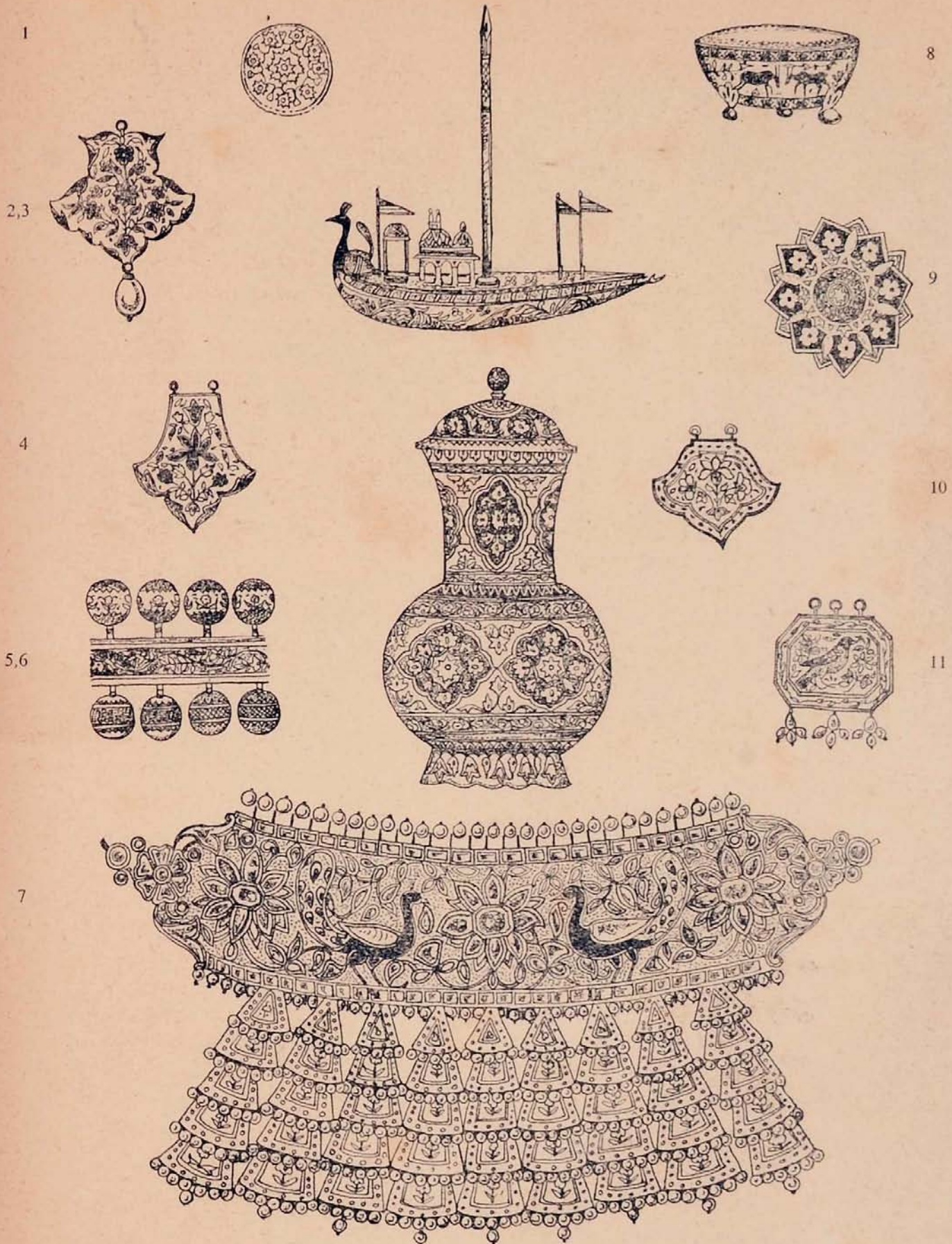
1.—Phala worn over side of head
(Chamora-ki dandi).



2.—Niyam of enamelled gold and gems.

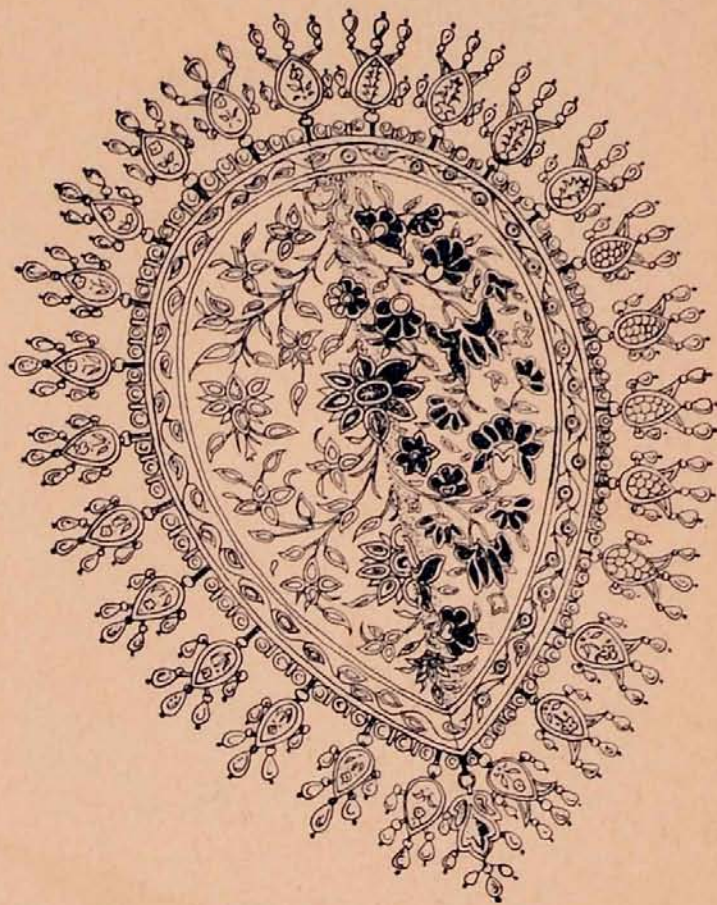
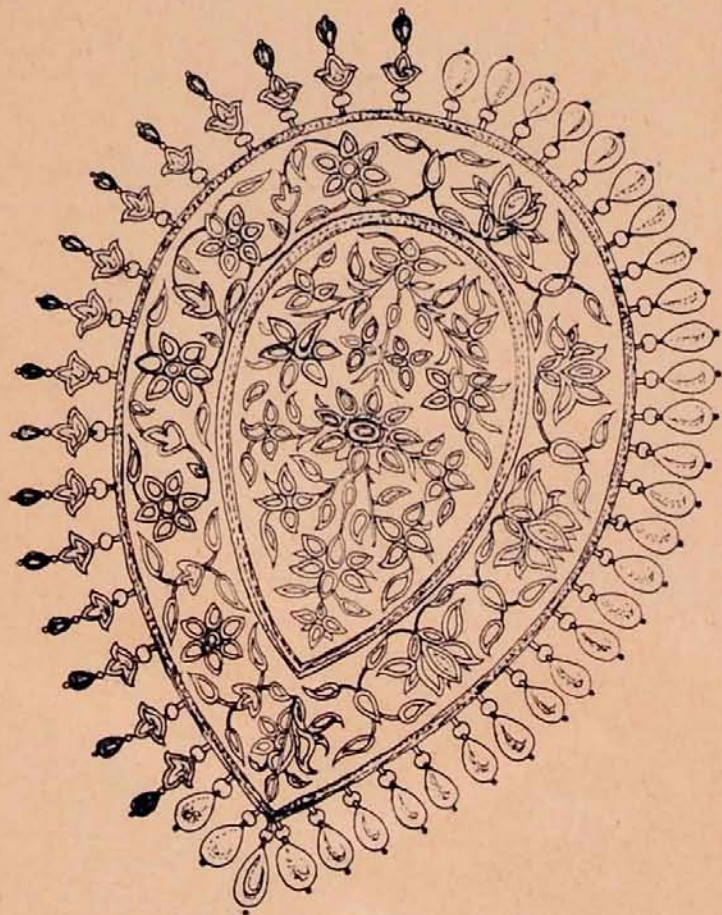


3.—Pendant.



JAIPUR ENAMELS

1.—Button of silver enamel from Multan. 2, 4, 10, 11.—Necklace pendants. 3.—Silver enamel ink-stand from Jaipur, in the form of a boat. 5.—Part of a bracelet, balls attached to gold band, both enamelled. 6.—Silver enamel vase called *Abkhora*. 7.—Neck ornament (*Arya*). 8.—Gilt silver enamel bowl from Lucknow, *champlevé* enamel. 9.—Hair ornament of silver enamel from Multan.



DESIGNS FOR EPAULETS, OF JAIPUR ENAMEL

period. Sets of 'Kundan' jewellery are extensively used but the stones used are of poor quality. Instead of crystal or precious stones, very poor quality glass is used and tin foil is placed at the bottom, giving the whole a cheap glittering appearance. Synthetic stones command a ready market here. Sets of synthetic rubies and sapphires set in gold are widely used.

Precious stones pierced and strung as beads enjoy renewed popularity all over the country and strings of them ranging from badly shaped stones of light colour and poor quality to flawless stones of a deep colour and perfect water are to be seen widely in use and in the market. These are usually interspersed with pearls large or small, good or bad, according to the price of the string.

Modern rings are set in the open-claw setting. Diamonds are usually the 'brilliant' or rose cut. Flat cut stones are mostly set in bangles and necklaces—rarely in rings. Flat cut stones are thin—and are not as expensive as brilliant or rose cut ones. Rings set with a flat cut diamond will fetch about half the price of a brilliant cut stone.

Even the lower class woman who ordinarily carried most of her wealth on her person, has been affected by the new simplicity trend. She has taken to either keeping her ornaments in a box or burying them for further security, keeping only one or two ornaments for wearing at all times. It is seldom that one sees a woman laden with about five seers of silver, although such a sight is by no means extinct and such a woman may be met with on festivals and holidays both in cities and villages.

The trade of the jeweller which enjoyed such a boom during the war years owing to the patronage of the American troops and the plentiful money in the hands of the war contractors is experiencing a slump. The liquidation of the Indian States is partly responsible for this. The growing economic distress of the middle classes is another reason.

The wealth is now in the hands of the industrialist who does buy jewellery—mostly precious stones—but not to any considerable extent. The upper and middle class buys the old Mughal pieces but it looks for the cheaper pieces rather than the more expensive ones which will mean a good profit for the jeweller. It is rare to see a customer in the big jewellers' shops and those who are there snoop round the shop looking for likely bargains instead of spending money with wartime abandon. The only hope of the jeweller now is the tourist who still has money to spend and with whom there is no question of haggling. But the tourist traffic has not reached wartime proportion and so the jewellers just sit and wait for better times while making enough money to keep them in comfort.

CHAPTER VI

THE CRAFT OF THE GOLDSMITH

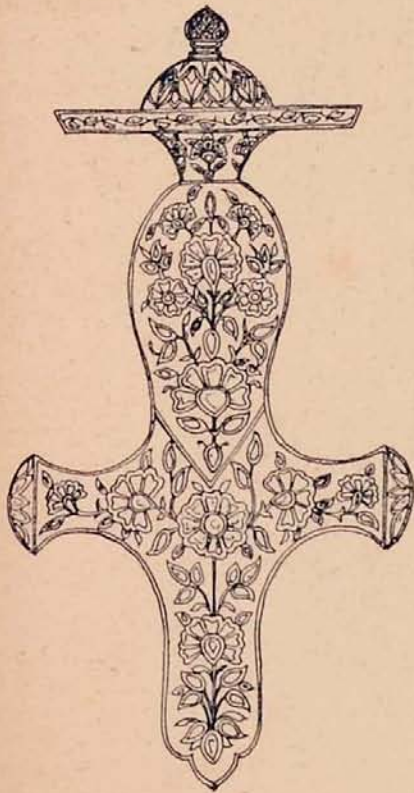
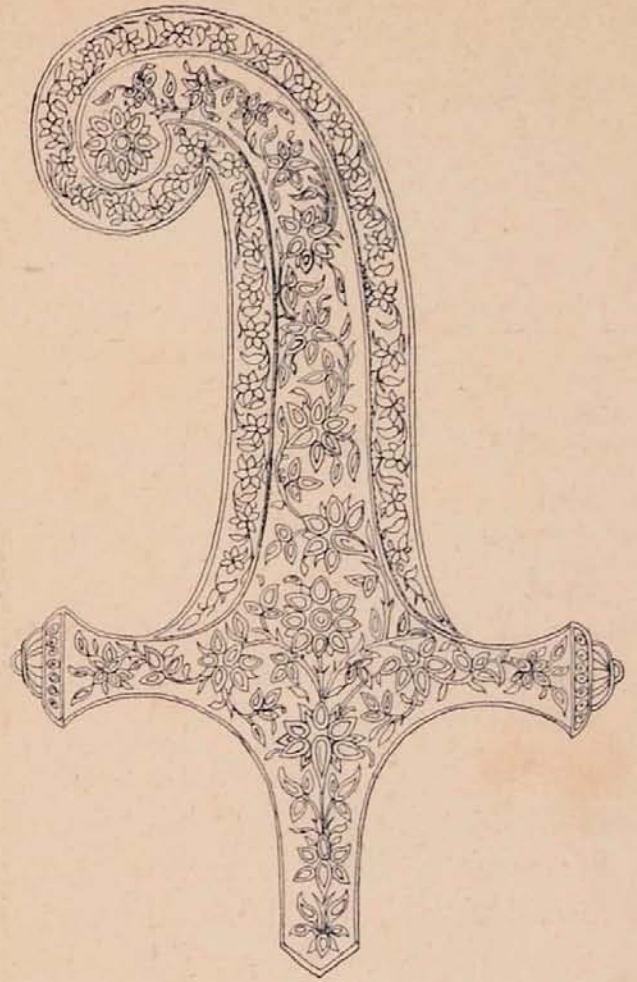
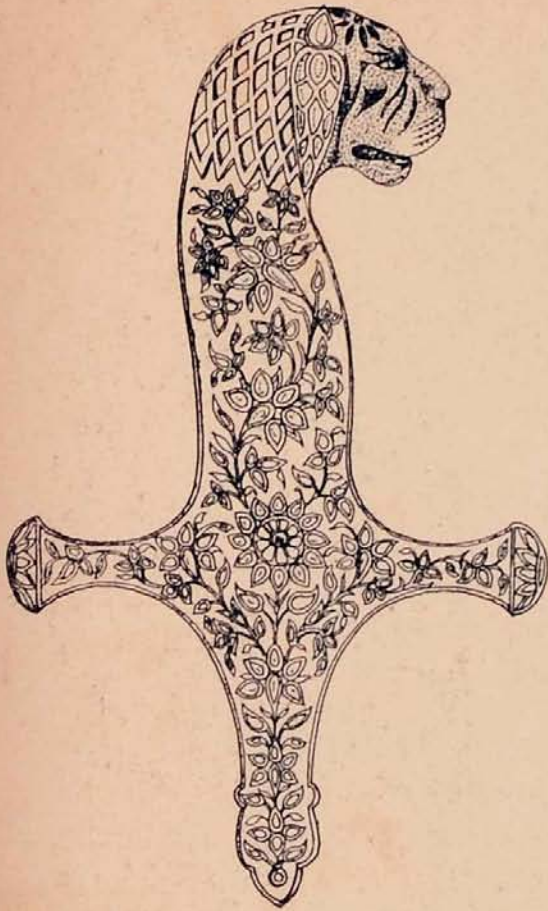
The profession of the goldsmith in India is very ancient in origin. In North India he is popularly known to every one as *Sunar* or one who makes 'things of gold.' The deities mentioned in the *Rigveda* (Circa 1500 B.C.) are constantly represented as wearing gold jewellery. Mention is also made in the code of Manu (Circa 200 B.C.) of the vessels of gold, vessels set with jewels and engraved vessels of silver. Stress is also laid on the importance of the use of ornaments in certain ceremonies. By force of custom, even the poorest must wear certain ornaments, even though of baser metals. The goldsmith therefore occupies a prominent place in the social hierarchy and plays an important part in the cultural and social life of the country.

The craft of the goldsmith is of great antiquity in all the ancient civilisations and they bear ample testimony to the high development of this art. A profusion of gold jewellery existed in early Minoan burials and Mochlos. Deities in the form of men and animals are the basic motifs employed for these pieces. Certain types of ornaments went out of fashion at various times and places but the jewellers' craft in ancient times seems to have been of a cosmopolitan nature, and designs of common articles such as earrings, bracelets and necklaces were more or less of the same pattern. The outstanding feature of ancient jewellery is the extensive display of figures on its surface, resulting in a tinsel fabric. Aegean, Cretian, Hellenic, Gandhara jewellery all show thin wires, plaited chains, coils and rosette work.

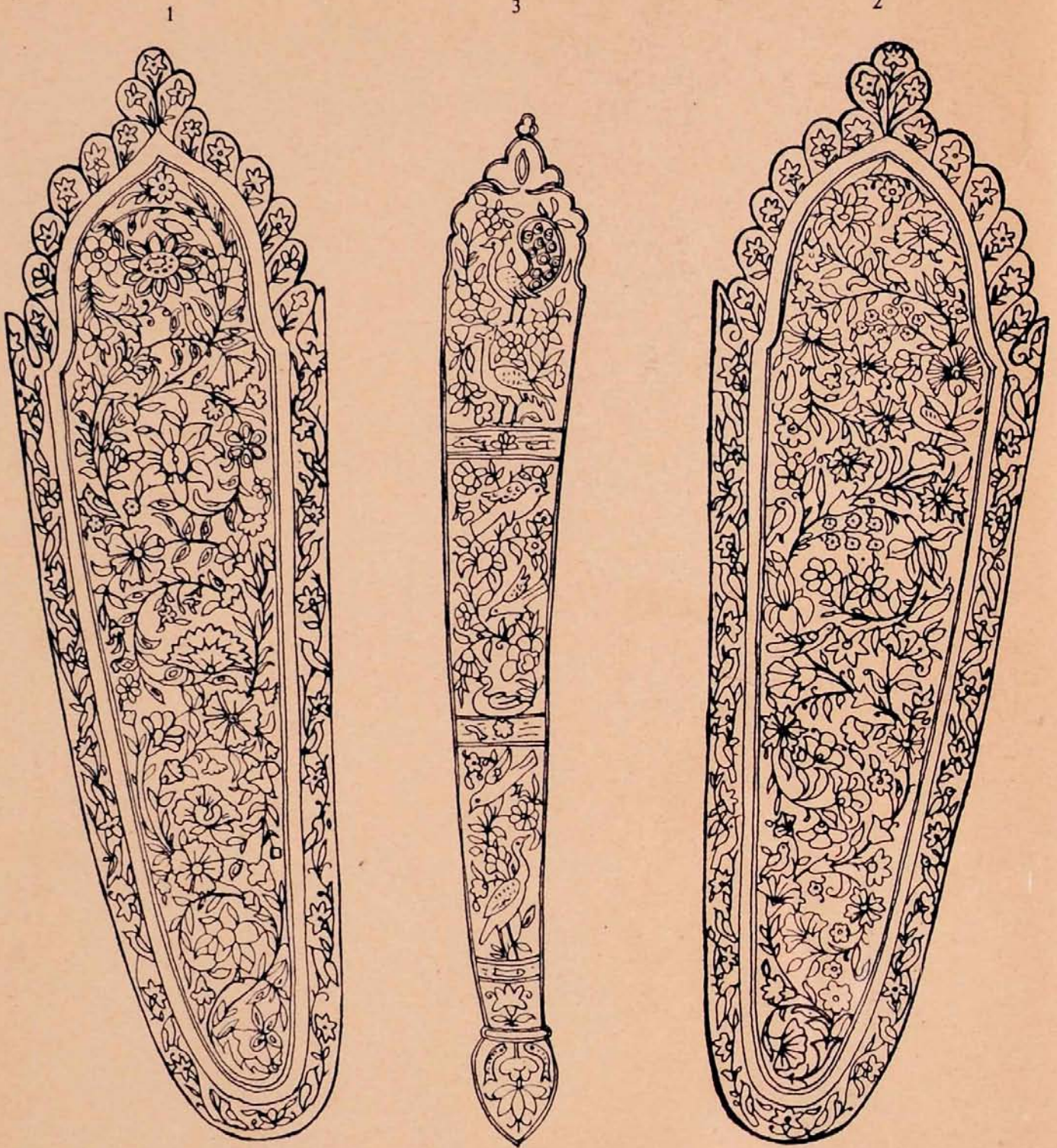
Silver tarnishes, iron rusts, but gold remains the same throughout years of use and storage. It heightens all pageantry, and makes life sumptuous. It is a metal of highest quality for working. A single grain may be drawn to a wire 500 feet long. It is the universal symbol of great treasure. The women of *Ramayana* had folds of cloth woven with gold. The booths of the cloth markets were filled with brocades of gold. In India gold and silver thread was turned into fine linen and costly fabrics. Images of deities were made of gold. Temple domes were covered with gold-leaf. During this period very extensive use of gold was made. Mostly it was imported here from Egypt, Phoenicia, and Mycenea. In addition large quantities were mined locally.

Mention is made in Kautilya's *Artha-Shastra* of the gold found in various parts of the country. *Jambunada* was the product of the river *Jambu*, *Satakumba*

(Continued on page 111)



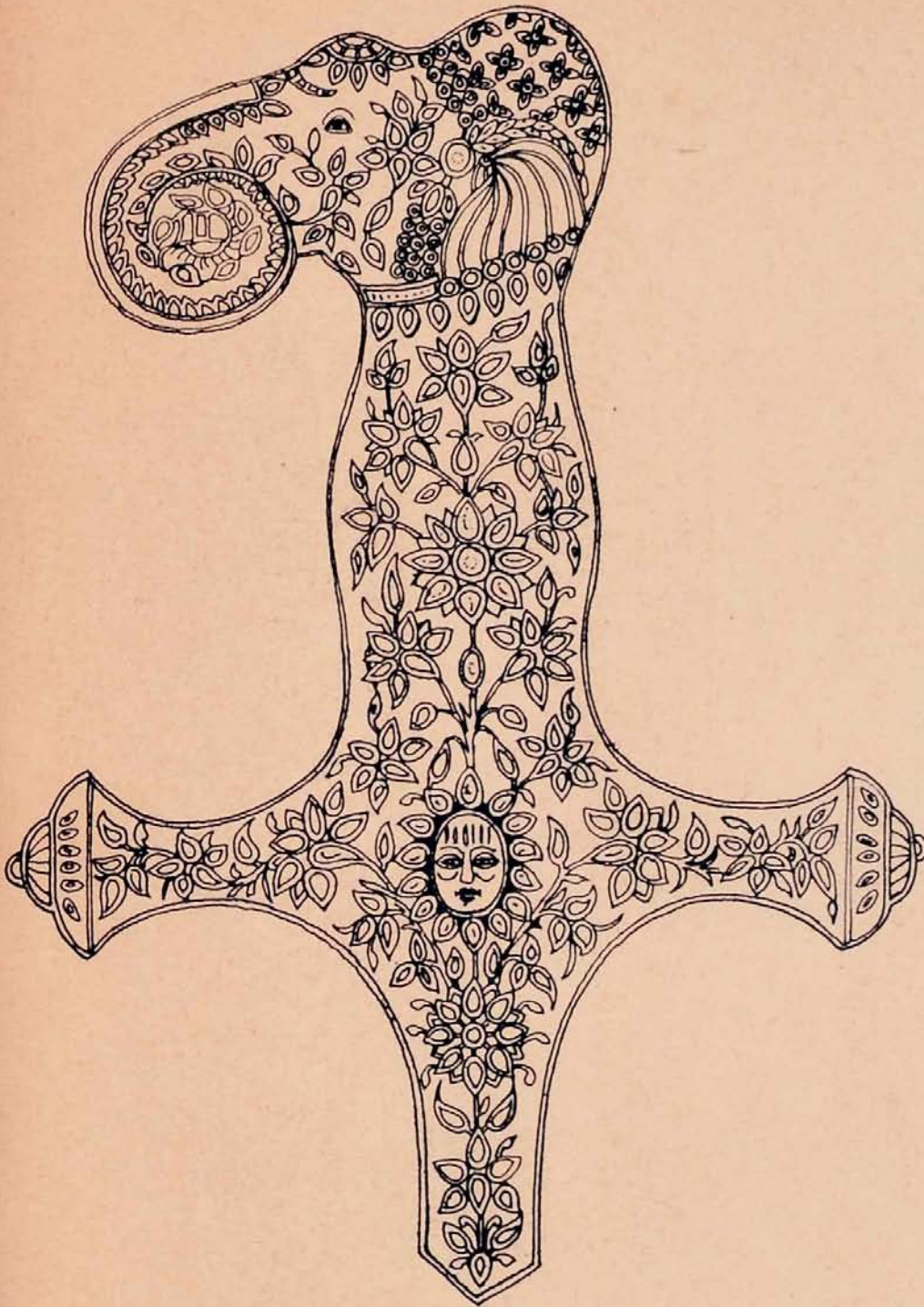
ENAMELLED SWORD HILTS FROM JAIPUR



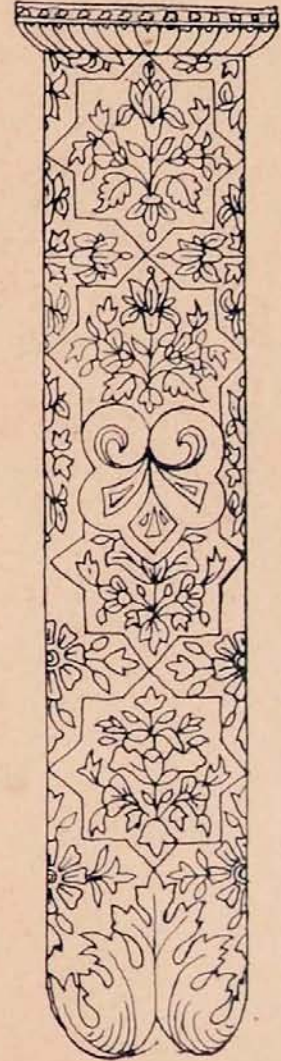
JAIPUR ENAMELS

1, 2.—Bottom mount of sword scabbard, front and back. 3.—Bottom mount of dagger sheath.

1



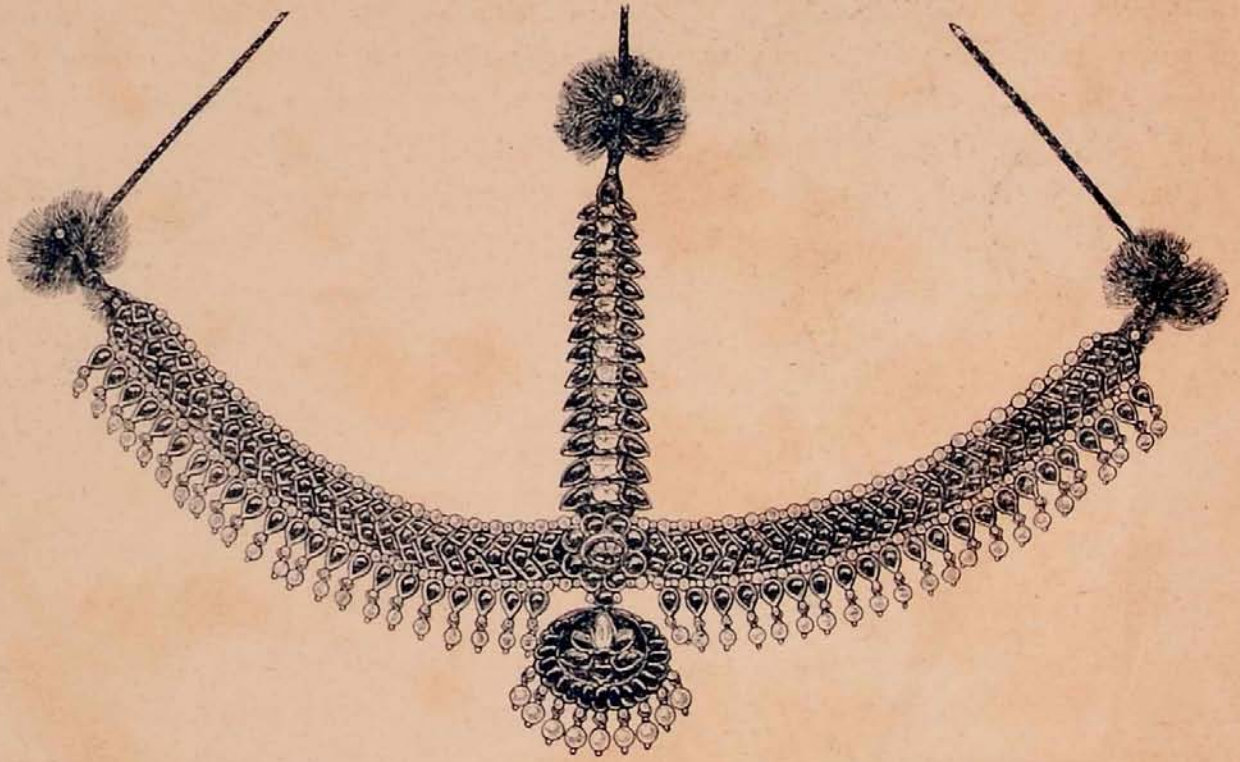
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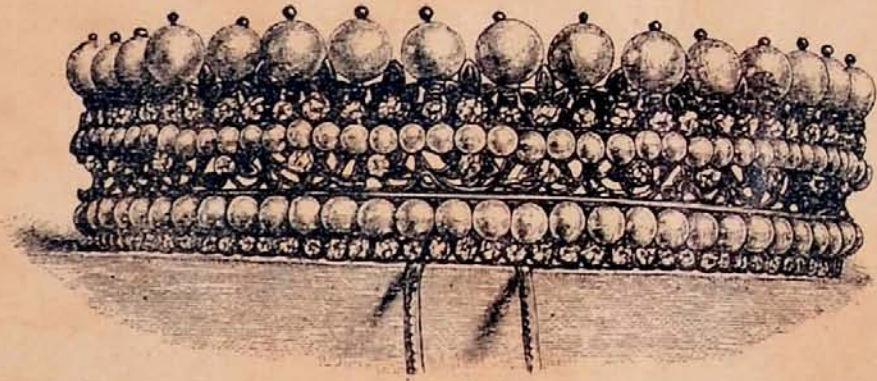
3

JAIPUR ENAMELS

1.—Sword hilt. 2. Central mount of sword scabbard. 3.—Bottom mount of sword scabbard.



NATIVE GEMMED JEWELLERY OF TRICHINOPOLY



HAIR COMB OF PEARLS AND DIAMONDS SET IN ENAMELLED GOLD, JAIPUR

(From *Industrial Arts of India* by George Birdwood)

was extracted from the mountain of *Satakhumbha*. Similarly other names are also mentioned. In the same work elaborate rules are laid down for the testing of gold and silver and the ways in which the metals may be alloyed and made pure. The ancient Hindus with their great love of detail and powers of perception had made a list of the colour the gold would have according to the place from which it was obtained, e. g., the *Jambunada* gold would be of the colour of rose apple, the *Satakhumba* would have the colour of the petals of a lotus flower and so on. According to this work, a goldsmith with a reputation for his birth, skill and reliable character was given a shop in the high road and was appointed the state goldsmith. Punishments are laid down for bad work and rewards for fine work.

Now-a-days gold is mostly imported from foreign countries in the form of 'pasa' (ingot or block) or rather thin slabs, about 3 of which weigh 80 tolas. The modern *Sunar* does not import the gold directly. He buys it from the *Sarrafs* and *Mahajans* of the big cities who cut up the slabs and sell in retail to the *Sunar*.

Gold refined in India is known as *Patla*. This sells at Rs.1/8/- or Rs.2/- a tola less than the Bank or imported gold. *Tezab-ka-Rawa* is the name given to gold refined by professional refiners from old ornaments. The purest form of gold is known as *Kundan*. This is used especially for setting stones, and the word *Kundan* also denotes this particular pattern of jewellery pieces. This gold is very highly refined, of a beautiful rich colour and beaten out like a leaf.

Gold is also sold with alloys of copper and silver. This is known as *Pitak*. *Swansa* is an alloy of gold and copper while gold of poor colour or alloyed with silver is called *Phika* as opposed to the pure gold called *Chokha*. Previously the National Bank of India gold was considered the purest. Now-a-days the purest gold is sold by a Syndicate of Bombay. This is known as 'Diamond' gold and in appearance it is like a circular coin of the weight of a tola, with its own trademark stamped on it.

Silver has great ductility, but its quality lies in the tender moonlit brilliance of its lustre. It is a metal more friendly than gold and is valued in India since ancient times. Vessels of silver for eating, drinking, cooking and for use on ceremonial and religious occasions have been and continue to be very popular. The commonest kind of silver is *Int* or *Sil* (brick or slab). It is chiefly imported from America. Silver melted from old ornaments, lace, gold cloth, etc., is known as *Takya* or *Tapiya-Ki-Chandi*. The degree of its refinement differs from place to place in the country. *Takya* from Lucknow is renowned for its purity. Another highly refined form is known as *Chokla* or *Phuldar Chokla*. The common name for alloyed silver is *Rupa*. *Subara* is another name for alloyed silver. *Karawal* is silver alloyed with zinc to the extent of one-eighth of its weight.

The *Sunar* works on his pieces entirely with his hands in a small, dark, ill ventilated room. He seldom seeks the aid of machinery. His implements are few and simple but they serve his purpose well. His apparatus for heating and melting consists of the furnace (*angetha*), crucible (*gharya, kutali*), blowpipe (*nal, phunkni*) and small curved blowpipe (*banqual*). The furnace is made of an ordinary large earthenware waterpot and the crucible is a small cup of clay. A leather bellows is used instead of blowpipes by the goldsmiths whose business is more flourishing.

When the *Sunar* has melted the metal he uses a mould like a long, narrow trough with a handle known as *reza* or *pargahni*, by means of which he reduces it to a form easy to work upon. The metal, when cool, comes out in a long, narrow bar which can be readily cut, bent or hammered as required. For hammering there is the small anvil (*nihai*) and the hammer (*hathaura*). He must have long and small tongs (*chimta* or *chimti*), large and small pincers (*samsi, zambur* and *zamburi*), scissors (*kati*), file (*sohan* or *reti*) and chisels (*cheni*) of various kinds. An important implement is the *janta* for drawing wire. It is an iron plate perforated with circular holes of different sizes through which the metal bar is drawn out until it is gradually reduced to the thickness of ordinary wire. A cube (*pasa* or *kansula*) of brass or bell metal (*kansi*) in the side of which there are circular hollows is generally to be found in the *Sunar's* workshop. He lays small plates of metal in the hollows and by hammering them moulds in separate halves any round ornaments, such as *ghungru* or beads which will afterwards form part of a bracelet or anklet. He also requires *thappas* or dies of various kinds shaped according to the nature of the ornament which they are intended to produce. These dies are used in bringing out the pattern by hammering after which the metal is set by being put in the fire until it is red hot. The dies have various names taken from ornaments, e.g., *thappa churi* (a bracelet mould); *thappa tewiz* (amulet mould) and so on.

In those places where filigree work is done the *Sunar* has certain instruments in addition to the above.

These are :

1. *Siari* (heavy pincers for pulling wires)
2. *Patangir & Pilas* (light pincers for pulling wires)
3. *Kalam* (punch for chasing)
4. *Salai* (iron chisels for engraving)
5. *Balancha* (hand brush made of hog's hair)
6. *Meghnala* (mica plates over which wires are arranged for filigree work)
7. *Tara Gola Nali* (wooden cylinders about which gold and silver wires are wound)
8. *Hatol* (an iron needle over which gold and silver wires are wound for making chains)

(Continued on page 55)



1.—Enamellers of Rajputana.



2.—Silversmiths of Kutch.



3.—Damascene Worker of Central India.



4.—Dacca Shell Carvers.

(From *The Indian Art at Delhi* by Watts and Brown)



BEAUTIFUL AND RICHLY ORNAMENTED FIGURE OF
NISA PARVATI
From Lingaraja Temple, Orissa

The same tools are used in different parts of the country, only the names differ, *e.g.*, the clay crucible known as *gharya* in the Gangetic plains takes the name of *masorha* in Kumaon.

A few chemicals used by *Sunars* may also be mentioned. *Suhaga* (borax) is universally used as a flux in melting metals. To clean and brighten ornaments after they have been made mango parings (*amchur*) will probably be used. After this comes an application of salt, sal ammoniac (*nausadar*) and alum and finally, the surface will be well rubbed with a kind of ruby or red dust known as *manik-ret*.

The *Sunar* uses the rupee and silver coins for weighing. These, however, are taken to represent different weights in different parts of the country, *e.g.*, in Bombay the rupee represents the full tola while a tola in Agra is represented by one rupee and half an anna and in Banaras by a rupee and 3 annas. The original ratti is the seed of the *Abrus precatorius* (*ghumchi*), the little red grain with a black top familiar to every Indian. In some places eight grains of rice are taken to represent a 'ratti'. Now, however, standard weights are made to the measure of these and are almost universally used. The scales are known as *kanta* or *kanti* according to size; the bar is made of iron or steel and from it two brass bowls are suspended by strings.

Assaying of precious metals is as important for the *Sunar* as his craft itself. The most familiar method is by rubbing the metal on the touchstone (*Kasauti*). This is a piece of soft, black stone on which the gold or other metal leaves a mark, by the colour of which the quality of the metal is to be judged. A dark tinge in case of gold indicates copper alloy and a whitish mark means an alloy of silver. A small hole may be bored in a piece of gold which is then put into a furnace for a short time after which the colour of the interior will indicate its quality. Silver can be tested by its ring, as is a coin, or it may be cut. If it cuts soft there is probably a zinc alloy; if hard, the presence of copper is indicated. The most thorough method is to cut the metal and heat it, or heat it first and then cut it. If alloyed with copper it will show a blackish tinge, if with zinc it will be of a yellowish colour.

Alloy is sometimes necessary to give a certain hardness to the metal and to make it fit for ordinary wear and tear—as well as for working intricate patterns and designs on it. Different proportions are mixed in different parts of the country. Gold is alloyed with copper or silver, silver with copper or zinc. The solder used for joining the different parts of the ornament together is compounded of gold, silver and copper in gold ornaments and of silver and zinc in silver ones. As a general rule, in its composition four parts of gold go to one of silver and copper; and 4 parts of silver to one of zinc. The solder is known as *tanka*. Soldering is done now-a-days in standard shops by the same ratio of alloy as is in the main body of the ornament.

A class of goldsmith occupy themselves only with the refining of these metals. The refiner, in Hindustani, is known as *Nyariya*. He plays an important part in melting

old ornaments or purifying gold and silver from alloy. The separation of gold from silver is affected by the use of nitric acid known as *tezab*. Formerly, the practice was to make their own *tezab* (acid) from *shora* (saltpetre), but now it is bought ready made. The silver and gold along with the acid is put in a glass retort, which is covered round with a coating of clay. Part of the glass is exposed to allow the *Nyariya* to watch the process going on within. The proportion in weight of the acid to the metal is about 2 : 1. The retort is placed on a charcoal fire where it remains until the acid has done its work, when the liquid is poured away and the gold is left lying at the bottom of the glass in small, dark coloured pieces, while the silver is poured away with the liquid which is of a bright green colour. Into this liquid a piece of copper is thrown to which the silver adheres. It is scraped away and thrown again into the *tezab*, a cloth is placed over an empty vessel to serve as a strainer and on to this the *tezab* is poured and the silver remains on the cloth. Sometimes a piece of bamboo paper is laid on the cloth.

The *Nyariya* himself makes the small crucibles for smelting from chalk (*Khariya mitti*) and paper reduced to pulp, or cotton.

Alloyed silver may be purified by melting it in a *chari*, *i.e.*, a hole made in a pile of charcoal ashes, the sides of which have been sprinkled with water to cake them. The molten metal is stirred with an iron ladle known as *sikh*. The baser metals adhere to this or escape in the form of gases while silver remains behind and after being sprinkled with cold water, it is gathered up.

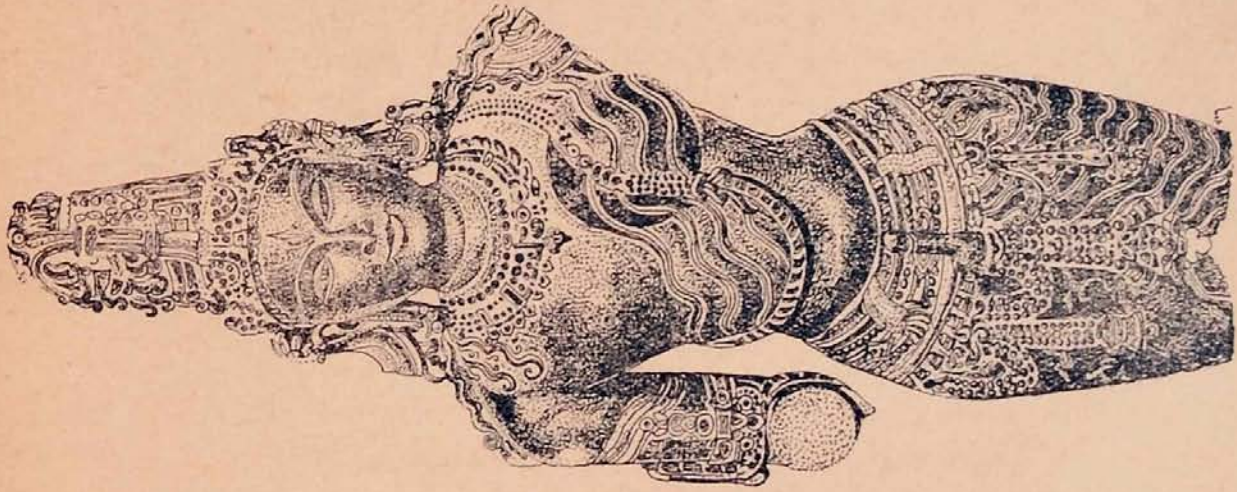
In villages the *Sunar* makes the ornaments, engraves them, sets them with stone and finishes them himself. In towns the *Sunar* after having prepared the skeleton ornament sends it to the *chatera* for engraving; to the *jaria* or *murassakar* or *kundansaz* for setting with precious stones, to the *meenasaz* for enamelling and so on. There is another set of men for stringing ornaments on silk or fine cotton threads ending either in a bunch of pearls or tinsel tassels. Specialisation in the city brings about much better finish than achieved in villages.

Ornaments cast in moulds undergoes a different process. A model of the ornament is made from resin which has been boiled with $\frac{1}{4}$ th its weight of oil. No tool except fingers are used in making the resin model, which when thoroughly set and hardened, is enclosed in a mixture of clay and cowdung. The clay model thus enclosed is provided with a vent and sealed with clay to the mouth of the crucible containing the metal and placed on the fire. When the metal fuses the crucible, it surges up, and the molten metal finding its way through the vent reaches the resin model. This melts and destroys itself by contact with molten metal which takes its place and form. This results in an exact reproduction in silver or gold of the resin model.

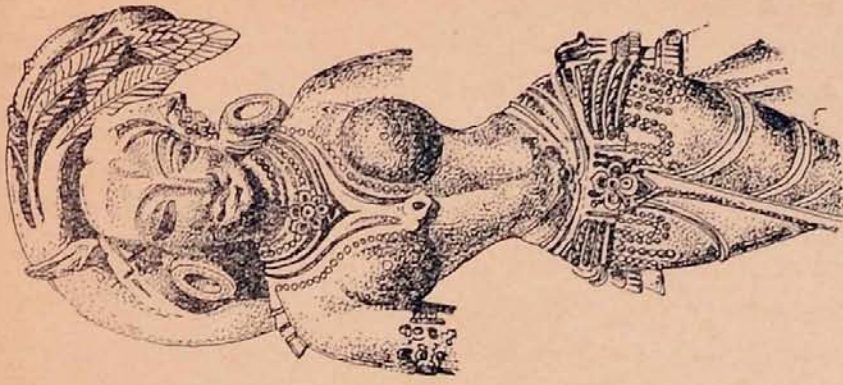
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1.—Ek-Mukha-Linga from the Siva Temple at Bhumara, showing elaborate headdress.



2.—Ardhanarisvar from Vikrampur, Bengal.

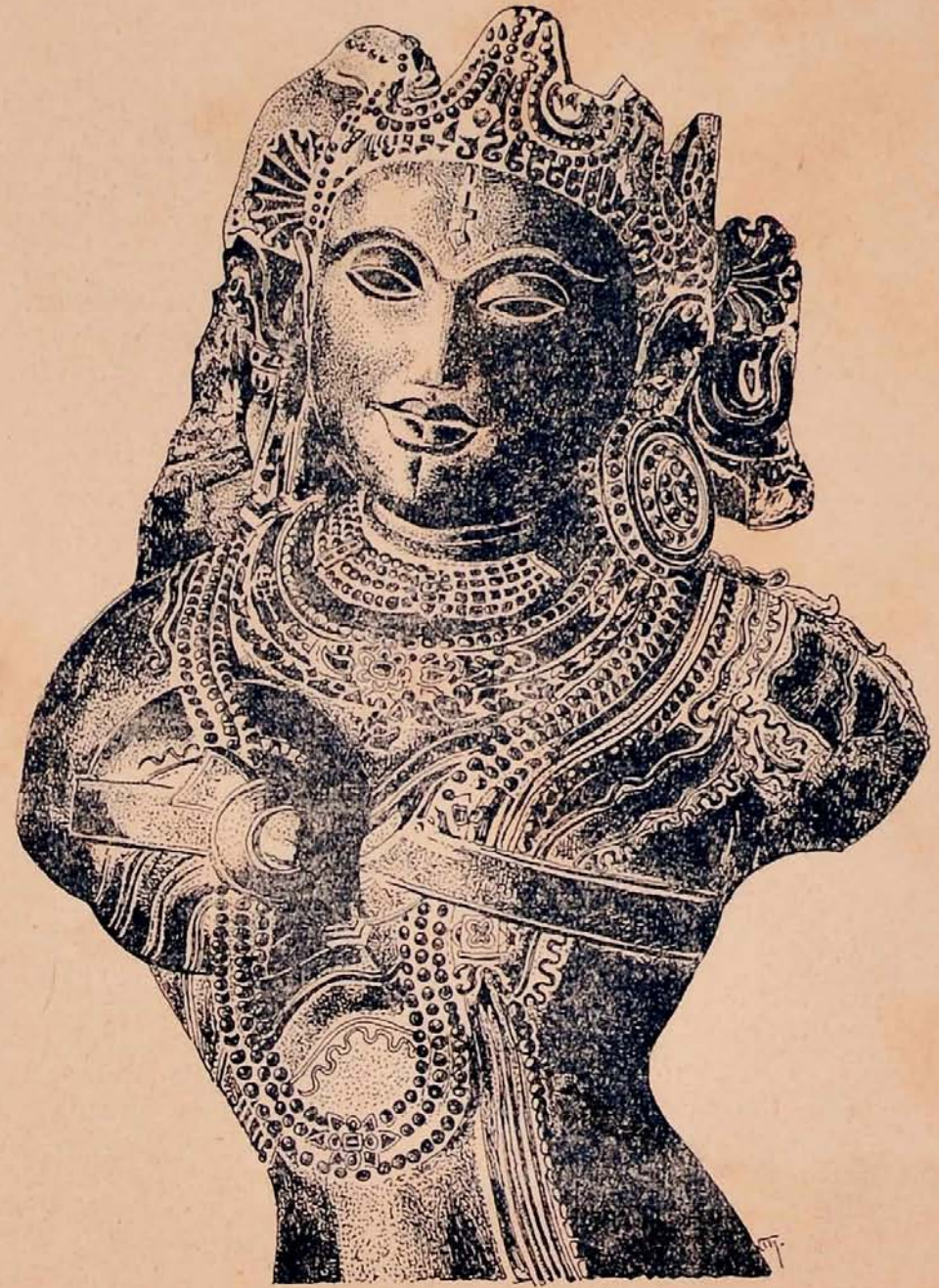


3.—Yakshi beneath a tree. A sandstone relief from the Surya Deul Temple of Konarak, Orissa. 13th Century

BE-JEWELLED STONE SCULPTURES



1.—Rishya Sringa from Mathura (from Mathura Museum.)

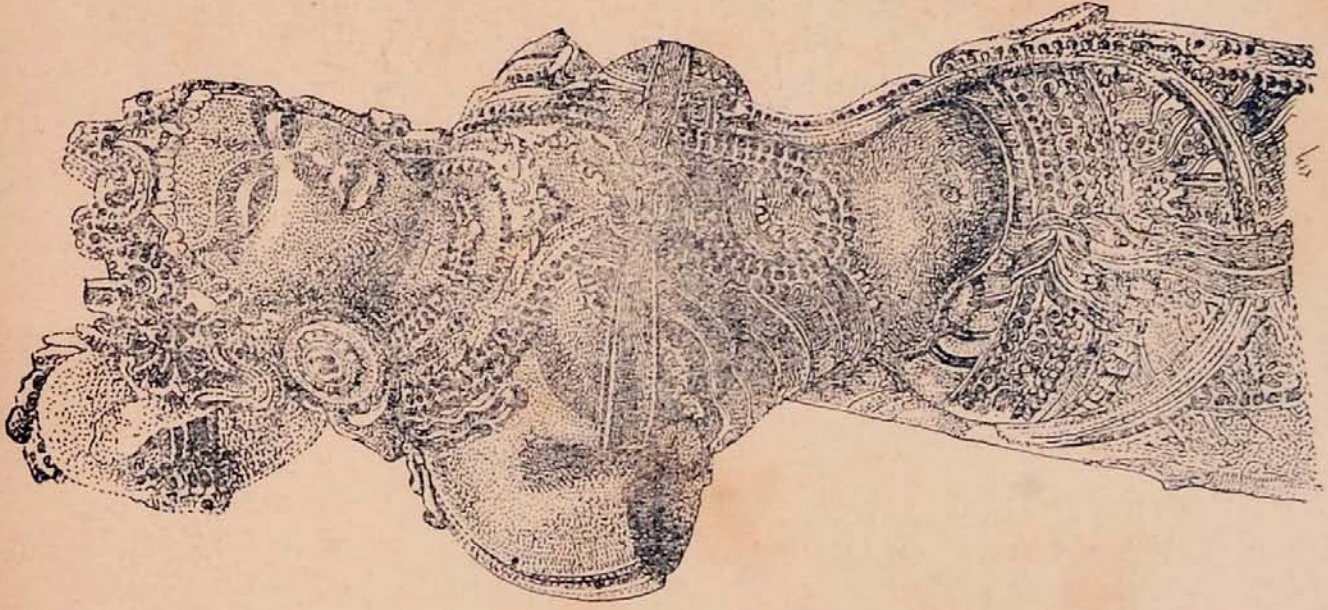


2.—Ganga from Rajshahi, Bengal, in elaborate attire with costly ornaments, made of blackstone. Though considered to be a figure of a goddess it also could be the portrait of a full-blooded woman of that age.

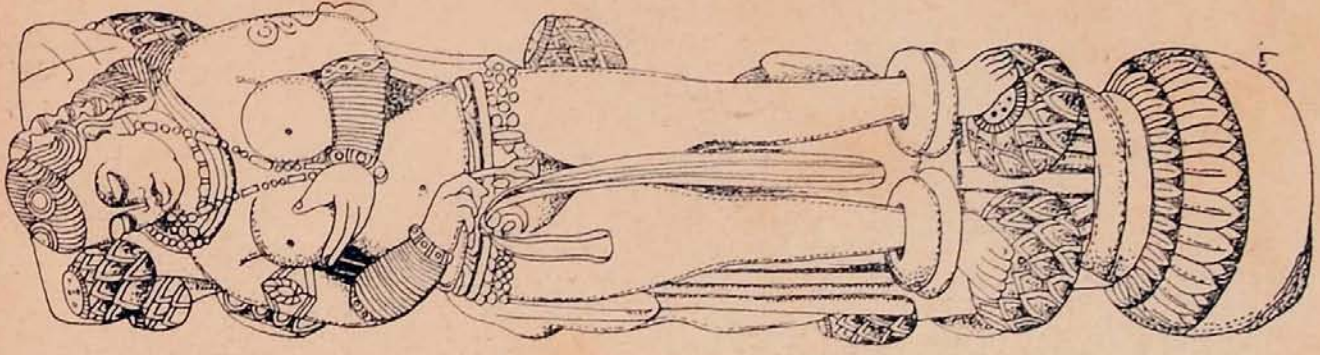
ANCIENT BE-JEWELLED FIGURES



1.—Female Chauri-bearer, probably a yakshi, from Patna. Sandstone. Mauryan Dynasty, c. 200 B.C.



2.—Ganga from Deopara.



3.—Sri Lakshmi on lotuses rising from a vessel, from Mathura, Kushan period, 2nd Century B.C.



1.—Avalokitesvara in sandstone from Bishanpur, Bihar. 11th Century.



2.—Be-jewelled Parvati in bronze from Madras State, 11-12th Century.



3.—An ivory plaque from the Tanjore District, showing be-jewelled figures. c. 1700 A.D.



4.—Bodhisattva in gilt bronze from Negapatam, Tanjore District. c. 10th Century.

This process had been in use for centuries and is still widely used. It is the crude form of the 'cire-perdue' or lost wax process which has now reached a high stage of perfection.

The first stage of this process, after receiving the model from the artist, consists in preparing a negative made of plaster or gelatine. It is merely a coating of the outside model. In this negative which shows all the details of the model in reverse, a wax coating is applied in a molten state with a brush until it has acquired sufficient thickness, depending on the size of the figure. At this stage we find a perfect replica of the sculpture in wax sufficiently hard to permit handling. The artist can work on it as much as he pleases, obtaining rare results of details which make the process of casting invaluable. Gates and vents in the shape of wax rods are then properly attached to the wax figure.

Finally, the mould for the metal is formed by blowing or pouring inside and around the wax a semi-liquid composition which hardens in a few minutes. This composition of silica, plaster and other chemicals can resist high temperature. The wax inside will, however, melt away leaving a hollow space. This operation is accomplished in large ovens, by baking the moulds over a slow fire. As soon as the wax has melted away the mould is removed from the oven and packed in foundry earth in a pit provided in the floor. The silver, gold or other metal is then poured from the crucible allowing it to run through the gates (melted away) and fill the space left empty by the wax figure which has also melted (hence the name 'lost wax'). The metal figure is, then, removed from the silica mould and dipped in acid for a proper cleaning. With this process the metal figure requires very little finishing or chiselling and the results are far above the 'sand process'.

The ordinary method, however, is to melt the metal and to hammer it into shape in various ways. Ornaments so made may be *Thos* (solid) or *Pola* (hollow). If they are hollow they are first made in two halves and then joined together with solder. A few examples will illustrate the process.

Karanphool-Jhumka (ear-pendant-bell suspended from a flower worn on the lobe of the ear). The gold or silver is first melted and poured into the *reza*. When cool it is taken out in the form of a bar, which is beaten out until it is about an inch broad. This is cut into 4 pieces which are beaten out into circular shapes with the hammer. From these a pair of the ornaments can be made. For each ornament one piece of the metal is taken and laid on the *thapps-karanphool*—the die which gives it its shape. Above this piece a slip of pewter is laid and this is beaten with the hammer until the silver underneath takes the form required. At the back of this one of the plain pieces of metal is now laid and joined up with solder and the whole is put into the fire for a few minutes. The flower has now taken definite shape and it

only remains to add a stalk to it by which it may be attached to the ear of the wearer. This is done by making a cylinder of gold or silver which is fastened on the back of the flower. To the end of this cylinder a hook, (*kunda*), is attached. This prevents it from slipping out of hole in the ear when once it has been placed. When it is ready it is cleaned with acid (*tezab*) and rubbed with ruby red dust (*manik-ret*).

A pendant to the *Karanphool* is known as *Jhumka*. The metal is beaten out and with the assistance of the *Kansula* it is hammered into the shape of a bell or *topi* as it is commonly called. It is then sent to the *Chatera* who engraves it and makes perforations round the edge through which wires with small *ghungrus* attached are passed. The *Karanphool* has a ring on it to which the *Jhumka* is attached by a hook.

An anklet or *Jhanjhan* is made hollow containing some shots which make a noise when the wearer moves—two sheets of silver $1\frac{1}{2}$ cubits long and an inch wide are prepared by hammering, and built into cylinders and soldered up. These empty cylinders are filled with clay and pewter, bent into a circular form and sent to the engraver along with four *ghundis* (balls or buttons) to fasten on to their ends. These the engraver fills with lac before he sets to work on them. After these pieces are received back engraved, the lac and pewter in them is melted away. The buttons are now soldered on to the ends of the cylinders and the ornament is cleaned and weighed. The shot (*charra*) is put in afterwards through a small hole left open for that purpose.

Garm-Mulamma is the process by which articles are overlaid with gold leaf. The *Mulammasaz* gets them ready made by the *Sunar* and after washing them covers over the part which is to be gilded with quick-silver and then lays on it the gold leaf. Heat is applied and the leaf is set with a sort of probe, generally tipped with agate called *muhari* or *muhara*. The piece is then handed to the *Jilasaz* who gives it the finishing touches. Now-a-days in all big towns gilding is done by machine.

Lucknow was famous under the Nawabs for its *Minakari* or enamels. The enamel is usually set in grooves. The goldsmith completes his work leaving the grooves for the enamel, and hands over the work to the enameller who fills in the paint painstakingly with a brush much in the same way as a picture is painted. The surface of the pits in the gold are ornamented with etchings which serve not only to make the enamel adhere firmly, but to increase its beauty by the play of light and shade through the transparent colours. Before applying the enamel the surface is thoroughly burnished and cleaned. The paint which may have over-flowed is carefully wiped with a piece of cotton and the article is left in the fire for half an hour or so, when the enamel becomes quite set. It is then rubbed with corundum-bone or *Sohan*. It is again put in the fire, rubbed with the file and cleaned with the acid of tamarind or lemon (*khatai*). While in the furnace the article to be enamelled

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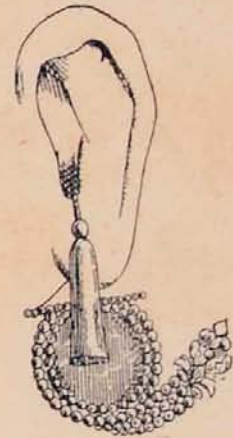
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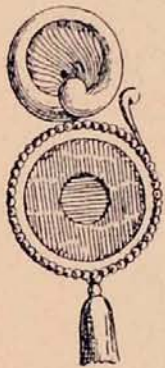
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11



JEWELLERY AND ORNAMENTS FROM CARVINGS IN THE TEMPLES OF ORISSA

1.—Head circlet worn by women and resembling a ducal coronet. 2.—Carving remarkable for the arrangement of the hair and the tiara, the former arranged like three plumes on the top of a helmet. 3.—Simple turban-like arrangement of the hair with brocaded and jewelled band. 4.—A beautiful but inconvenient ornament for the top of the ear. 5.—A earring known as *karanphool*. 6.—Chignon made to rest on the shoulder and tied across by a jewelled band having a pendant star on each side. 7.—A rich crown suitable for a goddess. 8.—Figure from the great tower at Bhubaneswar, ornamented with a boss of gold and three double strings of pearls or golden chains on the head. 9.—Earring composed of a tulip drop and a stud. 10.—Ear ornament of pearls and gold plate. 11.—A tiara with the hair entwined with gold lace.

(From *The Journal of Indian Art and Industry*)



1



2

SCULPTURES FROM THE TEMPLES OF ORISSA

1.—Kartikeya, god of war, shown wearing rich jewellery with a gorgeous and elaborate pendant. Some of the smaller pendants of the necklace represent tiger's claws set in gold, a favourite charm in some parts of India. It stands in the great tower of Bhubaneswar.

2.—Figure of Bhagavati standing in a niche in the great tower of Bhubaneswar. It is 7 feet high and is made of chlorite and shown wearing rich specimens of armlets and bracelets. Note the Garland of Moons (*Chandanhara*) formed of three massive chains of a diagonal pattern set with stones and held together in front by a rich and elaborate clasp having a jewelled pendant.

(From *The Journal of Indian Art and Industry*)

is placed on a plate of mica (*abrak*) to keep it from direct contact with the fire. It is very carefully shielded while cleaning or drying to prevent any dust attaching to it. Colours are applied in the order of their hardness or power of resisting fire, beginning with the hardest. In the order of hardness and of application to the metals the colours are white, blue, green, black, red. The pure ruby red is most fugitive, and it is only the most experienced workmen who can bring out its beauties. It was the Jaipur artists alone who could give a transparent lustre to this colour which fascinated all who saw it. All the colours known can be enamelled on to gold, black, green, blue, dark yellow; orange and pink can be used with silver. Only white, black and pink adhere to copper; of these the last is made to stay on with difficulty.

The silversmiths of Kangra are skilful in the application of vitreous enamel to small silver ornaments. Finger and toe rings, necklaces and other ornaments for head, ear and brow are decorated with blue and green enamel. An old Kangra pattern now seldom seen, is a series of birds of archaic design in enamelled silver connected by silver links.

Colours are procured in vitreous lumps and are ground down with pestle and mortar and mixed with water. Enamelling has deservedly attained a great reputation in North India. Enamellers from Lahore where they came from Persia, were brought by Man Singh to Jaipur in the 16th Century; and enamel was extensively employed in 17th and 18th Centuries, in India and elsewhere in gold and silver work. The craftsmen of the Punjab, Jaipur, Chanda and Lucknow were celebrated for this work. Delhi and Jaipur enamels reached a high stage of perfection and were unmatched in any part of the country; or for that matter, in any part of the world, except possibly Persia.

The ornaments were generally enamelled only at the back—the front being set with either uncut precious stones or crystal and glass in the Kundan setting. The open claw (*Khule ghat ki jaran*) was unknown in the country before the advent of the British and stones were set in gold with a thin piece of the purest gold to hold them in place.

The *Sunar* with the crudest and most primitive of tools at his command manages to achieve results comparable to those achieved by any workmen in the world. The standard of Indian filigree is second to none. "It is said that even that delicate and most sensitive instrument of touch, the hand of the Hindu, is not sufficiently sensitive for fashioning the finest sorts of Indian filigree and that children alone are employed in the manipulation of such a spider web of wire. This elegant primitive form of ornament probably reached its limits for delicacy and design at a very archaic period. The Hindu artisan of our day inherits the methods and skill he uses by the direct descent of immemorial tradition."*

* "Report on Jewellery and Precious Stones in the French Exhibition of 1866" by Mr. Maskelyne.

T. N. Mukharji says of the process of filigree manufacture: "It is made in the same way as the jewellery and is of pure silver with one part of lead. It is then cast into bars or sticks by being run into moulds. The next process is to beat the silver into plates which are then drawn into wires. Patterns are then formed by taking the wires one by one and carefully arranging them on a sheet of mica on which they are fastened by a peculiar cement. Thus held the different parts are then united by soldering. The last process is that of cleaning and finishing which gives the Cuttack work such a delicate and snowy appearance." * Medieval Europe was also rich in filigree work and the best of both India and Europe were of the same standard and had reached an equal pitch of perfection and compared most favourably with the exquisite Chinese filigree work.

The *Sunar* is a very respected member of the community and is one of the essential units of the village community. He may wear the sacred thread. There is a caste of *Sunars* but many people of other castes also take to the craft since it is considered an honourable profession and no dishonour attaches to it.

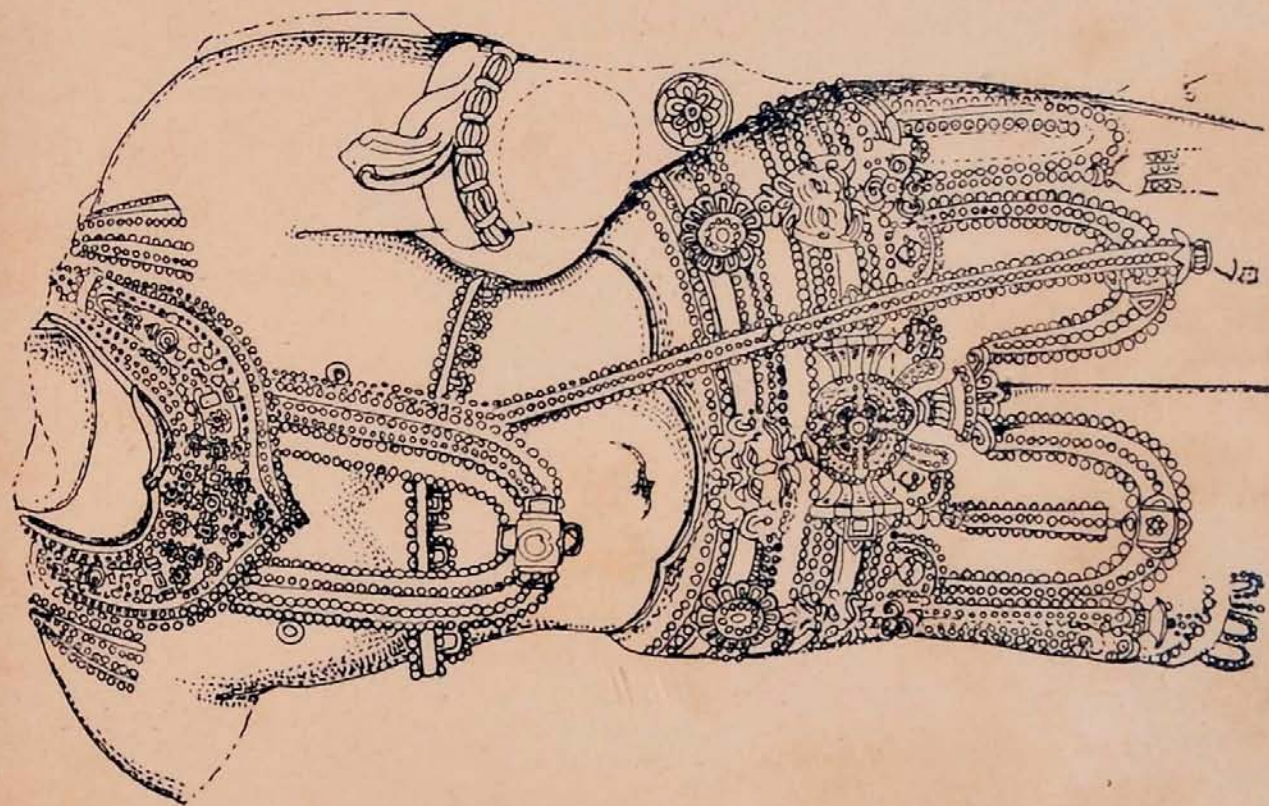
The ordinary *Sunar* is simply a day labourer and the fact that he has to deal with precious metals does not make him affluent. It is only when he takes up money lending, pawnbroking, etc., that his prosperity increases. He is usually an employee of the big gold and silver dealers and *Jauharis* and is not too well paid. With the disappearance of native courts and their pomp and splendour the big jewellers have suffered considerably. People have found other means of investing money than carrying it round on their persons in the form of ornaments. But in spite of all this the *Sunar* continues, his trade being linked with woman's vanity.

Sunars are usually notoriously dishonest. This fact is universally accepted and has given rise to numerous proverbs in various parts of the country, e.g., *Sunar apni ma ki nath me se bhi chura lega* (a goldsmith will steal gold even out of his mother's nose-ring). There is a story about a *Sunar* who made a nose-ring for his mother without alloy and then began to pine away from remorse. He could neither eat nor sleep until he got back the metal by cutting off her nose. *Sat bar sunar ke jawe usi ka ho jawe* (if a thing goes seven times to a goldsmith nothing will be left of it). That is the reason why people are afraid of converting ornaments from one form to another. Every change of form means a profit for the *Sunar* and a consequent loss to the owner.

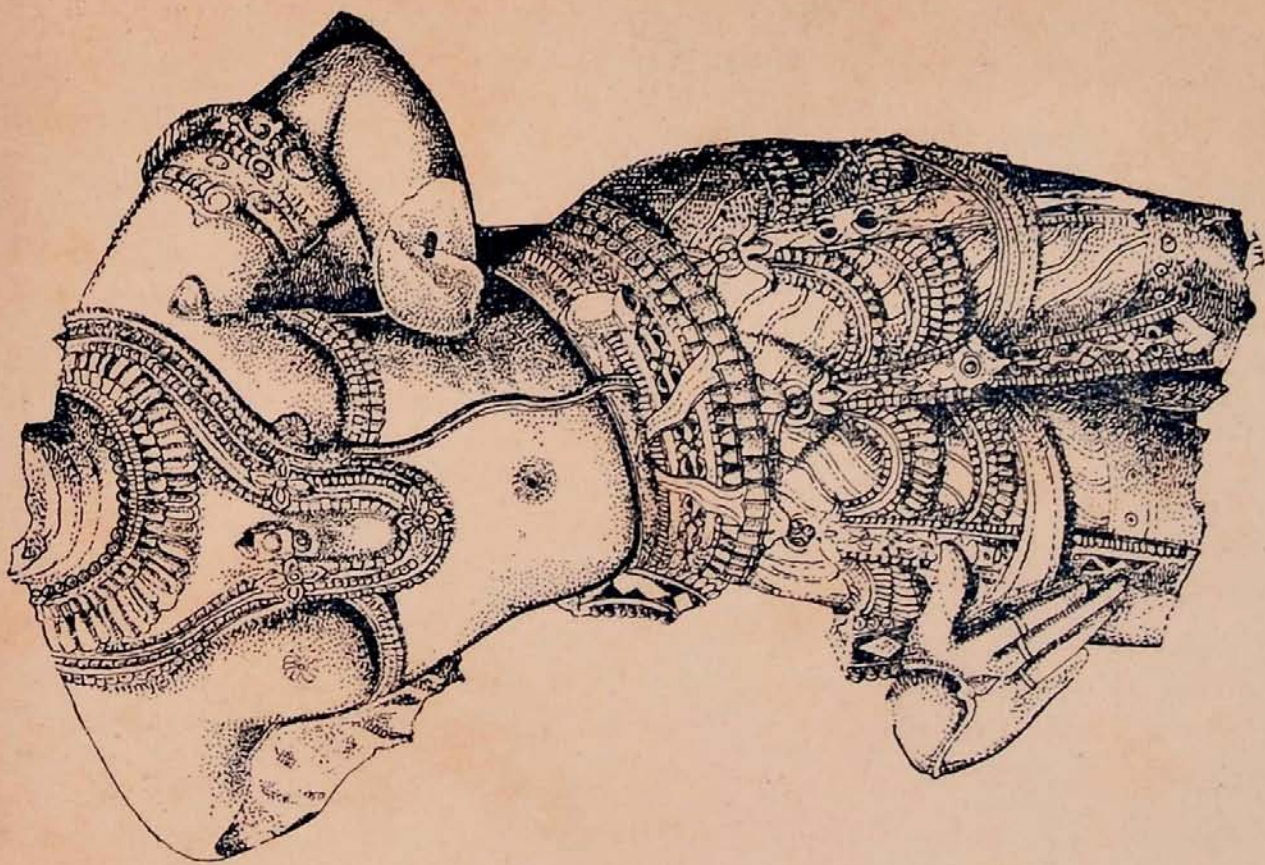
It is seldom that the *Sunar* delivers goods in time. He has invented a number of ingenious excuses to put off the customer—the most usual being that the ornament is in the acid being cleaned. From this has arisen the proverb *Sunar ki Khatai mashur hai* (the goldsmith's acid is famous).

(Continued on page 129)

* T. N. Mukharji—*Art Manufactures of India*, 1888.

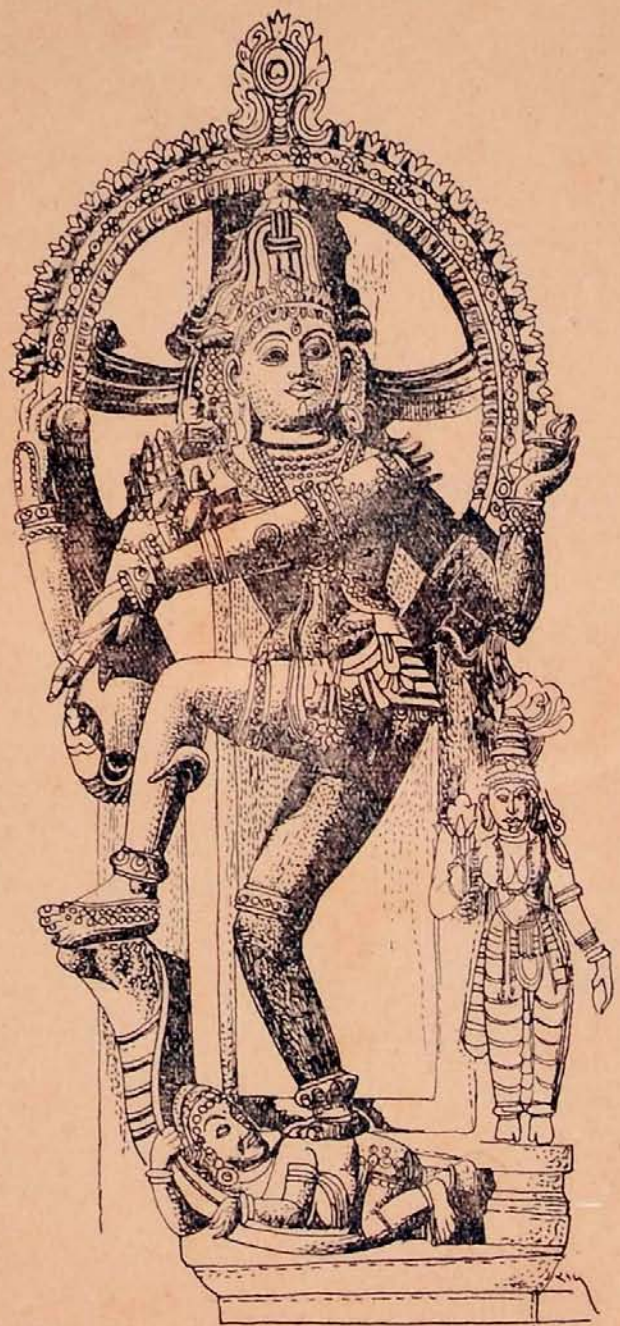


1.—Torso of a Dvarapala (Door-guardian) from Warangal, Hyderabad, 12th Century A.D.



2.—Statue of a royal personage (Mathura Series).

BE-JEWELLED FIGURES



1.—Dancing be-jewelled Shiva, after sculpture from the interior of the Great Temple of Madura.



2.—Be-jewelled Avalokitesvara, after image in Lucknow Museum.

All this, of course, is a bit exaggerated but to a people who value ornaments not for their looks but for their weight and fear the least loss, it makes all the difference. Perhaps, it is not the fault of the *Sunar* that ornaments lose some of their weight when remoulded but an inherent distrust has built up against him and has led people to get him to do the work as far as possible in front of them to eliminate any chances of being cheated. This has not prevented the *Sunar* from exercising his wiles. It is said that when a *Sunar* melts old lace or ornaments and blows wind from his blow-pipe to separate the gold from the ashes, instead of exhaling into the pipe he inhales deeply a few particles of the precious metal which fly up the blowpipe and adhere to the sides and are afterwards scraped. So no matter how vigilantly he is watched the *Sunar* usually dupes the customer and makes a good profit for himself thus justifying all the stories about him.

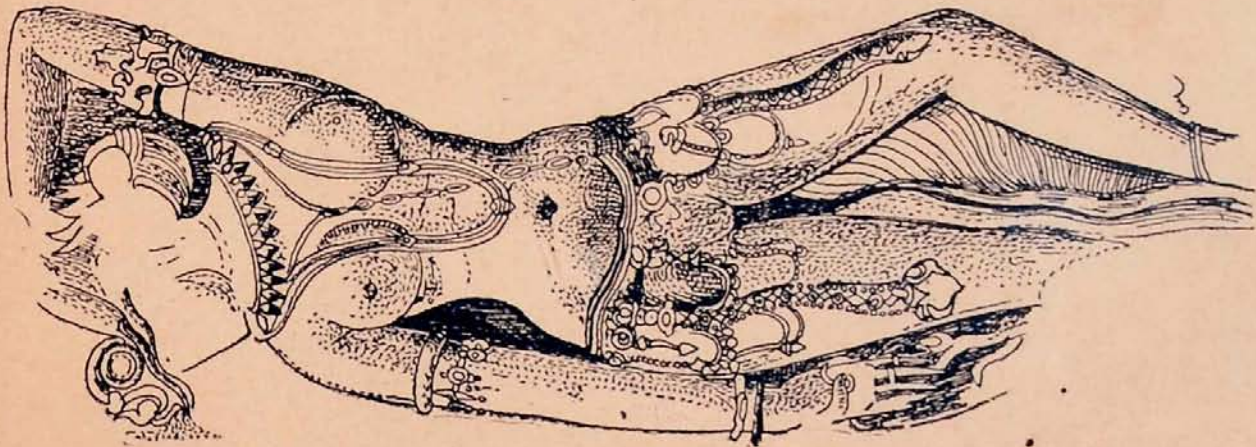
In India the goldsmith's craft is of a peculiar pattern. He is painstaking, efficient and an expert in his craft. He can copy a most difficult pattern or design, but very few display any originality. We never hear of an artist amongst their ranks, who has created designs and models as in Europe, where artists in gold work have shown their originality of conception throughout the centuries. Here he is essentially an artisan. In Europe every goldsmith artisan makes sincere efforts to be an artist by producing something unique and distinct. This is partly due to the peculiar conception of Indian Art. Indian Art is essentially a hieratic art devoted to the exposition of the personality and acts of deities, and providing for their service. Jewellery and goldsmith's craft all conform to same conception. Indian work evokes aesthetic experiences when beheld by alien eyes, different from its counterpart elsewhere. The intention and purpose of Indian Art is different and the method is different. In its main development and objective, the art and craft in India is not with a view to aesthetic experience. This was not the case even under the Mughal patrons who were great aesthetes. It is a means of edification.

A part of Indian Art is no doubt secular. The goldsmith's art is also an industrial art. We hear much of pattern and design, but the Indian craftsman and artist draws the subject not usually from a model, but invariably from memory. Moreover, Indian Art reveals nothing like *genre*. The nude, for example, while sometimes depicted frankly, and disconcerting to Western eye, is never studied or treated for its own sake, but only appears as a symbolism or narrative. The narrative art in India is of the same kind as the purely hieratic art. All true pattern is of this kind. This is specially evident in its repetitive character and in a mathematical rather than organic relation of the parts. Accordingly the jeweller's art and other decorative arts in India cannot be sharply divided from the higher arts. In both design and formula rather than imitative shapes, are found definite meanings; for

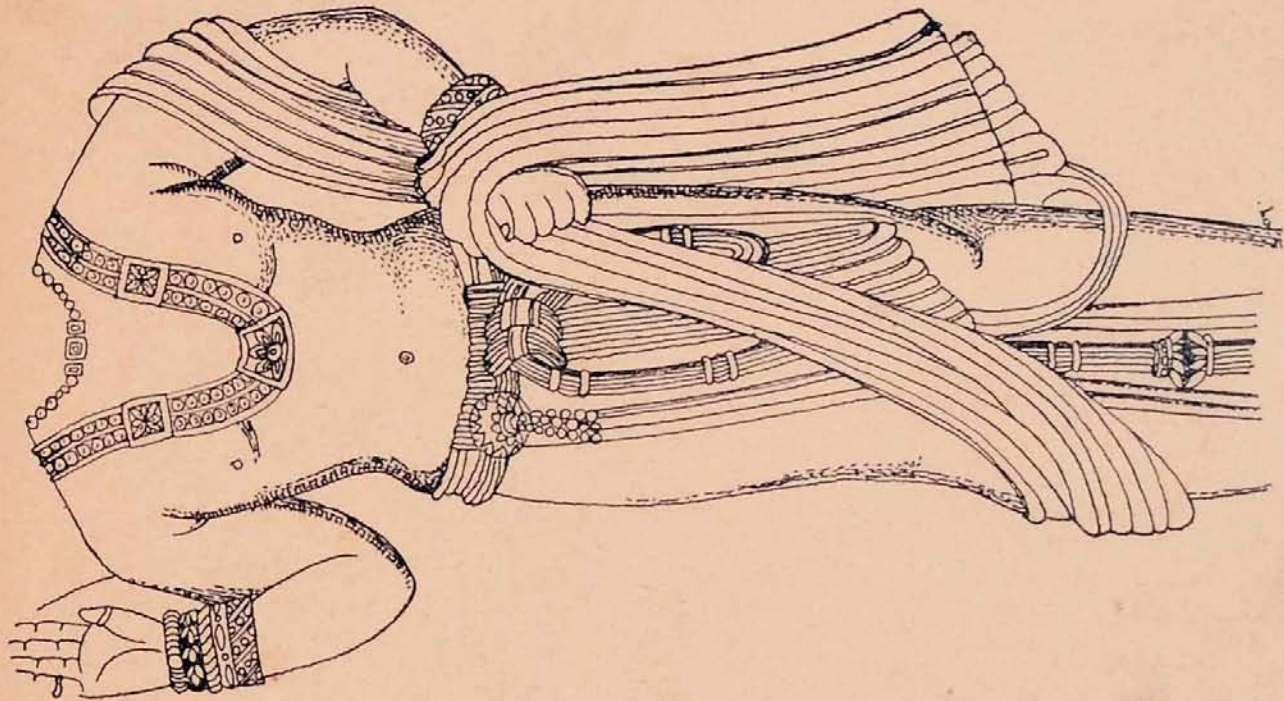
Indian ornament is never originally without, and very rarely loses, a precise significance and is never merely decorative.

This gives a basically different conception in India to beauty and the artist. The canons of beauty conform to the artistic concepts. The work of art is a statement informed by flavour (*rasa*). There are nine such flavours, the Erotic, Heroic, Odious, Furious, Terrible, Humorous, Wonderous, Pathetic and Peaceful. Aesthetic experience is the assimilation of these *rasa* in right ratio and depends on the spectator. To appreciate a particular pattern which is Indian, it is to be viewed from the stand-point of life, which is not only *form* but has essentially a meaning and use. A goldsmith hence becomes a *silpin*. For example he is not only a goldsmith but according to the basic Hindu concepts, he is also to be an artist and architect, a painter and sculptor who is not a peculiar individual, with a special gift for experience but simply a trained man meeting a general demand. His vocation is hereditary and he receives his education in the workshop. Genius is not an individual achievement but the quality of the Society at a given period. Art and craft perform a corporate rather than individual function.

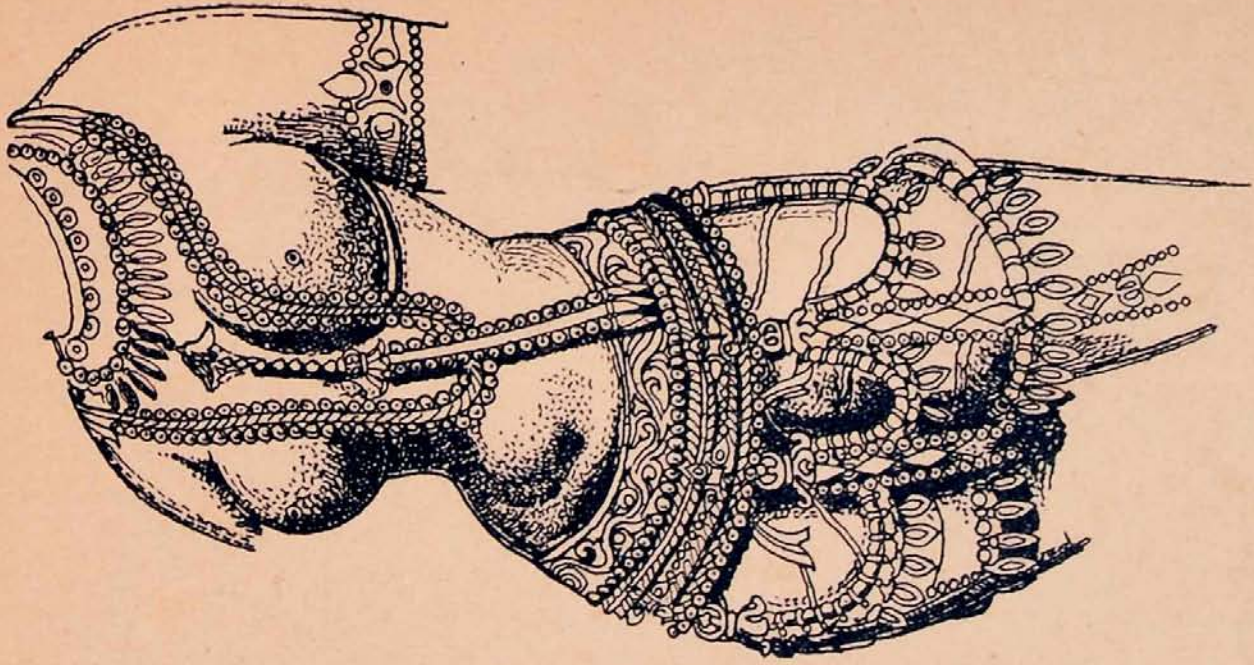
ANCIENT ORNAMENTED FIGURES



1.—Rukmini, Nokhas, 10th Century sandstone figure.



2.—Life-size statue of Vardhamana.



3.—Heavily ornamented female torso in sandstone, from Kiradur, Jodhpur. 11th Century.



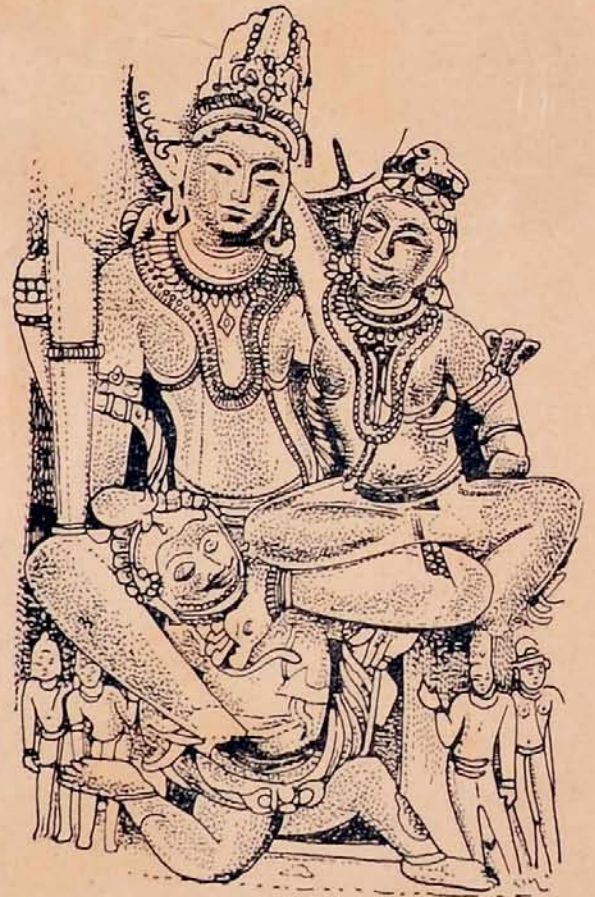
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1.—Jewelled Sarasvati depicted as protector of the 6th Tirthankara. From Rajputana, 12th Century.



2

2.—Finely worked female head (7 ft.) with beautiful coiffure, from Rajorgarh, Alwar. Belonging to the Mediaeval Period. Sculptured in Basalt.



3

3.—Lakshmi-Narayan on Garuda, from Ajmer. 12th Century.

THE CRAFT OF THE GOLDSMITH

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CHAPTER VII

PRECIOUS STONES

The increasing use that is made of precious stones in our modern civilised society may be traced to the primitive man's delight in glittering gew-gaws. In ancient Hindu works there is repeated mention of precious stones, and especially of pearls. The *Arthasastra* of Kautilya lays down that the State goldsmith must have a thorough knowledge of the species, characteristics, colour, weight and formation of diamonds, precious stones, pearls and corals. Mention is also made of a superintendent of ocean mines who is to attend to the collection of *conch* shells, diamonds, precious stones, pearls and corals, and to regulate commerce in these commodities. The importance attached to precious stones at this time may be seen from the fact that stealing them was one of the very few crimes for which the penalty was death. The *Arthasastra* contains instructions in regard to the amount of alloy needed in gold to set stones.

It is not possible to determine precisely when precious stones were first used in India. We find references to their use in Harappa and Mohenjo-Daro as well as in *Ramayana* and *Mahabharata* of the Epic period.

The ancient Hindus with their great astrological knowledge attributed qualities of good or evil to each stone. Thus these were worn not only for their beauty, decorative value and their great price but also to ward off evil influences or invoke good ones.

Maharaja Surindra Nath Tagore in his *Manimala* prescribes the wearing of Nauratan ornament to keep away evil influences. If the sun is evil, the ruby is propitious, if the moon, the diamond; if mars, the coral; if mercury, the zircon; Jupiter, the pearl; Venus, the cat's eye; and Rahu the ascending mode, the emerald.

According to this author the man who wears rudraksh together with pearls, corals, crystal, silver, cat's eye and gold propitiates Mahadev. A rosary of gold and gems is supposed to be a hundred times as auspicious as any other. In folk tales we are told of the *naulakha har*—the necklace worth nine lacs of rupees which protects the wearer from danger, hunger, thirst and death and the jewels of which give light and serve as lamps.

Certain virtues are attributed to every stone. The emerald is supposed to bestow wealth and eloquence and to preserve women in childbirth. It is also said to benefit the eyes and fly into pieces if the chastity of the wearer is outraged. The

(Continued on page 137)



1.—Female bust showing elaborate jewellery, from Gwalior. Original in Sandstone. c. 8-9th century.



2.—Saraswati wearing jewellery, from Bengal. Original in Basalt.



3.—Tara, wearing jewellery. East Indian School of Medieval Sculpture.



4.—Image of Garuda, wearing rich jewellery. East Indian School of Medieval Sculpture



1.—Figure of Avalokitesvara.



2.—Beautifully jewelled terra-cotta figure at present in Oxford.



3.—A remarkable and decorative figure of Saraswati, at present in Lucknow Museum.

topaz, if worn continuously, may procure a barren woman a child. It ensures fame, happiness, friendship and longevity of life. The turquoise brings prosperity and will fly into pieces if poison is touched by the hand on which it is worn. If put in the bath water it will cure boils. It was worn by ancient Persian Kings and is still worn by a section of the Muslims of India. Red Indians also attach great value to turquoise. "One who sees turquoise early in the morning will pass a fortunate day" and "The turquoise help its owner to victory over his enemies, protects him against injury and makes him liked by all men" are two of their sayings.

The ruby bestows divine power and dignity. The blue sapphire is a stone about which most people have to be very careful. It brings the wearer either extreme good or bad luck. People very seldom buy one outright. They either borrow one or take one on approval for a few days. It shows its quality in a few days. If one is lucky, it brings wealth, fame and everything else one may desire. These ideas are also common to Europeans according to whom the emerald benefits the eyes and the amethyst prevents drunkenness. The prejudice against the opal as an unlucky stone continues till the present day. Special significance is often attached to a stone according to the month of birth of the wearer.

The diamond is the hardest stone known to man. The Latins called it the *adamans* or the invulnerable. All the diamonds of the ancient world came from the river beds of India. Over many ages diamonds reached Asia minor and Europe from Golconda which became a byword for fabulous opulence.

According to an ancient Hindu proverb, nothing harmful will every approach the wearer of flawless pearls. Pearls denote innocence and purity and are to be worn by the great on all occasions. According to Chinese symbolism the night-shining pearl means wisdom. The pearl-fisheries at the mouth of Euphrates in the Persian Gulf gave the finest pear-shaped pearls much loved by the Indian. They were found "in such numbers that only the Indian Trade could use them." Emperors mixed melted pearls with their food. State robes were covered with exquisite designs of pearls. An overwhelming number of Indian ornaments were made entirely of pearls. They were sewn even on Imperial shoes. Persian miniatures were dusted over with powdered pearls. Poets, kinsmen and warriors were all presented with fabulous necklaces of pearls as presents. Pearl veils covered the faces of brides and bridegrooms.

Rubies range in colour from "deep cochineal to deep rose red in some cases with a tinge of purple." The pigeonblood is the most valuable and famous of them all. The best rubies came from Upper Burma near Mandalay. Another source was the gravel washed down into the river beds near Bangkok in Siam at the famous hill of precious stones.

India sent from the South, sapphires and emeralds known all over the world. In a Buddhist temple "they flashed 200 leagues on a cloudless night."

Their use is as wide as their availability in this country. They are also worn as amulets specially by Muslims. The turquoise or other semi-precious stones have a verse of the Koran inscribed on them and are worn as armlets and pendants. The muslims consider flesh coloured carnelian to be a specially lucky stone. The *Baba Ghuli*, (a carnelian set in silver and engraved with a part of the Koran) is worn by muslim children. The onyx or Solomon's stone is especially potent as an armlet and the Kunbis of Madhya Pradesh give to women water in which it has been infused in case of prolonged labour.

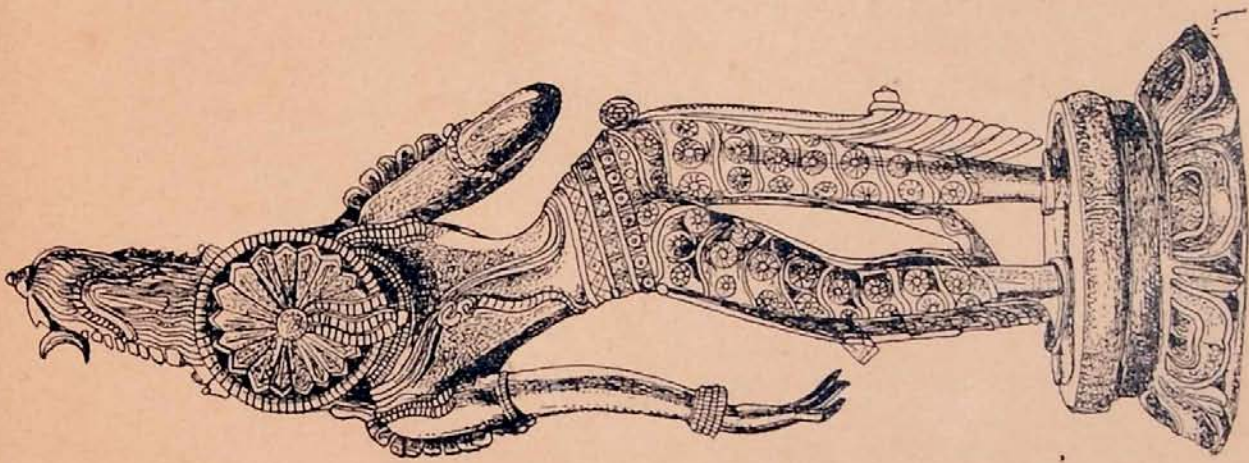
Gem engraving is also of the highest antiquity in India. At Taxila many engraved gems have been excavated. The art of engraving, however, appears to be essentially foreign to this country. It came to India probably from Greece, Persia, China and Mesopotamia.

Engraving was in vogue in Mesopotamia as early as 4,000 to 3,000 B.C. and at Mahenjo-Daro and Harappa in 3500 B.C. The beautiful seals with still undeciphered language and animal figures of the Indus civilisation, preserve for us today the grace and elegance of an Indian art comparable to the Sumerian, Akkadian, Assyrian, Hittite, Minoan & Egyptian arts of seal making and gem-engraving. Later, Taxila equalled Egypt, Crete, Greece, Phoenicia and Rome in this art. But the engravings of this period show distinct traces of foreign influence, predominantly Greek influence. In succeeding epochs, idols and religious motifs were engraved on gems and precious stones and these were used as objects of worship. The image of the Buddha was for a considerable period, a favourite motif. Even today innumerable examples of it exist in this country.

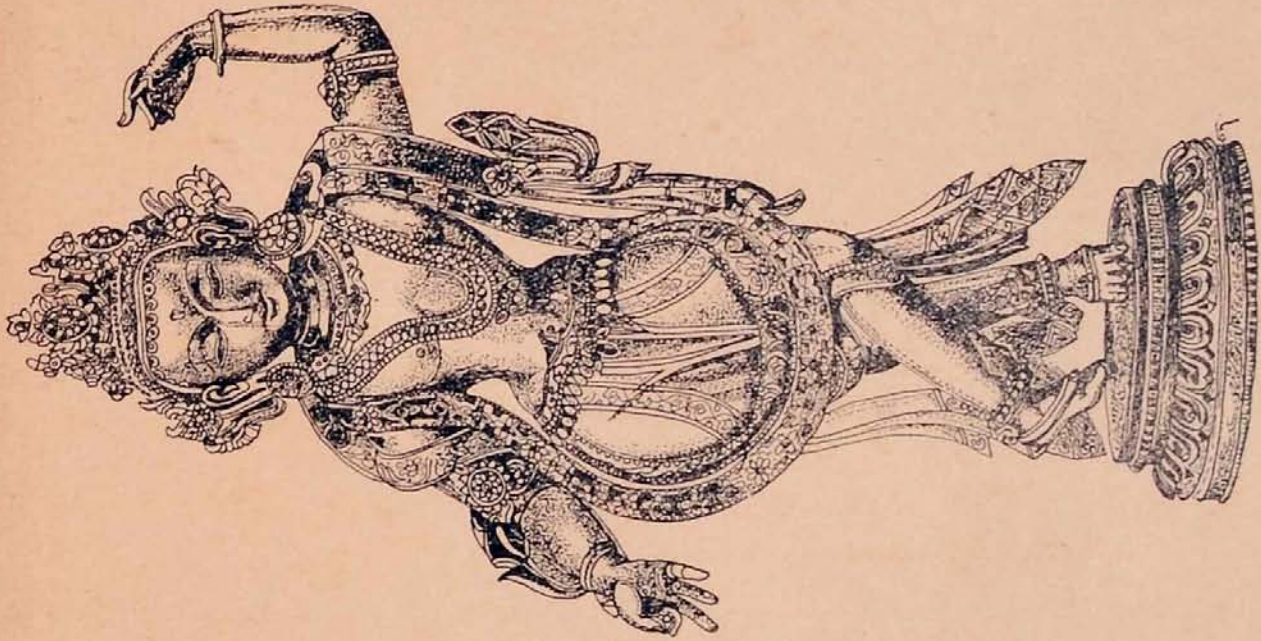
The early intercourse of India with Middle Eastern countries brought Greek and Egyptian influences to this country. The Persian influence came with the Mughals, who encouraged engraving of only geometrical patterns, flowers, birds and trees. Their religion forbade the representation of human figures. The carved stones were used mostly as talismans. Ranjit Singh had a ruby weighing half an ounce on which were engraved the names of all its previous owners, among them the names of Aurangzeb and Ahmad Shah. In modern times the carved gems are quite out of vogue and only a few wear them. Only soft stones and metals can be worked free hand. The harder stones require wheel technique.

Precious stones are also used for medicinal purposes. Stone therapy is a recognised principle of the Indian system of medicine and it is well known for its efficacy. The *Jawahar Muhra* (made by pounding all precious stones except the

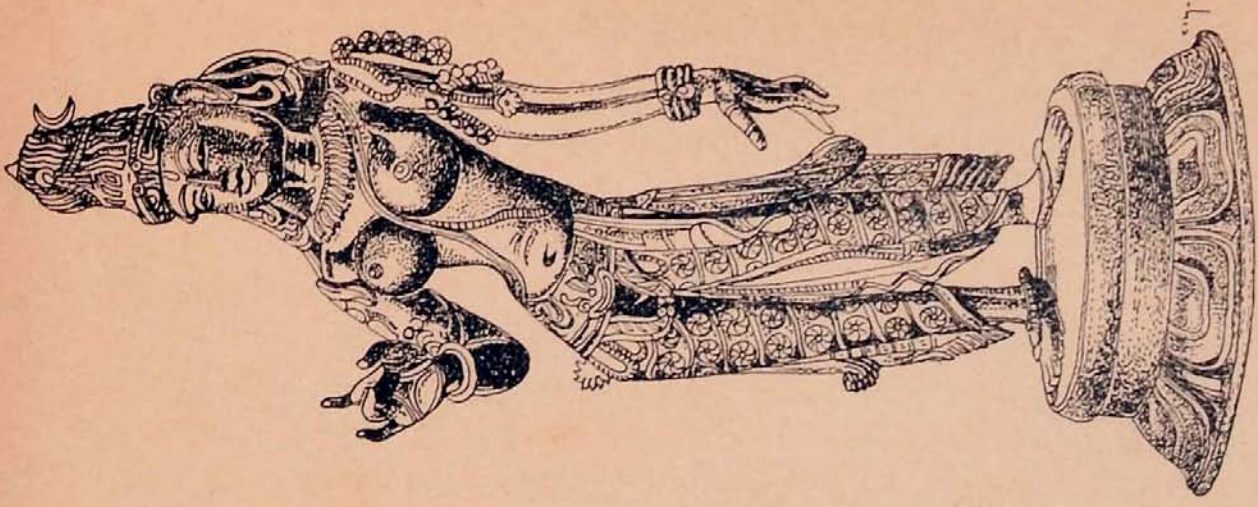
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1.—Back view of No. 3. Bronze figure of Parvati from South India.



2.—Brass image of Krishna from Nepal. After the image in Prince of Wales Museum, Bombay.

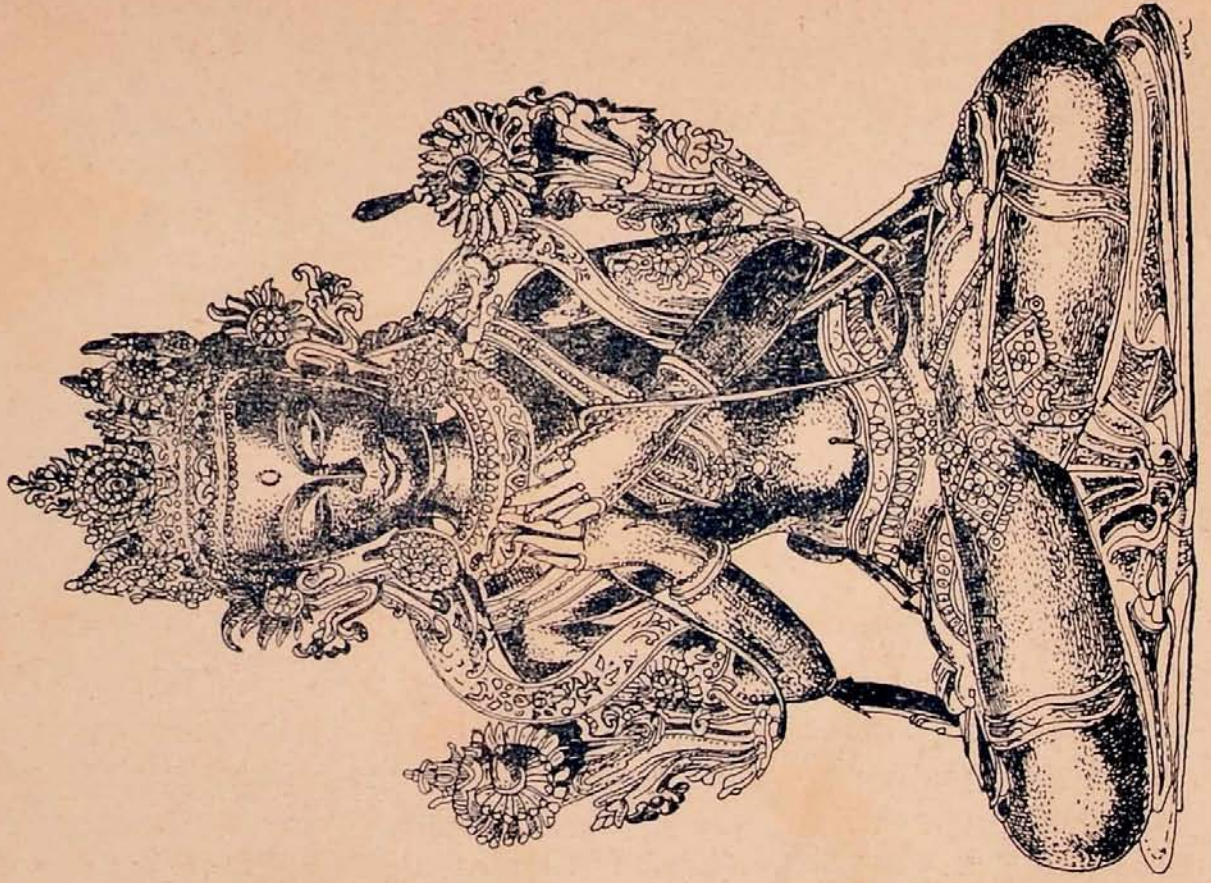


3.—Bronze figure of Parvati, after an image in National Museum, New Delhi. The large disc behind the head is for hanging garlands.

RICHLY JEWELLED FIGURES FROM NEPAL



1.—Padmapani (Lotus-handed), from Nepal, a form of Avalokitesvara.



2.—Tara, from Nepal.

diamond into powder and mixed with other medicines) if put in the mouth of a dying man in infinitesimal quantities, will prolong life. *Surmas* for applying to the eyes are also made of precious stones mixed with other ingredients. It ensures good sight until a very old age. Children are given unpierced pearls on full-moon and moonless nights throughout the winter to give them strength and to prevent chills. Special pestles and mortars are used for grinding these stones because of their hardness.

As early as the days of Shudraka, Kalidas and Bhavabhuti jewels were worn on the feet and waist. Numerous varieties of jewelled anklets, girdles necklaces and other ornaments find mention in their works. The Little Clay Cart, *Shakuntala*, *Malatimadhava*, *Rama*, have many allusions and references to ornaments and gems.

“The girdle drooping low upon your hips flashes as brilliant as the shining stars.”

The splendour and profusion of precious stones, of the Mughal days are a legend today. Not only were ornaments jewelled but clothes and even shoes were studded with them. Jewels were scattered over the bridal litter during marriages of the princes and the dowry consisted, among other jewelled things, of jewelled utensils. The chief queen's litter was generally embroidered with jewels and had a fringe of pearls a foot deep and a border of precious stones.* Manucci,† the Venetian physician of Aurangzeb mentions that when anyone was ushered into the harem the ladies had their jewels brought in trays to provide a subject for conversation. When such a tray was brought before him he thought it was laden with fruits from the size of the rubies and emeralds. It was only on closer inspection that he discovered them to be jewels.

Jahangir presented Nur Jahan with a necklace of pearls, each pearl worth Rs. 40,000. He gave his son Khurram (later Shah Jahan) a necklace worth Rs. 80,000. The Mughals preferred their stones uncut. They attached great importance to the size of the stone. As cutting would diminish the size they just drilled a hole through the centre and wore them as beads. This drilling however lessened the value of the stone. These and like descriptions give an idea of the abundance of gems and precious stones in ancient India, and point to the existence of a number of mines.

Tavernier‡, the French traveller and dealer in precious stones visited India during the time of Aurangzeb. He gives a detailed account of the method of pearl fishery, mining and commerce in precious stones during that period. A cord was tied under the arms of the diver, and was held by those who remained in the boat. A stone of 18 or 20 lbs. was tied to the foot of the diver to facilitate his descent to the bottom. In his hand he carried a net made in the form of a sack with an open

* Sir Thomas Roe—*Embassy of Sir Thomas Roe to the Great Moghul*.

† Manucci—*Storia-do-Mogor*. Vol. II—English Translation.

‡ Tavernier—*Travels in India* (V. Ball Edition).

mouth. He put oysters into the sack as long as he could hold his breath. As soon as he felt unable to hold out any longer he tugged at the cord beneath his arms as a signal to those in the boat to pull him up. It may be assumed that this method had existed since the earliest times and lasted until the advent of the modern diving suit.

There were also a number of diamond mines in India at this time—Ramulkota, Kollur, Panna, Sambalpur and Wairagarh.

Miners used small irons with crooked ends which they thrust into the vein of stone in the mine in order to draw sand and earth containing the diamonds. The stones found were examined for flaws. Tavernier mentions a very interesting point here. Whereas in Europe stones were examined by daylight, in India they were examined at night, by the light of an oil lamp with a large wick placed in a niche in the wall.

If the stones were found to be clear and free from flaws they were just touched above and below with the wheel. No effort was made to give them any form for fear of reducing the weight. But if any spots or flaws were detected the whole stone was covered with facets. This was done to cover the flaws. A black spot was considered better than a red one. Any stone having a red spot was roasted until the spot turned black.

At these mines there were a number of diamond cutters, and their chief instrument was a wheel about the size of a plate. The stone was placed on the wheel and water was poured on it until the line of cleavage which determined the method of dealing with it was found. Tavernier attributes the better polish of European stones to the fact that the wheel of the Indians did not run very smoothly. The steel wheel had to be taken out every 24 hours to be rubbed on emery so that the shine it acquired from the stone might be taken away. He thinks that the wheel when reset did not fit well, and its smooth running was thereby affected. The Europeans used an iron wheel which did not have to be removed.

He mentions Goa as being a great centre of trade in precious stones. Merchants brought their wares there because they could sell freely and demand their own price, whereas, in their own country, if they showed their jewels to the emperor or nobles they had no option but to take any price offered by them.

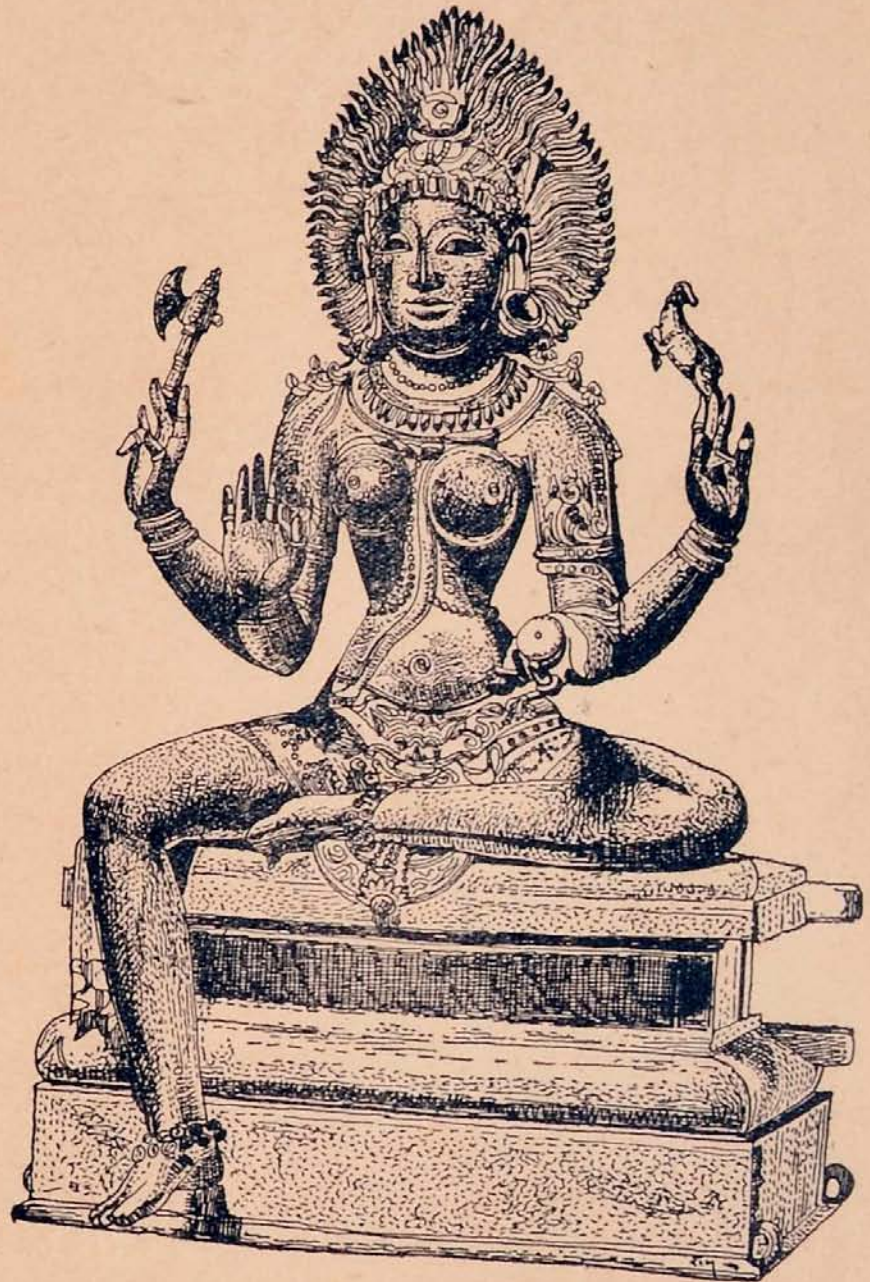
Most precious stones are found in crystallised form, but this characteristic is destroyed in cutting. Upto the 14th century pierced stones cut *en cabochon* were the greatest fashion. In India gems were polished according to their original shapes and colours and the object was always to preserve them as much as possible.

A high degree of hardness is an essential property of a gem. A stone, no matter how beautiful it may be in form and colour, is useless to a jeweller unless it is hard

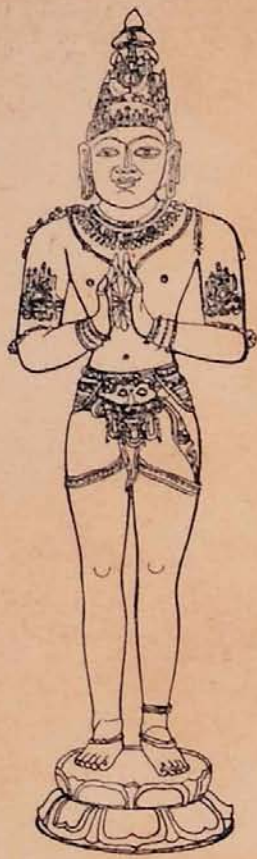
JEWELLED BRONZE FIGURES



2.—A Chola queen. Bronze figure from Chingleput District, Madras, 13th Century.



1.—Bronze figure of Mahesvara, from Tanjore District, Madras. 11th-12th Century.



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6

ORNAMENTED AND JEWELLED METAL SCULPTURES FROM THE 12TH—18TH CENTURY

- 1.—A Chola King from Chingleput District, Madras State. 12th.—13th Century A.D.
- 2.—White Tara of copper gilt from Tibet.
- 3.—Figure of Sita from Madras. 17th—18th Century A.D.
- 4.—Figure of Parvati as Matangi from the Tanjore District, Madras State. 12th—13th century A.D.
- 5.—Figure of Avalokitesvara (one of three Chief Boddhisattvas) in bronze gilt, from Kurkihan, Bihar. 12th century A.D.
- 6.—Figure of Parvati from Tanjore District, Madras State. 15th Century A.D.

enough to take a brilliant polish and to withstand the abrasion to which articles of personal adornment are necessarily subjected. Paste imitations may be brilliant when new but they soon become dull through rubbing or chemical change of the surface.

The beauty and the value of the gems depend on the depth or absence of colour. Diamonds are prized according to their freedom from any trace of colour, especially yellow. A slight bluish shade in them is greatly appreciated. Colourless stones are said to be of pure water. Corundum, topaz and quartz provide 'water-clear' stones but the absence of 'fire' hinder their use. 'Burnt' zircons have been mistaken for diamonds.

The value of coloured stones depends on their translucency and depth of tint. The colour of most stones is not an essential property of the mineral, but is due to some pigmentary matter often too minute in quantity for certain determination. Many colours fade on exposure of the stone to sunlight, pink being particularly fugitive. Light, dichroism, and colour absorption qualities of stones vary a great deal and determine their worth. Dichroism is a useful property for distinguishing between ruby and garnet. The latter being singly refractive, shows no dichroism.

The brilliance of a cut stone depends on the relative amount of light which is reflected from its surface. This is dependent on the refractivity and hardness of the stone. Diamond being very hard and highly refractive has a lustre of its own, known as adamantine. Zircon and demantoid are almost as bright. Gem stones generally have a vitreous lustre like fractured glass.

The 'fire' of a gem stone is a characteristic combination of large dispersion of light with high refraction. In other words whenever light is incident on one facet and emerges through others, not parallel to the first, it is split up into a spectrum, the angular width of which depends upon the dispersion quality of the stone. Diamonds combine large dispersion with high refraction.

Numerous facets, geometrically disposed to bring out the beauty of light and colour of the stone to the best advantage, are cut in modern times. This is done at the sacrifice of material even to the extent of half the stone or more—and is the opposite of the earlier Indian concept. Early lapidary was handicapped by lack of machinery and abrasives. Abrasive grits and polishing agents used by early artisans were found in nature—emery, pumice, rottenstone, etc. Late in the nineteenth century silicon carbide and alumina and other very hard artificial abrasives were introduced. The lapidary industry was very slow in adopting modern methods and only in the last ten years has much research been done on the subject.

Various forms of cutting are in vogue, the most important being (1) the brilliant, (2) the rose, (3) the baquette, and (4) the table cut. The last is generally made from

cleavage pieces and is chiefly used for emeralds, rubies and sapphires. The second and the third are used particularly for diamonds. In the brilliant form fifty-six facets are cut in all. The rose form is used for diamonds which are not thick enough to cut as brilliant. It is flat below and has twelve to twenty-four or sometimes thirty-two triangular facets above. Others have fewer facets and are a speciality of Antwerp.

Any valuable gem must first be trimmed, cleaned, sawed into suitable shape and size, then cut into the desired form and finally, the cut facets must be polished. The stages of cutting are, therefore, (1) cleavage, (2) cutting, (3) polishing.

Cleaving or dividing is a very intricate and specialised craft and a very critical process. Wollaston in 1790 made many favourable transactions by buying flawed stones and cleaving off the good parts. Tavernier did the same.

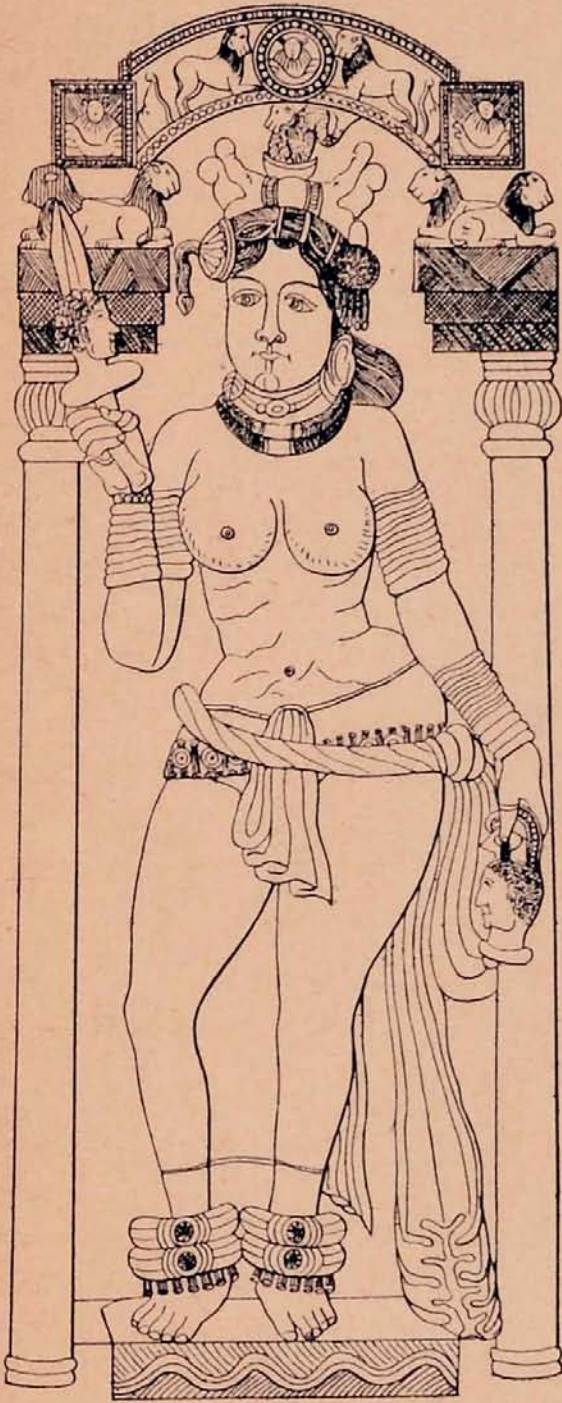
Cutting and setting was previously done by embedding the stone in a cup shaped depression of melted alloy (the whole being called a 'dop'). An adjustable *dop* is now devised in which the diamond is held by a system of claws. Only the portion to be ground off is left exposed. Two such mounted diamonds are rubbed against each other until a surface is produced. The powder, thus obtained is saved and used for polishing.

Polishing is done upon horizontal iron wheels called 'skifs' which revolve at a great speed. The diamond powder saved and some more made by crushing inferior diamonds is applied with oil to the stone fixed in the 'dop' and the surface is polished. Great skill is required for all these operations.

The main centres of world cutting are Amsterdam, Antwerp and to a certain extent, Rotterdam. Jaipur is the centre of emerald cutting. Electrical devices have made lapidary much easier now.

Synthetic stones denote precious stones artificially made and having the chemical, physical and optical properties of natural gems. Of the precious stones the diamond, emerald, ruby, and sapphire have all been successfully synthesized. Only the ruby and sapphire, however, have outgrown the laboratory stage of the production and represent the principal products of synthetic precious stones or artificial gem industry. Rubies can now be made in any shade of red colour with the same composition as real stones. A natural sapphire or ruby is always hexagonal in structure. It is almost impossible to differentiate the natural from the synthetic product and expert aid must be sought. They as artificial products are not very valuable and sell quite cheap.

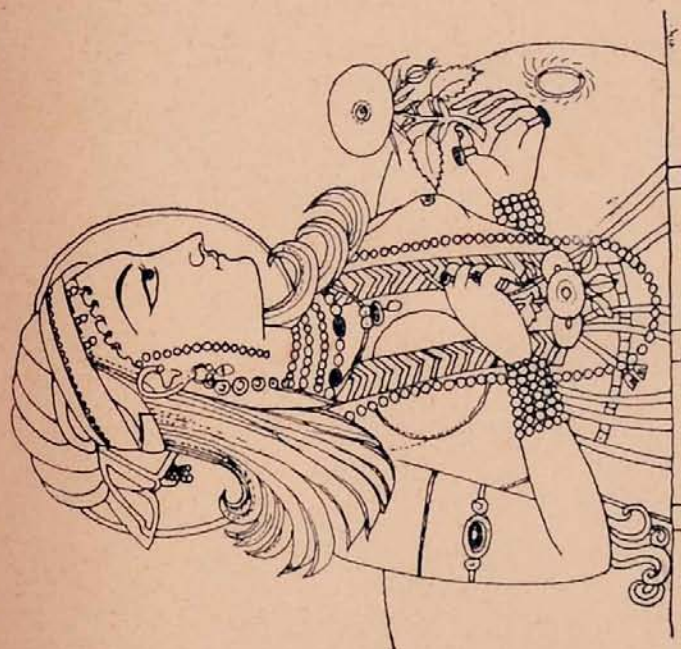
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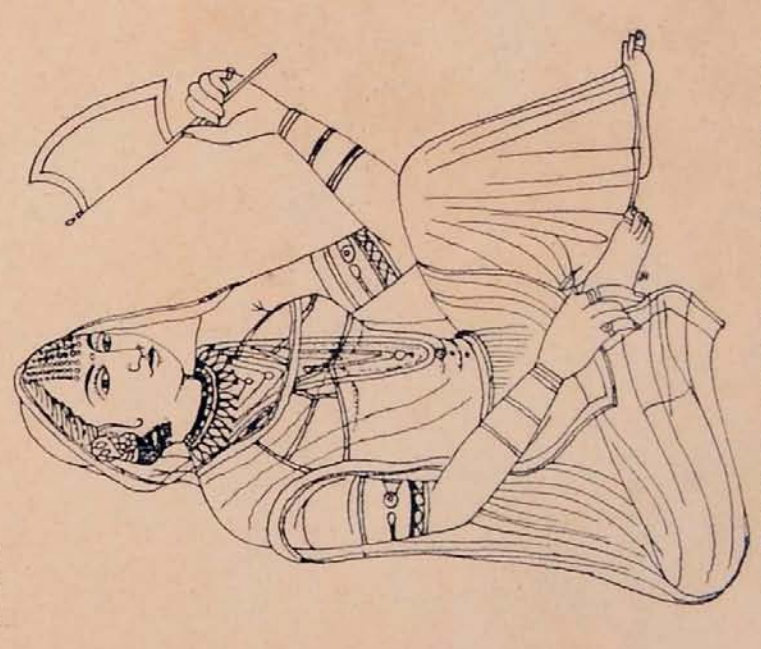
JEWELLED FIGURES FROM ANCIENT MONUMENTS
(After *Tree and Serpent Worship* by Fergusson)



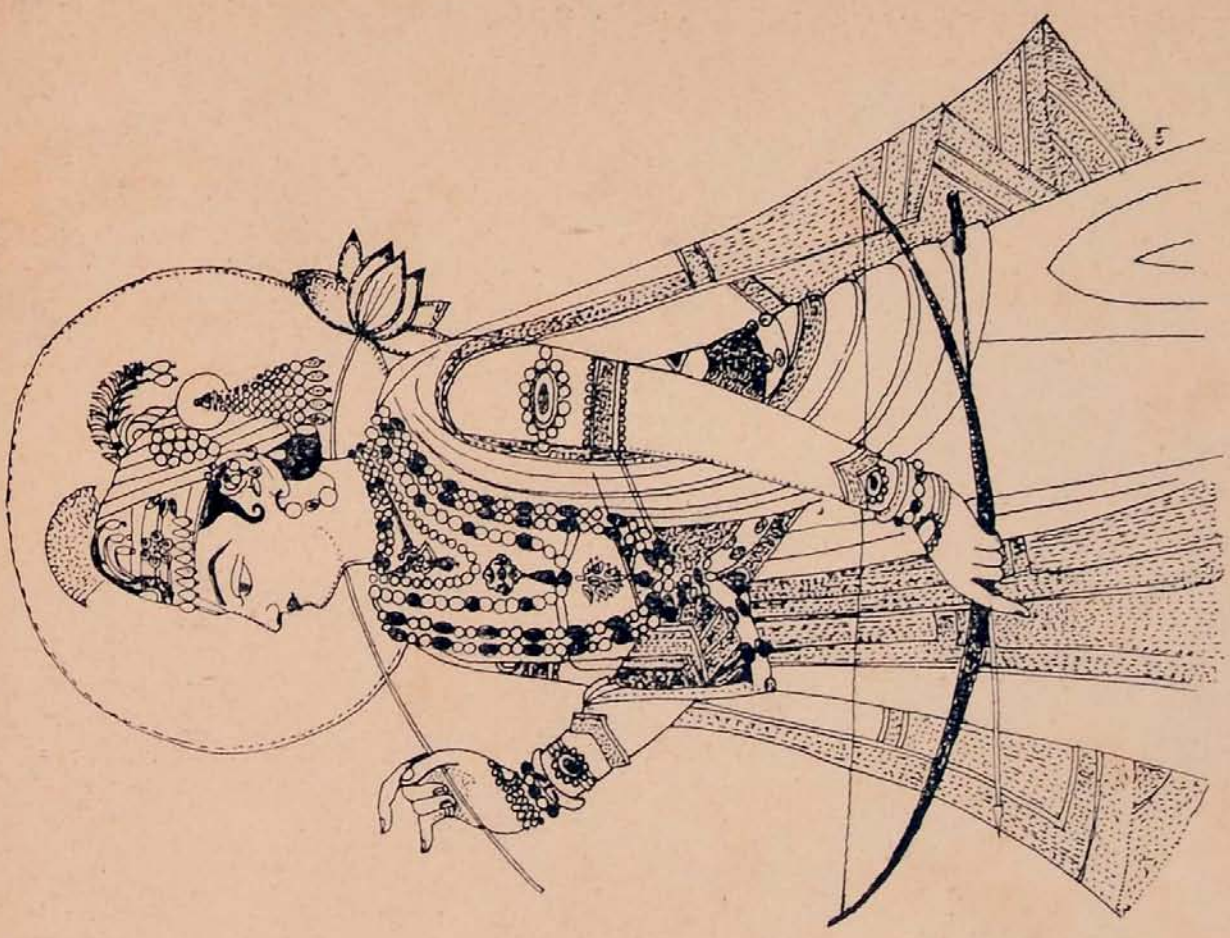
SHRI KRISHNA FROM AN OLD RAJPUT PAINTING, SHOWN WEARING ELABORATE
HEADDRESS AND OTHER JEWELLERY



1.—Nur Jahan, after a Rajput painting of the 17th Century.



2.—Portrait of a woman from an old Rajput painting.



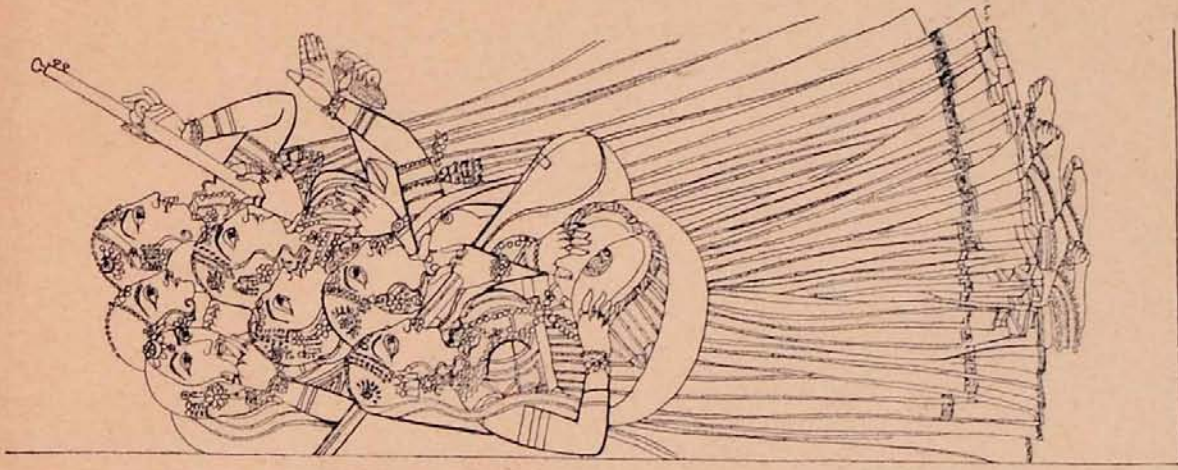
3.—Portrait of a young prince, after a Rajput painting of the 18th-19th Century.

BOOKS CONSULTED FOR THE CHAPTER

1. Encyclopaedia Britannica, Vol. X.
Article on Gems.
 ,, Synthetic Gems.
 ,, Gems in Art.
2. Encyclopaedia Britannica, Vol. XIII.
Article on Lapidary and Gem cutting.
3. *Art Manufactures of India*, by T. N. Mukharji.
4. Kautilya's *Arthasastra*, Translated by R. Shamasastri
5. *Travels in India*, by Jean B. Tavernier. Translated by Dr. V. Bal,
F.R.S., etc.
6. *Jewellery, Gem-cutting and Metal Craft*, by William T. Boxter.

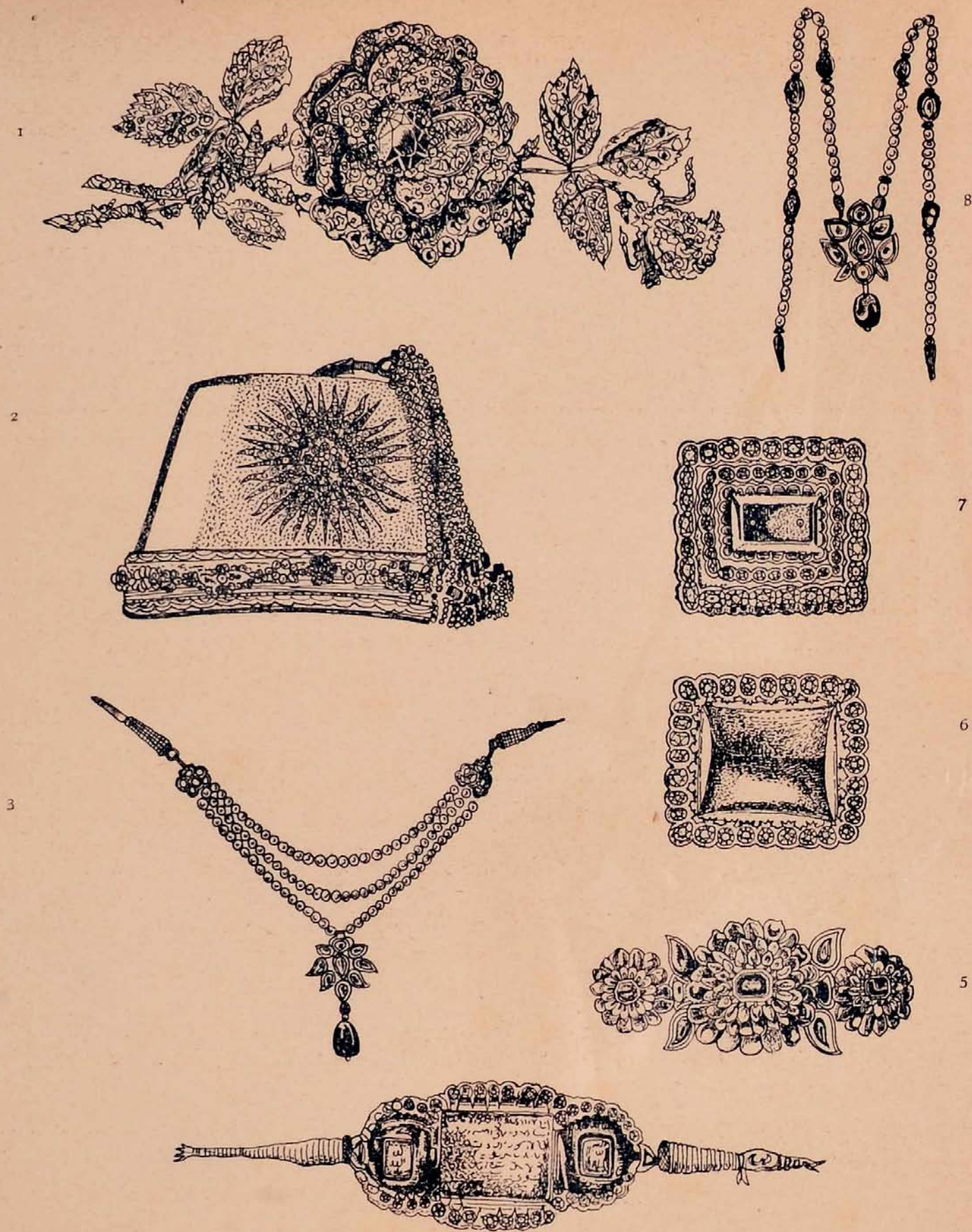


1.—Rajput musicians. 18th Century.



2.—Rajput chorus girls. 18th Century.

JEWELLED FIGURES AFTER OLD RAJPUT PAINTINGS



4

ORNAMENTS FROM THE COLLECTION OF AN INDIAN PRINCE

- 1.—Turband ornament of fairly late design, in the form of a rose composed of diamonds with a Burma ruby in the centre.
- 2.—Jewelled full-dress fez with a band of diamonds and lustrous pearls and a tassel of pearls with a large emerald at the top.
- 3.—Necklace of three rows of round pearls with diamond end pieces and pendant terminating in emerald drops.
- 4.—Arm ornament (*Bazuband*) reputed to have once been in the possession of the Mughal Court; the central emerald is engraved with verses from the Koran.
- 5.—Head ornament (*Sarpech*) made of rubies cut to form petals of the flower, with emeralds forming the central cluster.
- 6.—Clasp or buckle for state sword belt, with centre of superb emerald of flawless beauty.
- 7.—Buckle of large ruby and diamonds.
- 8.—Necklace (*Mala*) composed of pearls, and emerald and ruby beads.

CHAPTER VIII

HINTS TO THE COLLECTOR

Buying jewellery is an expensive hobby and mistakes are liable to cost one dear. It is therefore advisable to visit a jeweller's shop with some prior knowledge of the pieces intended to be purchased. The pitfalls in the way of the unwary are many, as the Indian jeweller is no novice in the multifarious devices of salesmanship known to his kind all over the world. He has at his fingertips all the tricks of the trade—such as inserting coloured tinfoil under cobochon-cut stones in the *Kundan* setting to give an illusion of the depth of colour; the substitution of recent enamel as the genuine seventeenth century article.

In buying modern gold ornaments, however, there is little danger of being cheated since the carat of the gold is inscribed on the inner side of the ornaments. The only danger here is of being overcharged for the labour involved, but that will depend on the design and pattern. It will in any case not entail being defrauded to any considerable extent.

It is essential to determine in the case of old gold ornaments whether it is of solid gold or is filled with shellac. In the latter case it is very difficult to know the exact quantity of gold but a close estimate of it can always be made. Old and plain gold ornaments can often be had for just the price of the gold they contain.

The real danger of being overcharged and cheated lies in buying old enamelled jewellery and precious stones. Most big jewellers' shops offer an extensive range of enamelled jewellery. A knowledge of the quality of enamel of the various periods will be of great help in the choice of a good enamelled piece.

The best enamel, which is also available with jewellers of Delhi is that of the seventeenth Century. The whole surface of the gold is covered with designs of an exquisite minuteness and finish. These designs in leaves, flowers and birds though minute are wrought in natural colours in the utmost detail. Microscopic leaves show serrated edges and even veins. The plumage of birds, too, is worked in natural colours with a wealth of detail. In spite of the centuries that have passed the colour of the enamel glows with a jewel-like brilliance.

The eighteenth Century enamel shows almost but not quite the same qualities. The designs are a little bolder and fewer of them cover the surface of the piece. But here care must be taken not to be led away by the beautiful finish of the later period

enamel into mistaking it for that of the earlier century. The designs of the 18th Century enamel, if seen by itself, seem to be the minutest that can possibly be made by human hand. It is only in contrast to a 17th Century piece that one realises what delicacy of design really means. In looking for a 17th Century piece, therefore, extreme minuteness of design must be looked for.

The still older 12th Century enamel, a few pieces of which may be seen at the Tata Museum in Calcutta, lacks the minuteness of design of the 17th Century. The colours, however, are even more brilliant than the latter, and the designs though bolder, are more original. It is almost impossible to find these pieces at any jewellers.

The nineteenth Century enamel lacks finish and details. The design though bold is not well executed. The colours do not have the exquisite brilliance and lasting quality of the mughal period pieces and are liable to be chipped.

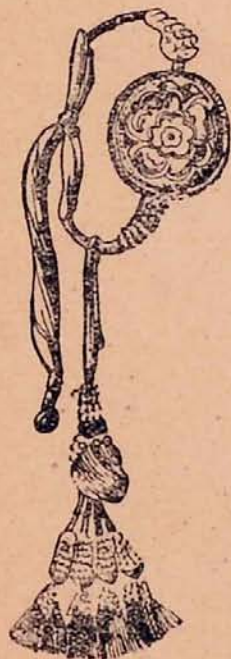
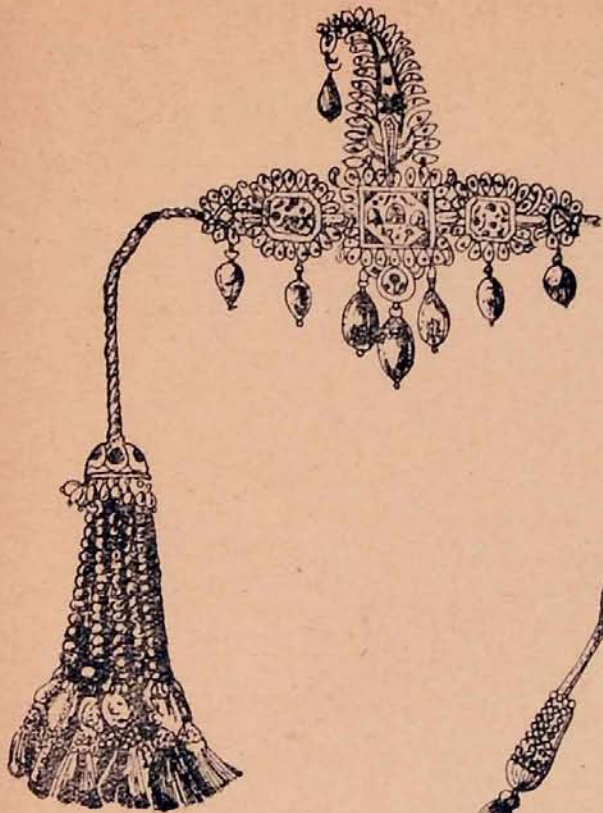
Most of the modern enamel seems a parody of the old art. There are workmen still who can make good designs but the colours lack translucent brilliance and are just like any painted metal. Outlines of the designs of the ill-finished recent enamel pieces are blurred and the colour tends to overflow the edges of the grooves. Even when freshly executed the colours are likely to be smudged and chipped. Where the design is intricate, a modern enamel can be differentiated from the older one by the purity of colour and brilliance of the latter.

It is useful to remember that the older a piece (upto the 17th Century) the more intricate the design and the more brilliant the colours. Many jewellers have some comparatively recent pieces with enamelled deities or mythological scenes which they try to sell to the customer as being very old. Such patterns should be examined carefully for minuteness of detail to determine their real age.

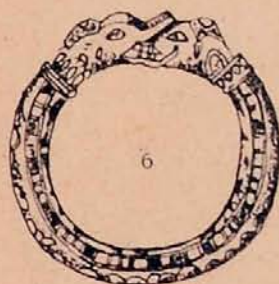
To get the best enamelling, it must be done on the purest gold. Carat gold does not take the colours so well and the outlines are apt to be blurred. Moreover it does not lend itself to delicate designs. The quality of the gold too can, therefore, be judged from the quality of the enamel.

Most enamelled ornaments are hollow and filled inside with shellac. A glimpse of its colour only in certain *Karas* and *Kangans* may reveal the proportion of the gold to the lac. Lac inserted in ornaments is of two kinds—*Pachra* and *Surmai*. *Pachra* lac is reddish brown in colour and is light in weight. *Surmai* which is lead wax is blackish in colour and is very heavy. If an ornament has *Pachra* lac there will be more gold contents in proportion to its total weight than if it is filled with *Surmai* lac. If it is not possible, however, to find out the colour of the lac used, the proportion of gold in old ornaments may be safely estimated at 5/8ths of its total weight. In more recent ornaments the proportion will be less while in very recent ornaments gold can only be 1/4th of the total weight.

(Continued on page 157)



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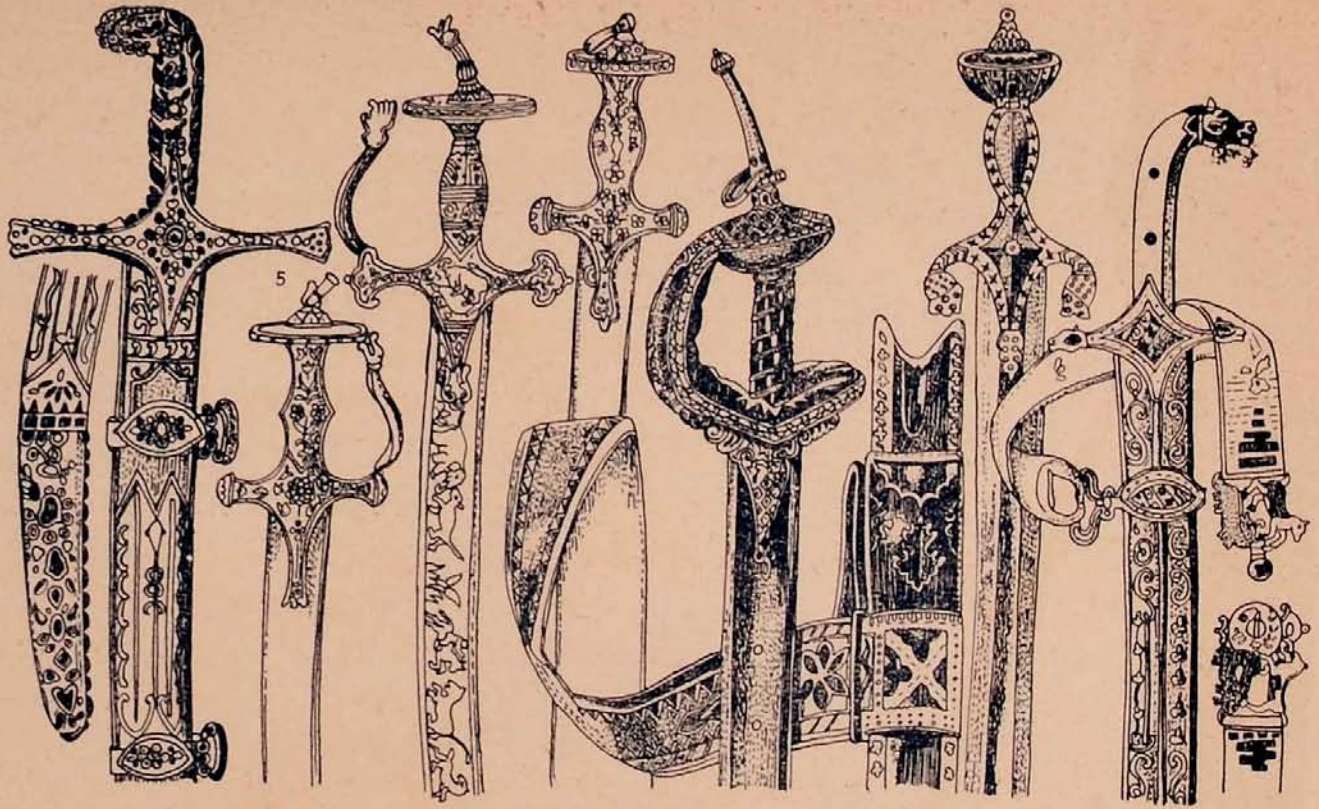


6

JEWELLERY FROM THE ULWAR TREASURY

1, 2.—Forehead Ornaments (*Sarpech*) worn on head-dress, enamelled on gold, set with gems. 3,4.—Armlets (*Bazuband*), emeralds strung on silk with tassels of pearls. 5.—Necklace (*Kantha*) with emeralds, rubies and pearl tassels. 6.—Enamelled gold hangle or anklet (*Kari*) set with gems with the ends formed like elephant's heads.

(From *The Journal of Indian Art and Industry*)



1.—Enamelled swords from the Zarkoe Selo Collection.



2. Enamelled daggers from the Zarkoe Selo Collection.

INDIAN ARMOUR

(Sketches after *Indian and Oriental Armour* by the Rt. Hon. Lord Oatton)

It should also be kept in mind that the cord of twisted silk holding the ornament in place can never last for hundreds of years. So new cord should not in itself prejudice the buyer against the age of the ornament. It can, however, in no case be older than this century. Being a minor thing, much attention need not be paid to this.

Like enamel, the older is a piece of jade inlaid with precious stones the better it is. These jades have small splinters of precious stones held in place by narrow bands of gold. The vase and stems are made of the gold itself. In not very old ones the outline is not clear. The splinters are neither well shaped nor well-outlined. The whole design gives a smudged, badly finished appearance and the discriminating should keep away from it. In older pieces the outline is firm and clear cut.

According to Indian tradition the test for Persian or Chinese white jade is to place a silk handkerchief on the stone and a burning coal on the handkerchief. If the jade is real its cooling properties are such that the cloth will not burn. No jeweller is likely to allow such a test to be made on his ornament. So only in buying from a reliable jeweller is one sure of getting the genuine article.

Crystal set in *Kundan* has been and still is very popular. In *Kundan* ornaments, a band of highly purified gold holds the crystal in place which is placed in the centre of it. Real *Kundan*, i.e., set crystal, has a mellow, opaque appearance. Some modern *Kundan* sets have a transparent, glittery appearance. This is due to the fact that they have glass instead of crystal and tinfoils instead of *Kundan* at the base. They are cheaper than the real *Kundan* ornaments and should always be avoided.

It is better to have expert advice before buying any expensive ornament, since the buyer is likely to be duped by the superior wit of the jeweller. The piece proposed to be acquired should be shown to another jeweller, as if it were for sale. The price quoted by him will be the rock-bottom price—the cost price of the article—and this price with a reasonable margin of profit would be the right price for the article.

Apart from the value, the suitability of an ornament must be kept in view. The face, figure and personality of the prospective wearer must be kept in mind and the temptation to acquire wholly unsuitable ornaments must be resisted. Very few old heavy pieces are suited to the style of the modern woman. With this in view, the jewellers have themselves converted heavy pieces into smaller ones suitable for both the modern style and purse. But there are still to be seen many heavy pieces resplendent with stones and enamel and heavy fringes which may prove a temptation. These may be worn with impunity by the oval-faced golden complexioned woman with a not too slim curvaceous figure. She may wear heavy fringed *bijlis* in the ear, a massive *guluband* on the neck and heavy *kangans* on the wrists without looking over done. But the average woman must pick and choose carefully before she finds an ornament to fit her particular style and which she can show to advantage.

A long slim neck is ideal for the use of a *guluband* or choker. It reduces the length of the neck and adds charm to the face. A stumpy neck, on the other hand, may be given an illusion of length by allowing a necklace to hug its base. Pendants which suit everybody may be suspended either from a thin chain or from the conventional silk cord. A particularly pretty pendant should be strung on a thin chain as the cord will otherwise lessen its beauty. A heavy *kantha* is likely to look well on the tall, largely built woman of imposing presence while seeming to weigh down the slim and short woman. A delicate necklace on the other hand, will show the latter to advantage while becoming almost unnoticeable on the heavier woman.

Heavy *sher-dahan* (lion mouth) *karas* and massive *kangans* are again meant for the tall full-figured woman and should not be worn by those with too slim wrists. Bangles, light *karas* of gold or enamel, flat or rounded *jaushans* converted into bracelets, are the most becoming for the short and petite figures.

Heavy ornaments suit the more massively built woman while lighter and more delicate ornaments suit the smaller woman. This is true of all other ornaments including earrings.

The European woman finds most Indian ornaments unsuited to her style and dress. But if chosen with discretion just one piece will lend the necessary touch of glamour to an evening ensemble. A *tika* or *bazuband* or *jugnu* strung on a thin chain and worn as a pendant is likely to suit her more than a *guluband*. Many women wear silver anklets as necklaces. To them this may seem a good idea and even appear suitable, but to the Indian eye such an adornment appears cheap and unsuitable. Necklaces held by cords do not suit her as much as they suit the Indian woman. Delicate pieces rather than heavy ones should be her choice. She can get earrings to suit her style by reducing their size while retaining their authentic look. One long earring with three *jhumkas* suspended one below the other may be adapted by removing one or even the two of the *jhumkas* and transferring the fringe from the lowest to the last remaining *jhumka*. A *karanphool* and *jhumka* may be broken up into two, the *karanphool* being worn as a top and the *jhumka* attached to twin rows of small pearls as a hanging earring.

Flat rather than round or high bracelets suit the average European woman. *Karas* and *kangans* are not meant for her but she can wear *jaushans* converted into bracelets. *Naurattan* bracelets—broad, flat bands studded with large stones—worn a little above the wrist will round off any decor. Narrow enamel bracelets either worn with the stones showing or with the stones removed to show the enamel are also suitable. A number of these are available in the shops.

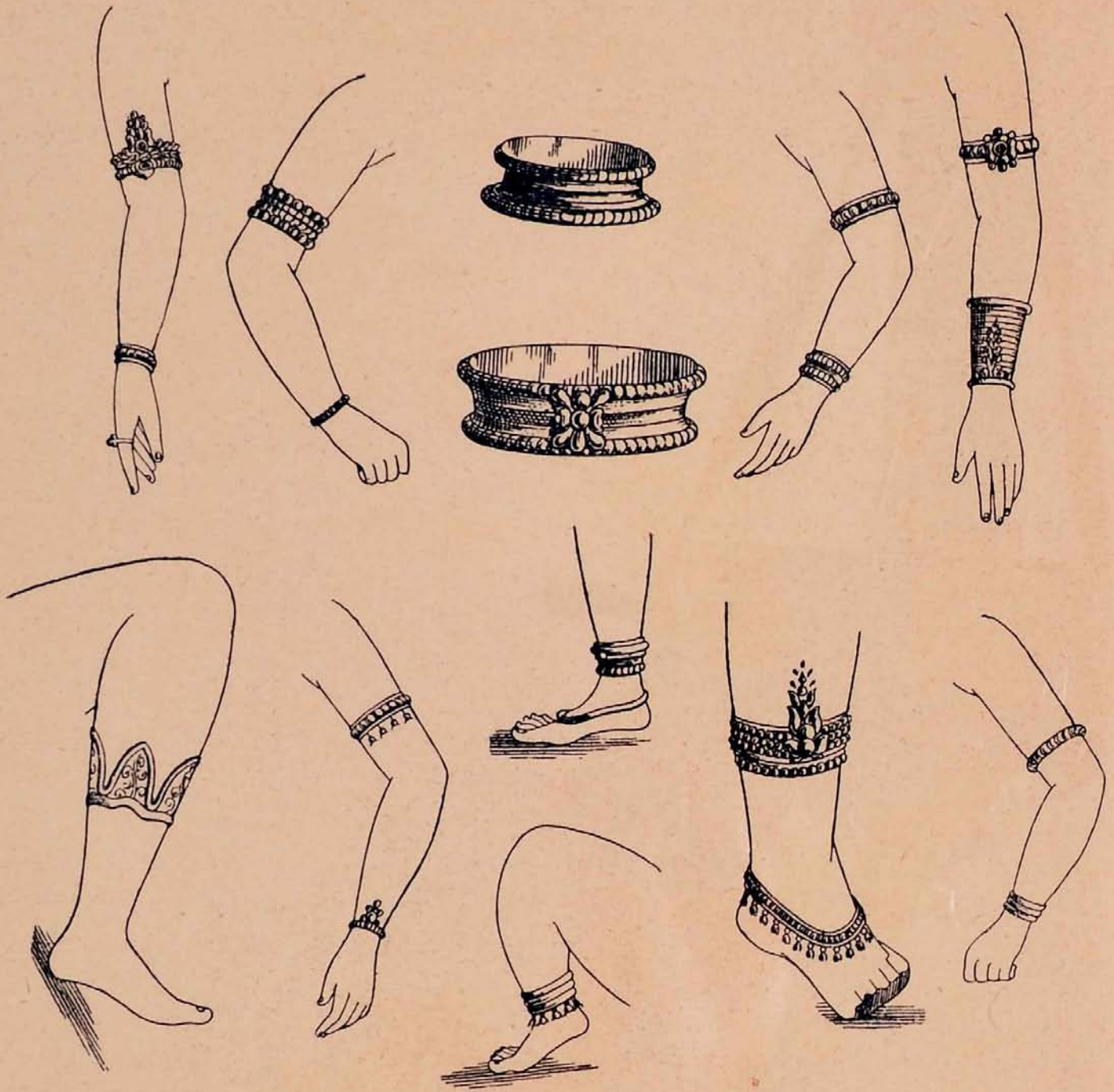
Rows of uncut stones of a good deep colour suit any woman—Indian or European—and may be worn either at night or during the day.



MODE OF WEARING JEWELLERY

A.—Drawing of a Hindu lady, showing the mode of wearing jewellery. Sketch after an original oil painting in the Indian Museum, Calcutta.

B.—Drawing of a Hindu lady, illustrating the mode of wearing jewellery in North India. After an original in the Victoria and Albert Museum, London.



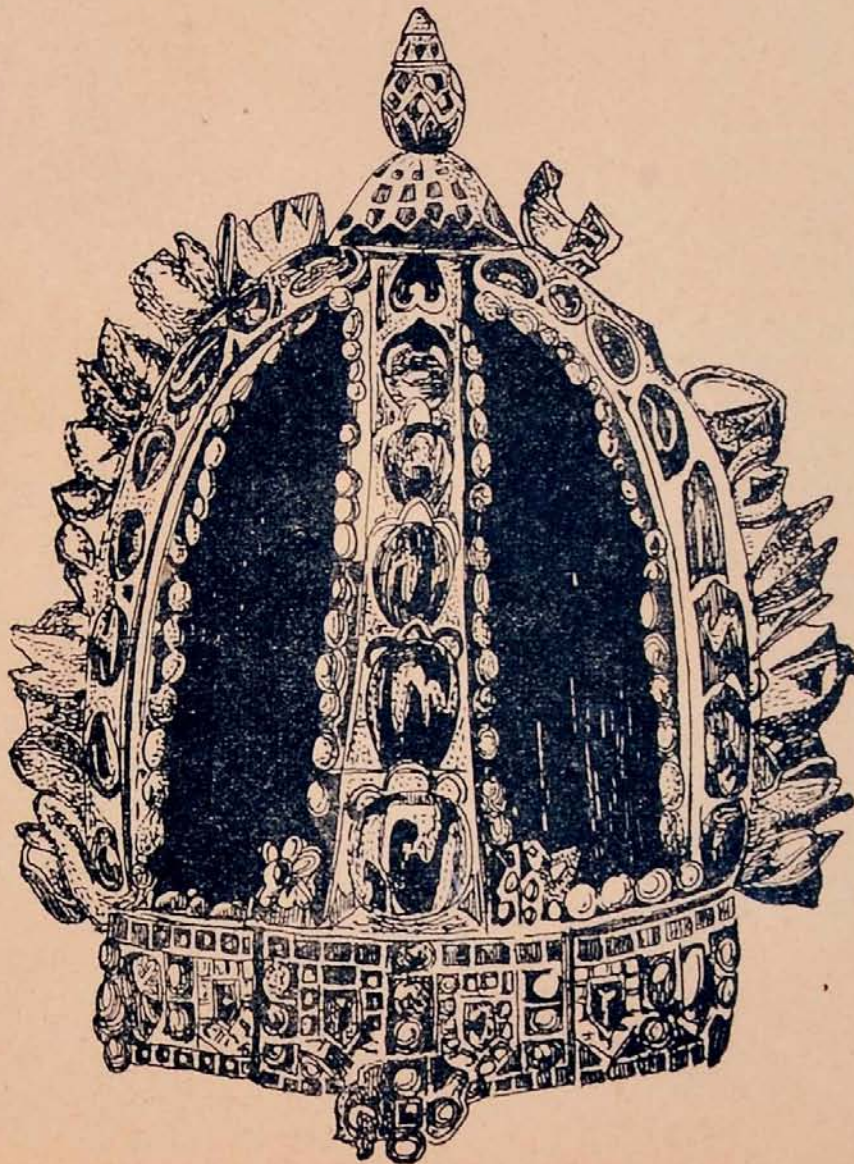
REPRODUCTIONS OF CARVINGS IN THE TEMPLES OF ORISSA SHOWING ORNAMENTS
 WORN IN ORISSA OVER 1200 YEARS AGO BY BOTH SEXES
 (From *The Journal of Indian Art and Industry*)

A few ornaments chosen with discretion and care are better than a vast collection of cheap and unsuitable jewellery and reflect credit on the choice and good sense of the wearer.

Most of the rubies and emeralds set en cabochon have coloured tin-foil under them to give an illusion of colour and brilliance. A few have natural depth of colour but the difference can only be known to expert and connoisseur.

The layman finds it difficult to detect synthetic rubies and sapphires. Pearls are also not without danger. The value of pearls depends on their form, their colour and lustre. Perfectly rounded pearls with a pinkish glow will be much more expensive than unevenly formed white ones. The choice of pearl ornaments should not be left to any but the expert. It is easy to buy a rope of pearls for Rs. 5,000 which are not worth even Rs. 2,000.

In the matter of stones expert advice should be sought at the outset, nothing being left to chance. In dealing with a high class jeweller of established repute the chances of being cheated are minimised. The charges may be slightly higher than they would be in a small shop but one is likely to get the genuine article. High class jewellers have a reputation to maintain and a clientele to build up. They will not jeopardise these for a small extra profit.



APPENDIX*

LIST OF ORNAMENTS OF ANCIENT INDIA

HEAD—

- Malya*—A gold garland in imitation of that in flower.
Garbhak—According to some it was a hair pin, according to others a chain to tie up the hair.
Lalamak—A wreath made of three rows of gold leaves with a star in the centre studded with gems.
Apir—A wreath worn at the parting of the hair.
Bala Pasva—A string of pearls twisted round the hair.
Hansa-tilak—Gold imitation of the peepal leaf worn above the forehead.
Dandak—Shaped like a bracelet, made of beaten gold leaf twisted round. It made a jingling sound when shaken.
Chura Mandar—A gold imitation of the lotus leaf.
Churika—Gold imitation of a lotus flower worn behind the head.
Lamban—Assemblage of tiny gold flowers hung behind the head.
Mukut—Crown worn by kings and queens.

EARS—

- Mukta Kantak*—A string of pearls joined together by thin gold wire.
Dwirajik—A gold ring with pearls on each side and a precious stone in the middle.
Trirajik—Like the above with pearls in the middle.
Bajra-garbha—An earring with pearls at the sides and a diamond in the middle and precious stones hanging between the pearls.
Kundal—Made of gold, terraced like a flight of steps.
Karnapur—A flower-shaped earring.
Karnika—A gold imitation of palm leaf.
Srinkhal—A chain made of gold.
Karnendu—Worn on the back of the ear.
Lalatika or *Patre-Pashya*—A small gold plate jewelled in the centre.

NECK—

- Pralambika*—Long necklace hanging down to the the navel.
Urahsutrika—A pearl necklace hanging down to navel.
Devachchchanda—A pearl necklace of 100 strings.
Guchcha, Gurchchhardha, Gostan, Ardha har, Manavak, Ekavali—Were pearl necklaces of thirty-two, twenty-four, four, twelve, twenty and one strings respectively.
Nakshatra-mala, Bharakmar, Nil-lavanika, Varnasar, Sarika, Baira-Sankalika, Baikakshik—were other necklaces of pearls interspersed with precious stones.
Padak—Amulets of various shapes.

* For this Appendix I am indebted to T. N. Mukerjee's *Art and Industry in India* (1888).

ARM—

Kayur—An armlet with head of animal—if without tassels it was known as *Angad*.

Panchaka—Beads of various shapes strung together.

Katak—A square jewelled gold armlet.

BRACELETS—

Balava—*Chur*, *Ardhachur*, *Kankan*.

RINGS—

Dwi-hirak, *Vaira*, *Bavimandal*, *Nandyayartta*, *Nav-ratna*, *Baira-Beshtak*, *Trihirak*, *Sukti-Mudrika*, *Mudra* were jewelled rings.

GIRDLES—

Kanchi, *Mekhala*, *Rasana*, *Kalan*, *Kanchidam*.

ANKLETS—

Padachur, *Pada-Kantak*, *Pada-Padma*, *Kinkine*, *Mudrika*, *Nupur*.

A number of these are the same as are worn in Northern India up to the present day—only the names are difficult being in many cases Persianised.

B. UPPER INDIA ORNAMENTS

HEAD—

Sisphul, *Chaunk* or *Choti-Phul*—A round boss worn on the hair above the forehead. It is cut or indented to resemble a chrysanthemum.

Mauli—A long chain of 8 rows of pearls hanging on one side of the head.

Sir-Marg—A chain and pendant worn on the head by Hindus.

Boda—An ornament of silk and silver plaited into the hair of children.

FOREHEAD—

Damni or *Dauni*—A fringe hanging over the forehead on either side of the face.

Kutbi and *Sosani*—Varieties of the above.

Tika or *Kashka*—Small pendant worn on the forehead suspended by a chain from the hair.

Chand-bina—A moon-shaped pendant.

Tawit—Small amulet worn on the forehead.

Jhumar—A triangular ornament worn on one side of the forehead.

Guchchi-marwarid—A cluster of pearls.

Bindli—Small tinsel forehead ornament.

Barwat—Tinsel stars worn over the eyebrows.

EAR—

Bali or *Goshwara*—A set of rings worn all round the edge of the ear.

Patta—Triangular pendants suspended from bails.

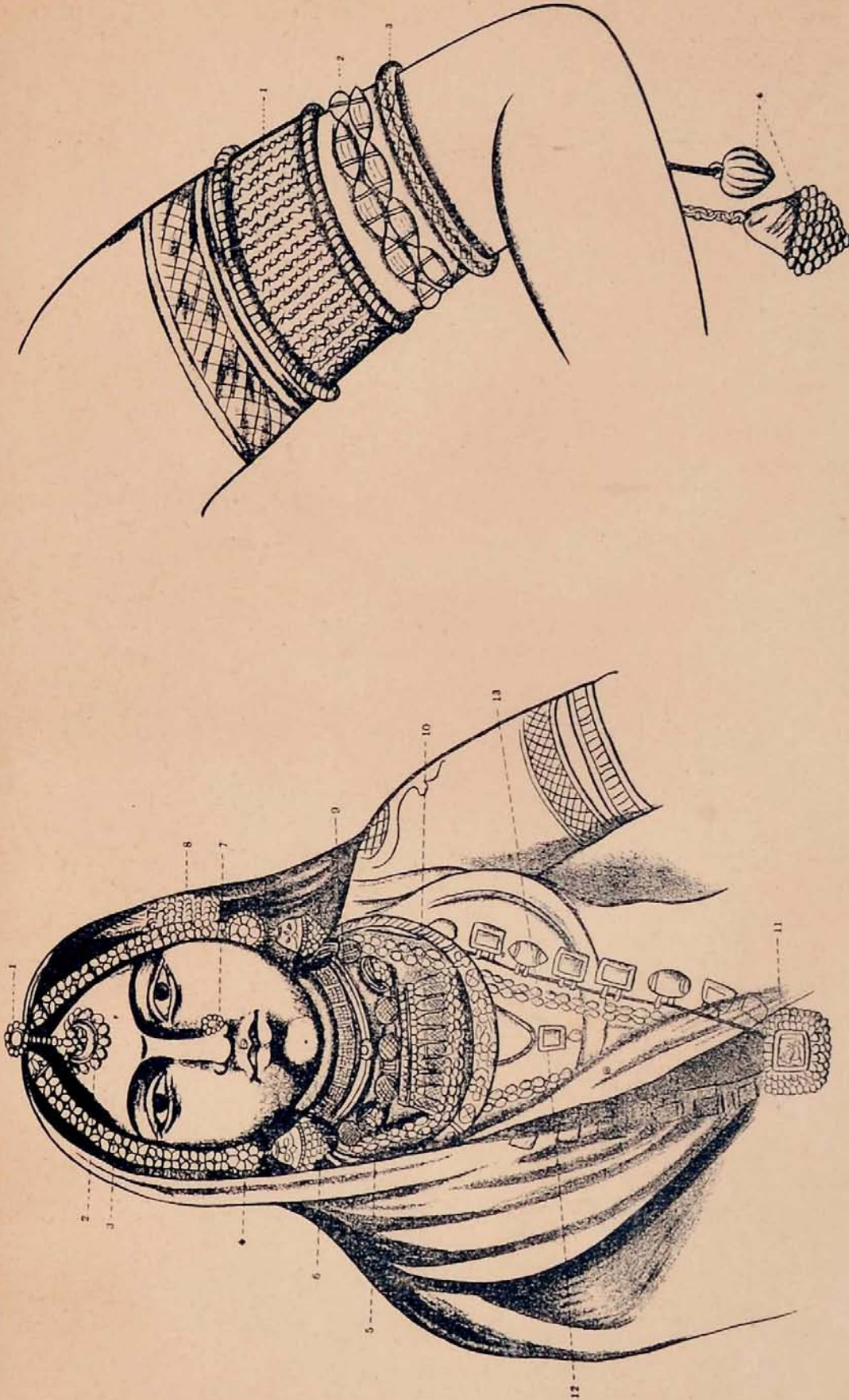
Karanphool Jhumka—A flower-like stud with a bell suspended from it.

Bala, *Khungridar*—A heavy fringed earring.

Bala, *Katoriwala Sada*—An earring plain and round.

Khalil—Small earring.

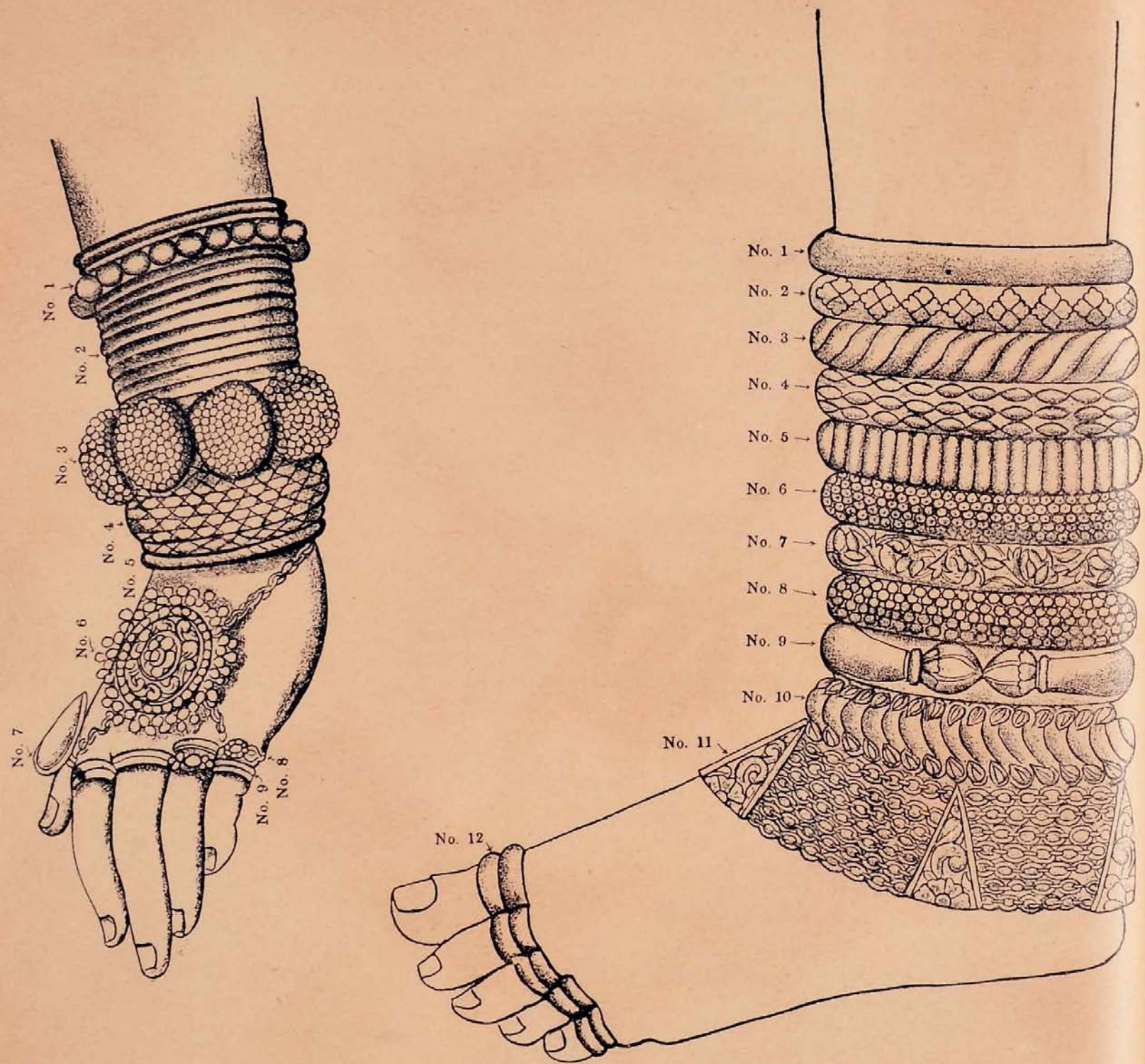
Joli—Like the above with a jewelled centre stud.



A
 DIAGRAMS SHOWING ORNAMENTS WORN ON THE HEAD, NECK, CHEST AND UPPER ARM
 BY HINDU LADIES IN RAJPUTANA, THE PUNJAB, ETC.

- A. 1.—Rakthdi. 2.—Chand. 3.—Bindi. 4.—Karanphool. 5.—Pachmaniya. 6.—Baleora. 7.—Bhaunrya. 8.—Morpatta.
 or Jhela. 9.—Musli. 10.—Hansli. 11.—Tawiz-ka-Kanthla. 12.—Tawiz. 13.—Mala.
 B. 1.—Bazu. 2.—Bata. 3.—Tad. 4.—Sar Ghundi.

(From *The Journal of Indian Art and Industry*)



A

B

DIAGRAMS SHOWING ARM AND LEG ORNAMENTS WORN BY HINDU LADIES OF RAJPUTANA AND MALWA

- A. 1.—Bangri. 2.—Churi. 3.—Naugari. 4.—Pahunchi. 5.—Kara. 6.—Hathphul. 7.—Arsi. 8.—Anguthi or Mudri. 9.—Chhalla.
 B. 1.—Sada-kara. 2.—Chaudana-ki-neori. 3.—Balkan-kara. 4.—Hira-numa-kara. 5.—Aunla-bhaut. 6.—Jara bhant-neori.
 7.—Sosan-ke-neori. 8.—Juwar bhant-neori. 9.—Boradar-kara. 10.—Maraithi. 11.—Chhara. 12.—Chhalla, Anguthi

(From *The Journal of Indian Art and Industry*)

Phumri—Silk and tinsel tassels.

Machchli—A figure of a fish worn as ear pendant.

Mor-Phunwar—A pendant of jewels being an imitation of a peacock.

Tid or *Patang*—A locust shaped jewelled pendant, along the lower edge hang a row of gold peepal leaves.

NOSE—

Nath—A large nose ring with a ruby and two pearls strung on it.

Besar—Same as above with a belt of jewels or pearls and gold spangle ornaments hung on it.

Bulak—A small pendant hung on the cartilage of the nose.

Latkan—A sort of ornament of pendants strung on the *Nath* and hanging from it.

Laung or *Keel*—A small stud let into the flesh of the nostril on one side, usually studded with some stone.

Katia—A gold chain with a hook at one end for holding up the *Nath*. One end is fastened to the *Nath* and the hook is attached to the hair; it relieves the strain of the *Nath* on the nostril.

TEETH—

Rakhan—A stud of silver or gold fixed in the front teeth.

NECK—

Chandan har—A long necklace of a number of chains.

Mohanmala or *Har*—A necklace of gold beads.

Champakali—Small pendants representing the buds of the Champa flower strung on twisted gold and silk cord. If jewelled it is known as *Champakali*, if plain as *Jawahar*.

Jugnu—A single jewelled pendant.

Mohran—Gold mohurs or coins strung on silk cord.

Haul-dil—An amulet of Jade; not square but cut in curves round the edges.

Seukan-mohra—A small gold medal or large coin suspended by a single ring or a silk cord.

Hansli—A ring or collar thick in the middle and thin at either end.

Tauq—Variation of the above. It is a flat piece of metal engraved or embossed with small pendants suspended from it.

Guluband—Plain gold or jewelled collar. If plain it is made in small squares attached to velvet.

Itradan—A square jewelled or plain gold pendant, attached to a silk cord, at the back of a small box-like vaingrette to contain perfume.

Kandi—A chain of silk carrying amulet cases.

Silwatta—An amulet case shaped like a small gold bolster, with two small rings attached for suspending it.

Satlara—Seven rows of faceted gold beads.

Panchlari—Five rows of the above beads.

Buddhi—Two long rows of multitudinous chains. They go from one side of the neck across the chest under the arm on the other side crossing each other at the breast and back.

Chand—Gold or silver crescents strung along a gold cord.

ARMS—

Bazuband—A broad belt-like ornament mounted on silk and tied on the upper arm.

Nan-naga—Like the above—the ornament consists of nine gems set side by side.

Jaushan—Six long cylinders set in two rows strung on silk—may be plain, or jewelled.

Tawiz—An amulet worn on the upper arm.

Anant—A large thin but solid ring of gold or silver worn on the upper arm especially by Hindus.

Bhawatta—A square gold ornament.

WRIST—

Ponchian Kutbi—A bracelet made of beads round or shaped like rat's teeth (*Chuha dutti*) or like cardamom grains (*Ilaichi dana*).

Kara—Plain round gold bracelet, solid or filled with shellac, with ornamented ends.

Kangan—Stiff bracelet with knobs on the upper side.

Gokhru—Stiff bracelet with serrated edges.

Gaira—A flexible bracelet made of square studs mounted on a silk band.

Bain—Long silver sleeve or tube worn on both arms, like a lot of *churies* fastened together.

Jhankangan—Small hollow bracelets, with grains, introduced into the hollow to rattle.

Bartana—Bangle to which are attached numerous pendants to tinkle.

Hath phool—Bangle with five chains attached to rings worn on all five fingers.

Patri—Broad, flat bangle.

Dastband—Gold chains or strings of pearls held at intervals by gold or jewelled bands.

Churis—Bangles of various shapes.

RINGS—

Angushtri or *Mundri*—Persian and Hindi names for plain or jewelled rings.

Chhalla—A plain hoop ring (with or without stones).

Shahalami—A ring or long oval shape.

Aarsi—A ring worn on the thumb, instead of a stone it has a mirror set in it.

Perkasi—Rings worn on the first and second joints of the fingers—may have 'Ghungrus' attached to them.

ANKLES—

Pahzeb—Ankle ornaments made with chains and pendants of silver, which clink together when the wearer walks.

Chanjar—A large hollow ring with shot for rattling.

Khalkhal—Large thick bands worn on the ankles.

Zanjiri—A set of chains with a broad clasp, also called *Tora*.

TOES—

Anvat—Ring to be worn on the big toe.

Bichhwa—Rings to be worn on other toes especially the second one.

WAIST—

Kardhani—Various chains each slightly longer than the other held together by metal bands.

Kamartain, *Tagri* and *Zanjir*—all variations of the above.

This is a fairly comprehensive list of the ornaments worn in Northern India. Ornaments of the same kind, in a more or less modified form, are worn all over the country. The names differ in the various states, but basically the forms are all the same.



BRACELET, PENDANT AND NECKLACES
(Designed by Nanubhai, Jewellers, Bombay)

PLATES



Sirima Devata



Pillar at Batanmara

FIGURES FROM BHARHUT WEARING JEWELLERY
(From *The Stupa of Bharhut* by A. Cunningham)



- 1.—Torso of sandstone representing Prince Siddharta (Buddha) wearing beautiful ornaments (from the Sanchi Tope.)
- 2.—Jewelled Buddha from Rajasahi, Bengal. (Copyright, Archaeological Section, Indian Museum, Calcutta).
- 3.—Jewelled Buddha from Bihar. (Copyright, Archaeology Department Indian Museum, Calcutta).



1, 2.—Sculptures from Sanchi of figures shown wearing characteristic jewellery

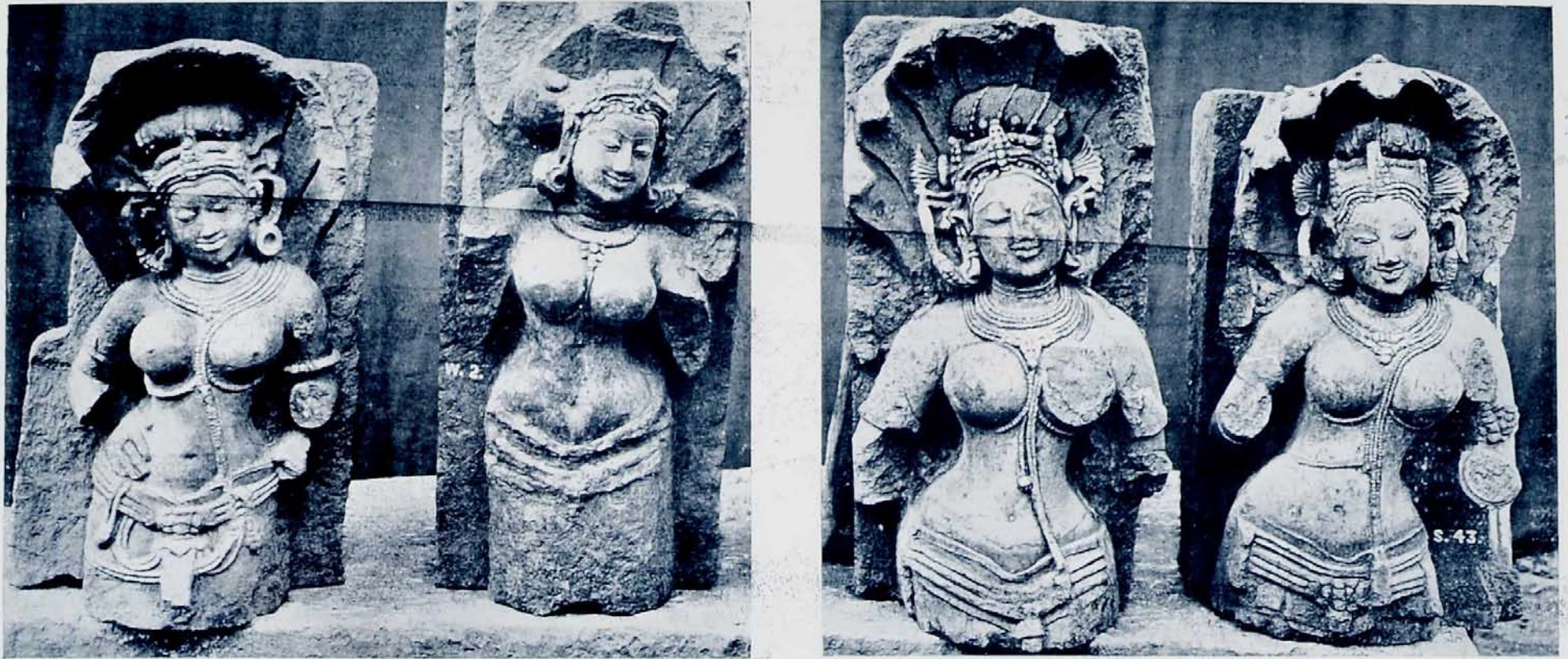


3. Sculpture from Sanchi.



4.—Female figure shown wearing ornaments, from Sanchi.

(From *Monuments of Sanchi* by Marshall)



GROUP OF FOUR NAGINIS FROM KHICHUNG, MAYURBHUNJ

(Courtesy, Archaeological Section, Indian Museum, Calcutta)



1.—Figure of Seth Tejpal who had the Dilwara Temple built at Mt. Abu.

(Photographs by A. L. Syed.)



2.—Ladies of the time of Seth Vastupal, maker of one of Dilwara Temples, Mt. Abu.



1.—Siva as Gajasuraniardana, from Belur.



2.—Mohini dancing, from Belur.

(Copyright, Archaeological Survey, Mysore)



FRONT AND BACK VIEWS OF IVORY FIGURE OF KRISHNA WEARING ORNAMENTS, FROM
HEAD TO FOOT

(From *Indian Art at Delhi* by Watts and Brown)

JEWELLED STONE SCULPTURES



1.—Standing female figure from Khiching, Mayurbhunj, Orissa, wearing jewellery.



2.—Standing male figure with elaborate headdress and holding an ornamental staff, from Muttra Museum.

(Copyright, Archaeological Dept., Indian Museum, Calcutta)



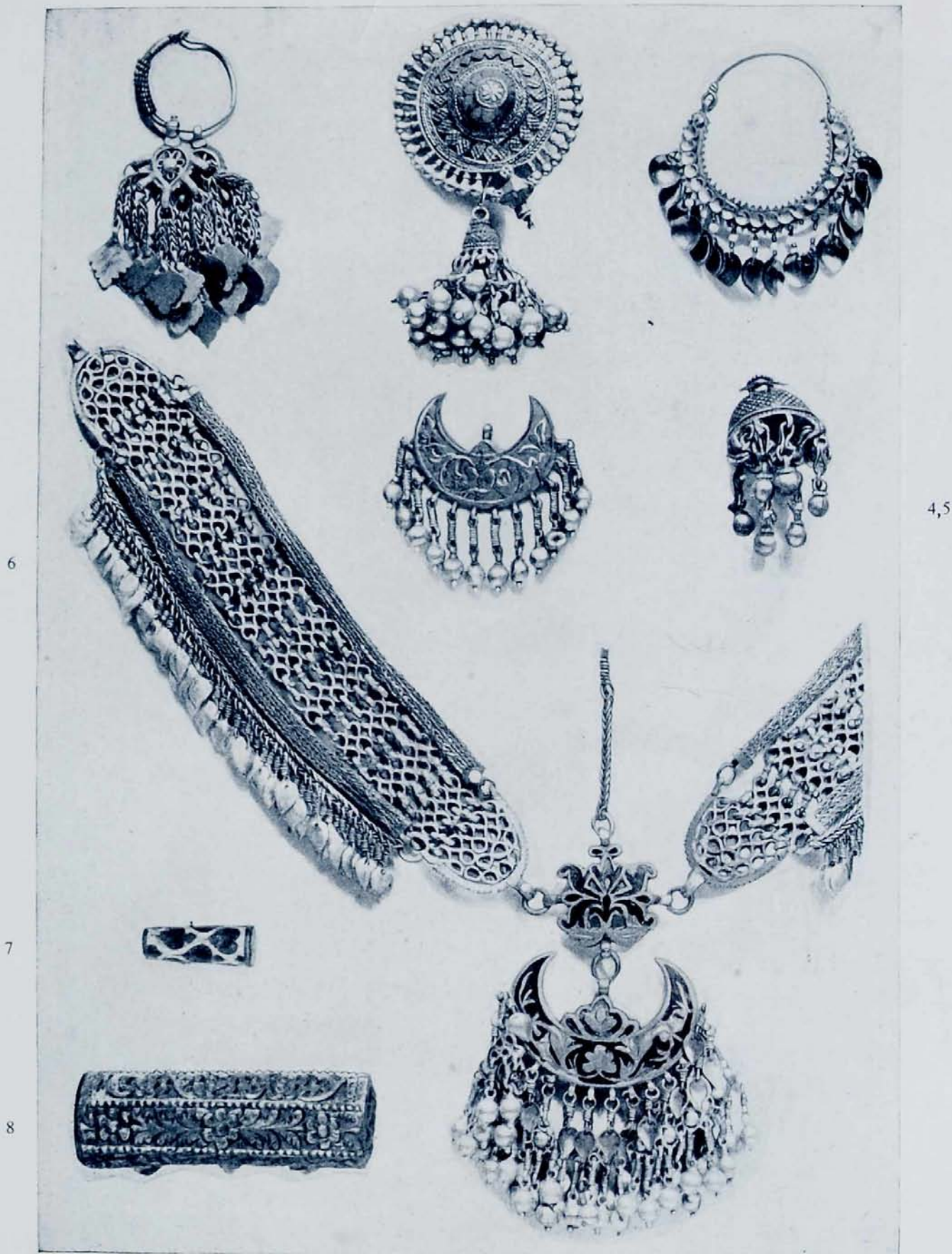
1.—Lakshman

2.—Ram

3.—Sita

4.—Hanuman

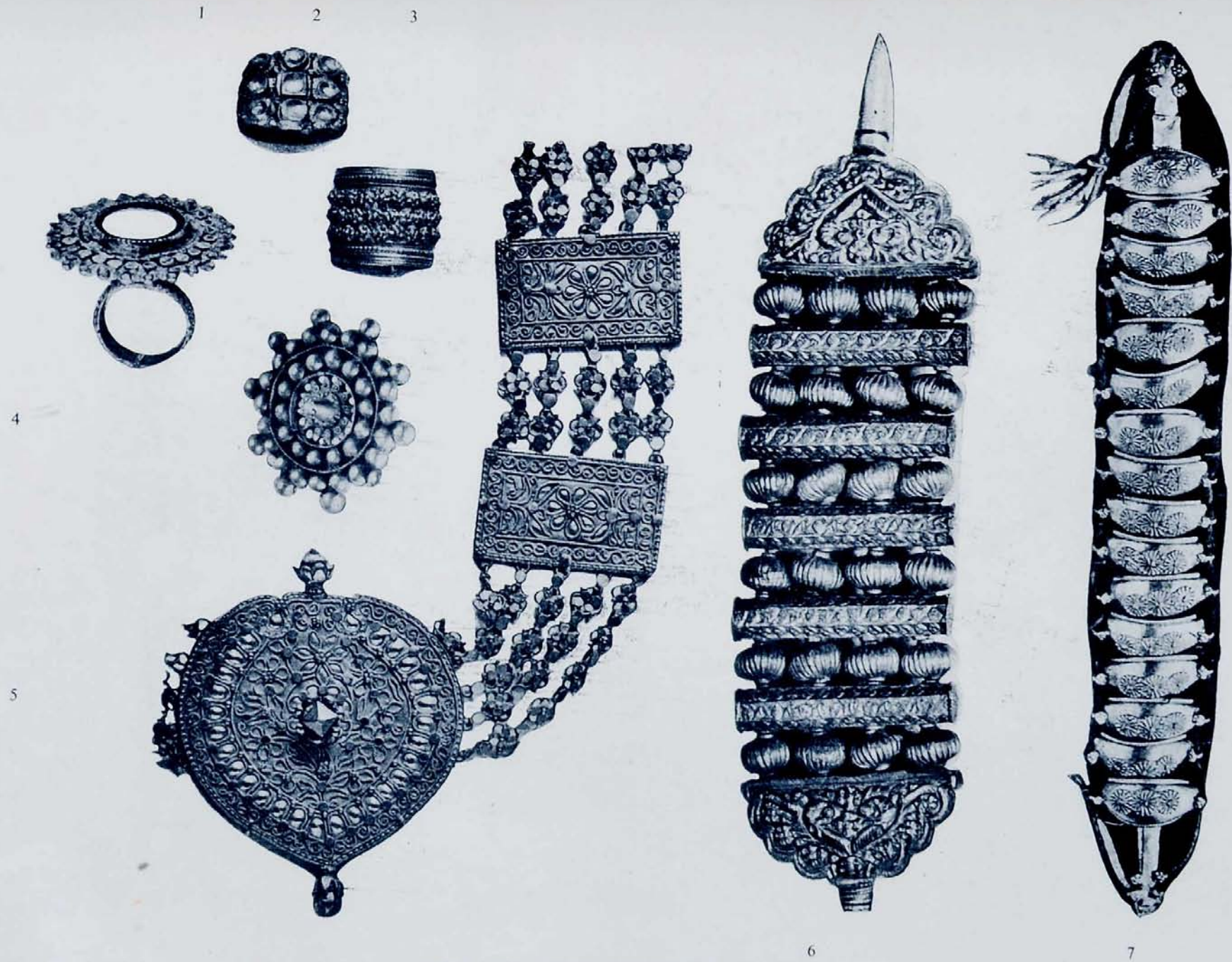
FOUR ORNAMENTED FIGURES OF CAST COPPER
(From *The Journal of Indian Art and Industry*)



BEAUTIFUL JEWELLERY OF THE PAST

1.—Earring (*Charka Bunda Bali*) from Chamba. 2.—Earring (*Dhedu Jhunka*) from Bamaur, made of silver with grape-like drops. 3.—Earring (*Bala*) from Gujranwala, of gold with pearls attached to a concave drop. 4.—Pendant (*Chandro*) also used as a forehead ornament (*Tika*), of chased silver. 5.—Ear-drop (*Jhunka*) from Kangra, made of silver. 6.—Head ornament (*Tara* or *Dauni*) of silver with blue and green enamelled plaque. 7.—Ear plug from Kulu, of gold enamel set with rubies and an emerald. 8.—Amulet case of embossed silver (*Patri*).

(From *The Journal of Indian Art and Industry*)



GOLD AND SILVER ORNAMENTS

1.—Toe-ring (*Arsi*) with glass mirror set in ornamental perforated plaque. 2.—Ring (*Tonk*) of three rows of hollowed gold studs. 3.—Gold ring from Ajmere. 4.—Top of ring ornamented with small balls. 5.—Part of a necklace with oblong plaques enriched with raised patterns in granulated or cord-like wire. 6.—Armlet of gold from Ahmedabad. 7.—Armlet (*Bazuband*) from Chamba, of silver with hollow convex ornaments with applied decoration.

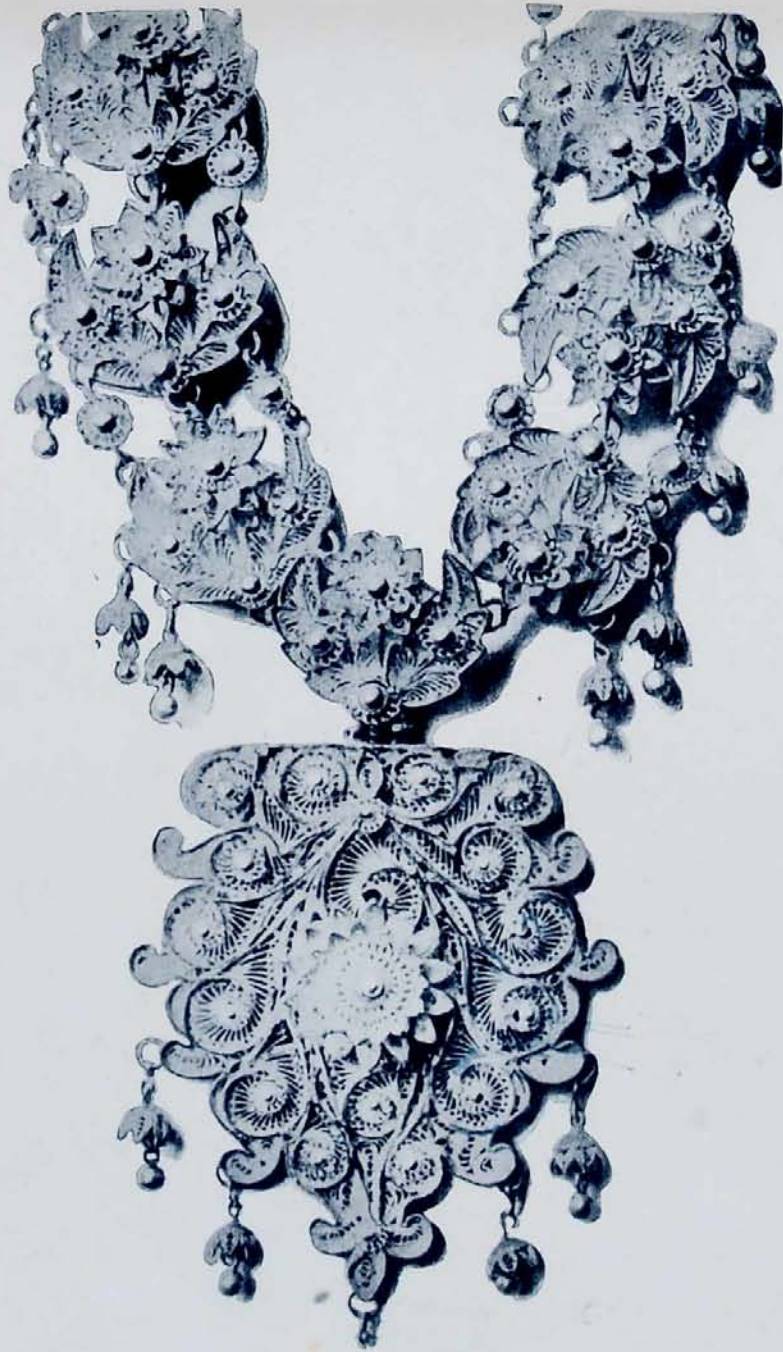
(From *The Journal of Indian Art and Industry*)



BEAUTY IN SILVER AND GOLD

1.—Turban ornament of gilt metal set with plate diamonds, etc. 2.—Embossed and chased bracelet of gold, the ends terminating in griffins' heads, the open mouths holding a ball set with five rubies; from Madras. 3.—Silver bracelet from Hyderabad, Deccan. 4.—Head band of gold consisting of a number of drops strung on a crimson cord. 5.—Head ornament (*Jada billi*) of gold set with gems, from Madras. 6.—Butterfly brooch of gold filigree set with turquoises and rubies and with pendant set with emeralds, from Madras. 7.—Amulet case of silver, conical with ends and chased case with three bands of floral ornament, from Bangalore.

(From *The Journal of Indian Art and Industry*)



2

3

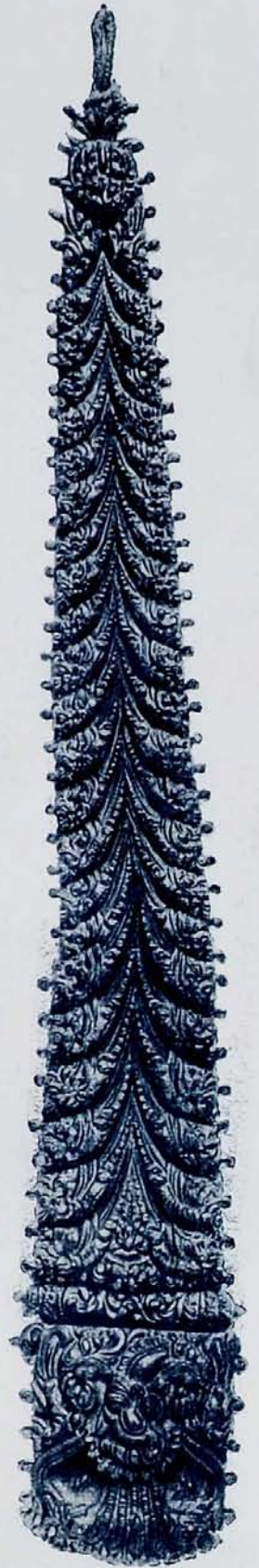


MASTERPIECES OF FILIGREE AND ENAMEL WORK

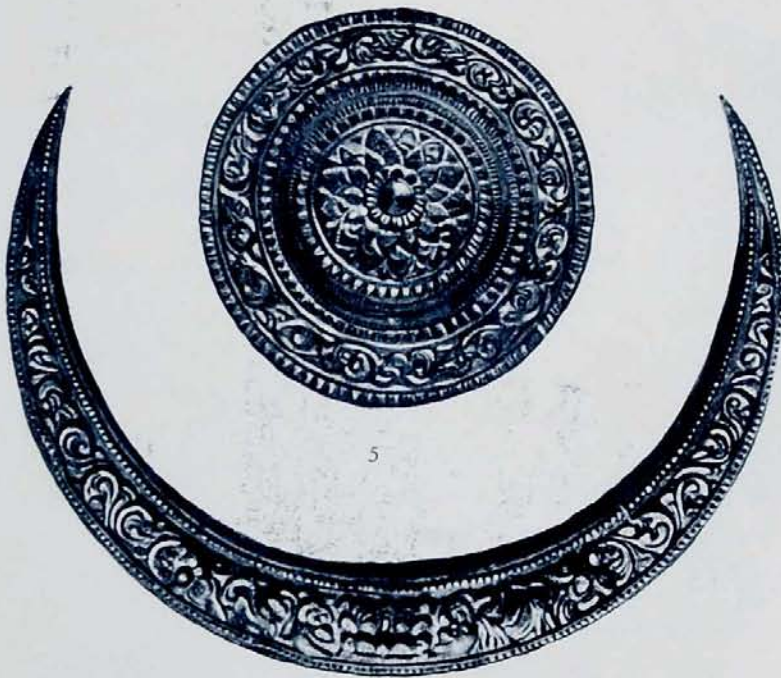
1.—Necklace (*Chandanhar*) of silver filigree from Narpur (Kangra District). 2.—Silver and enamel necklace (*Chaunki*) from Narpur (Kangra District); the central figure in the upper plaques is the goddess Bhavani mounted on a tiger. 3.—Forehead ornament (*Dauni*) of gold and stones from Lahore, belonging to the Sikh period.
(From *The Journal of Indian Art and Industry*)



3



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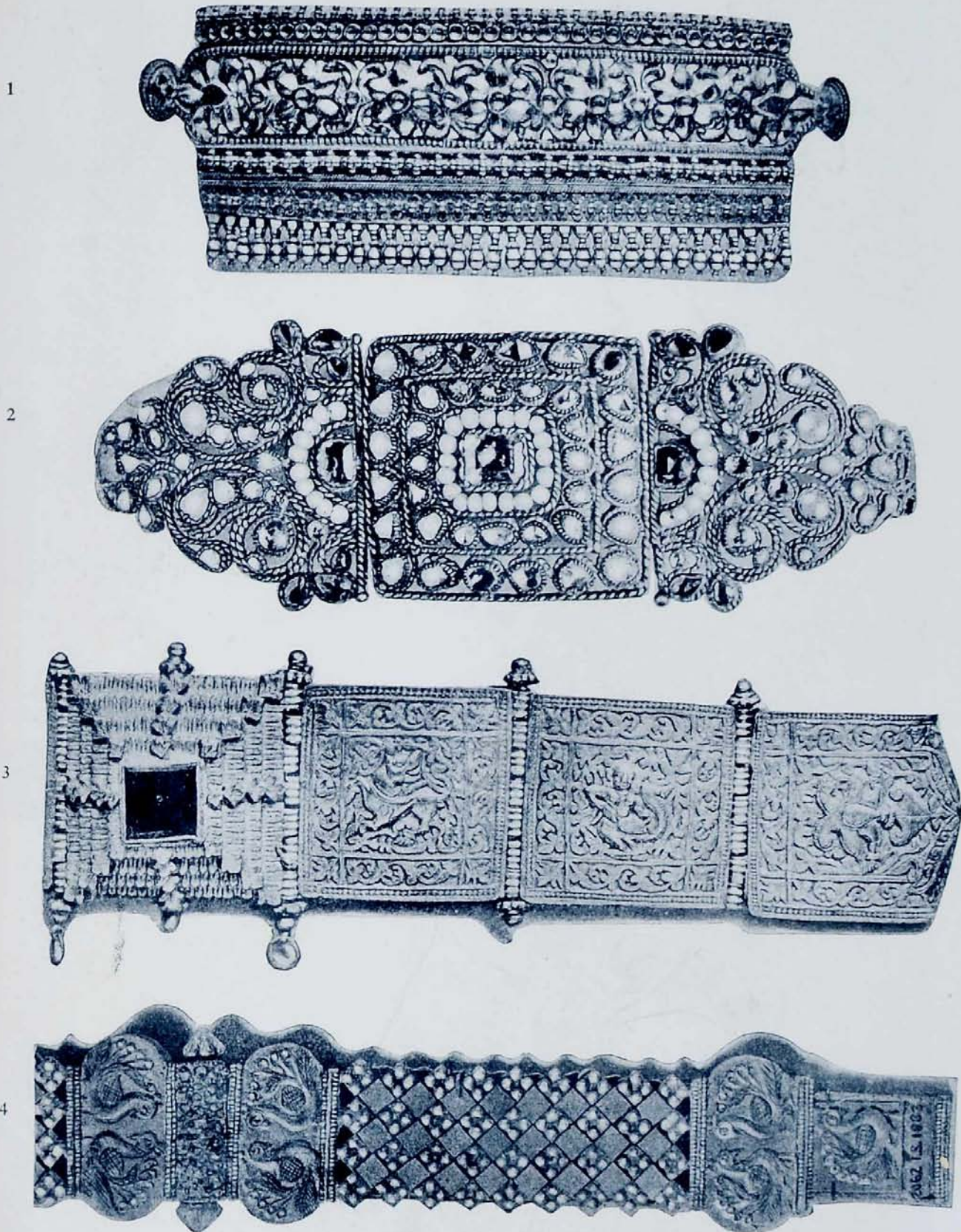
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4

ENAMEL AND GOLD MASTERPIECES

1.—Enamelled gold necklace (*Champa Kali*) set with gems, strung on red silk covered with gold wire, from Amritsar. 2.—Head ornament for the plait, made of gold in fourteen pieces, from Bangalore. 3.—Earring (*Phul Jhumka*) of gold filigree, from Delhi. 4.—Crescent-shaped head ornament, from Vellore, of gold backed with silver. 5.—Head ornament made of gold and chased with a conventional flower and floral scroll border.

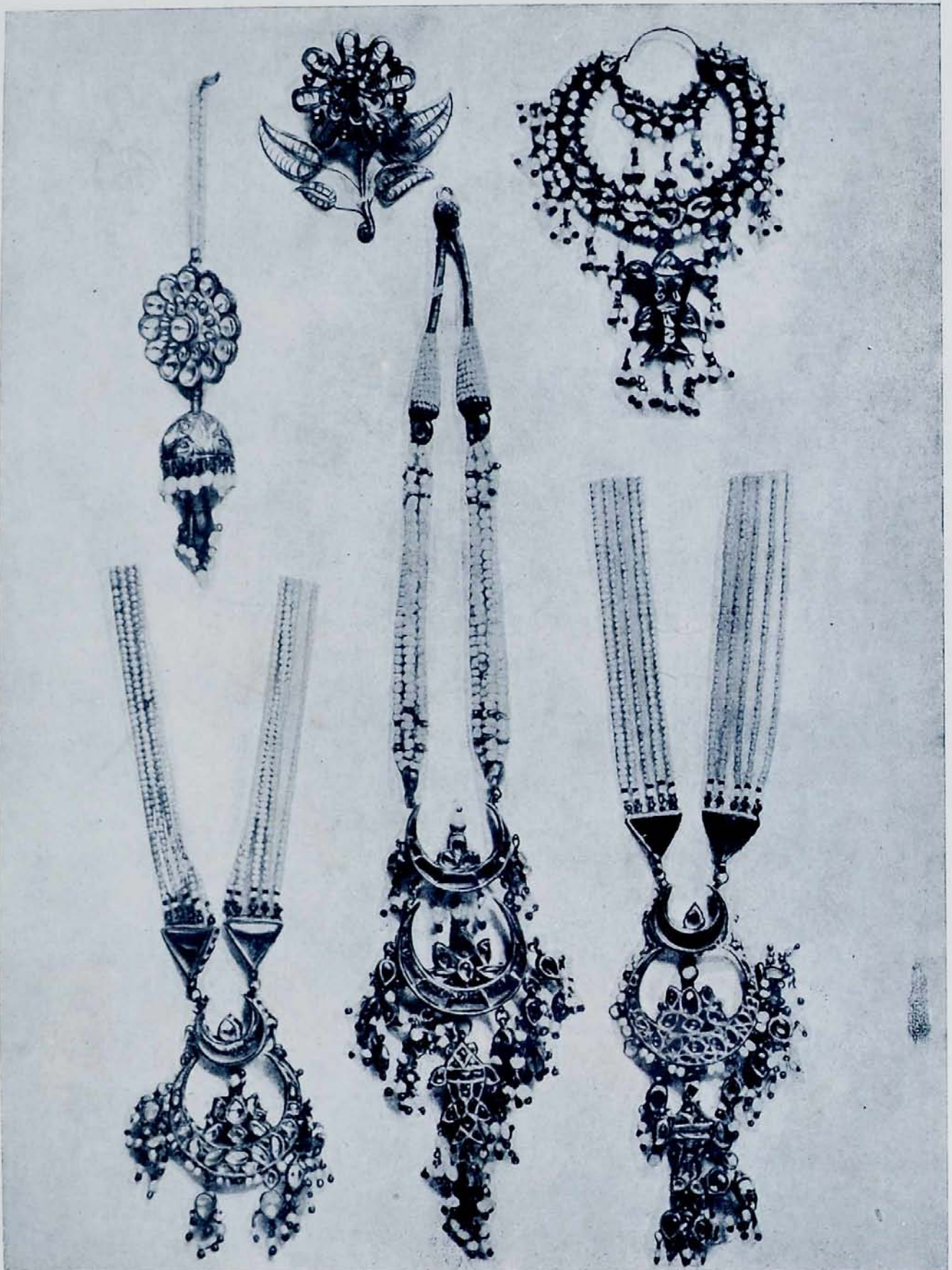
(From *The Journal of Indian Art and Industry*)



MASTERPIECES OF INDIAN JEWELLERY

1.—Pendant of gold, from Ajmere. 2.—Clasp (*Sarpech*) with gems set in gold. 3.—Part of silver belt (buckle and three plaques) chased with mythological figures and foliage, from Hyderabad, Deccan. 4.—Part of silver belt consisting of plaques chased with peacocks and united by flexible bands, from Bombay State.

(From *The Journal of Indian Art and Industry*)



4 5 6
MASTERPIECES OF THE JEWELLER'S ART

1.—Gold ear ornament (*Karanphool* and *Jhumka*) enamelled and set with gems, from Bengal. 2.—Silver filigree brooch in the form of a flower with four leaves and burnished ball ornaments, probably from Cuttack. 3.—Earring (*Kamballah*) set with gems, from Bengal. 4.—Gold necklace with two crescents and pendants, set with gems and supported by chains of pearls, from Bengal. 5.—Necklace formed of five double rows of pearls with two crescent-shaped pendants and a fish of gold set with diamonds and rubies from which hang precious stones, from Bengal. 6.—Necklace of two crescents of gold set with gems and six pendants of diamonds and rubies tipped with emeralds; attached to the upper crescent are five double rows of pearls connected at the end by gem-studded gold ornaments; from Bengal.

(From *The Journal of Indian Art and Industry*)



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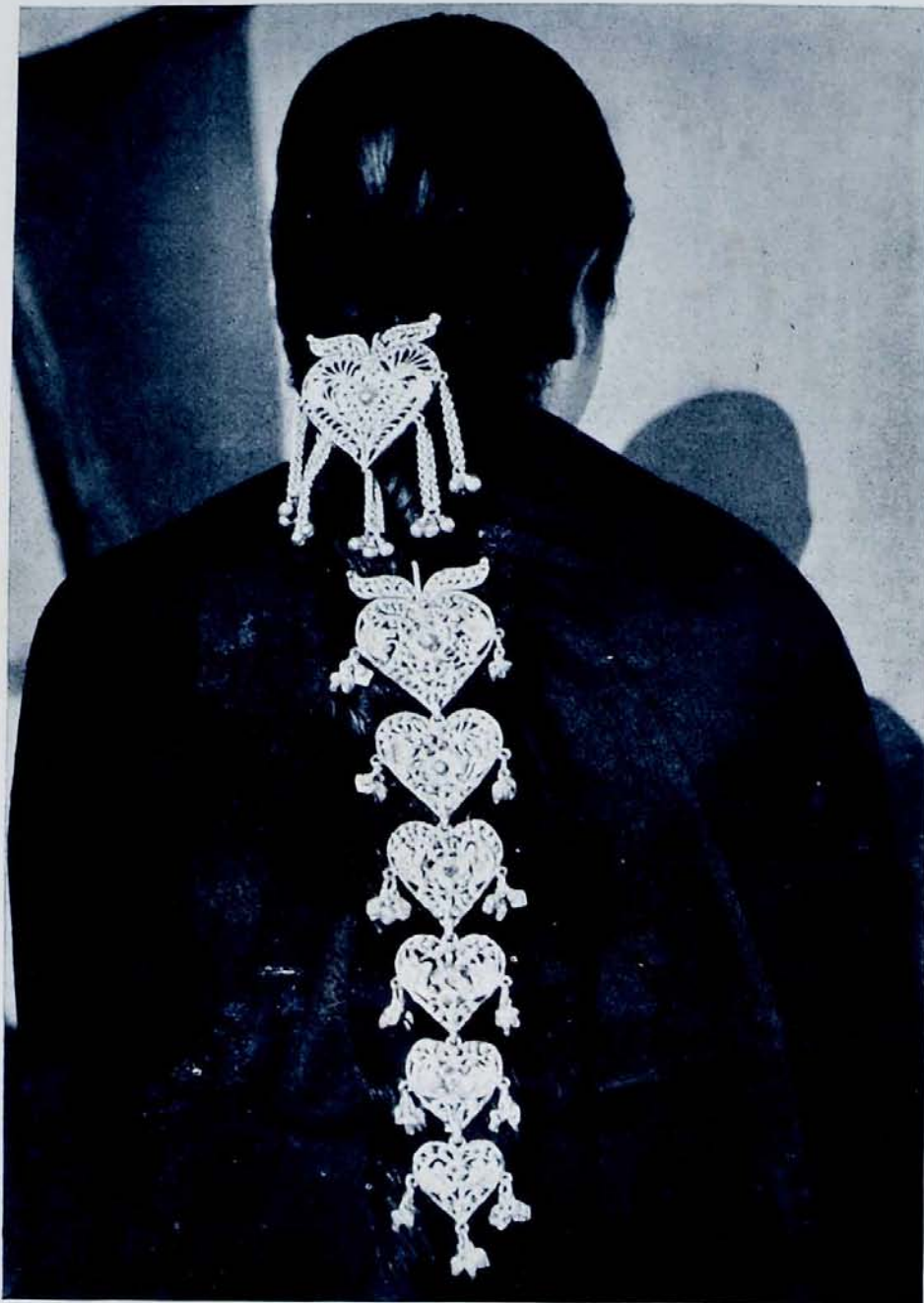


3

ORNAMENTS FOR THE HEAD AND THE HANDS

1.—Hair pendant of silver gilt and enamel from Kangra. 2.—Ornament for the back of the hand (*Hathphul*), the central plate is linked to two rings for the first and fourth fingers and a bracelet for the wrist. 3.—Part of head ornament which stretches across the skull and supports the earrings.

(From *The Journal of Indian Art and Industry*)



1.—Ornamental hair-pins (*Choti*) used to decorate the pig-tail, much used in Bihar and Uttar Pradesh.

2.—Wrist ornaments used in Hyderabad.

(Photographs by Amiya K. Banerji)

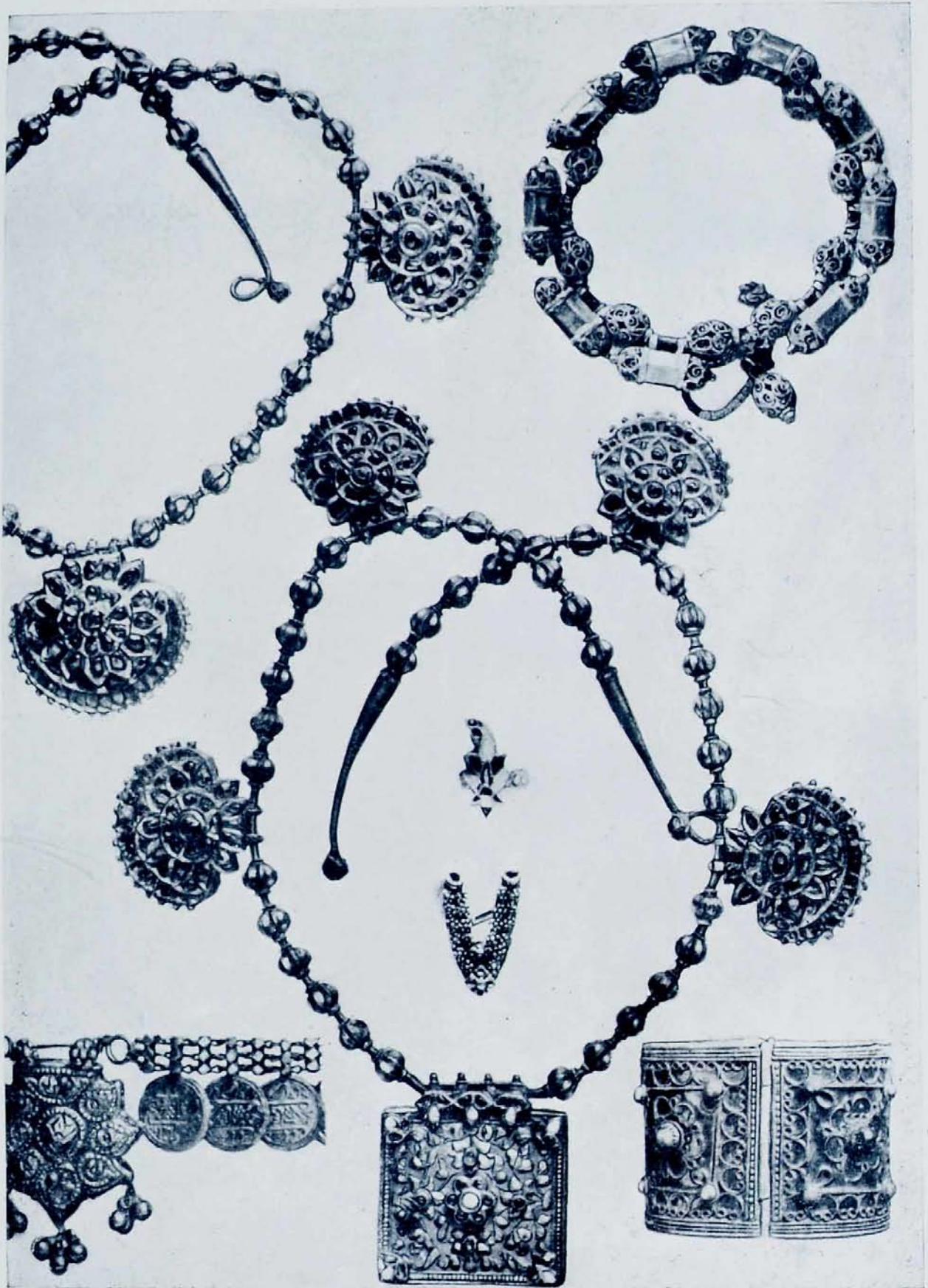


1.—Ornamental hair-pins (*Tara-Kanta* and *Pan-kanta*) common in North India.

(Photographs by Amiya K. Banerji)



2.—Typical Bengali jewellery used to decorate the hair.



3

4

5

NECKLACES AND BRACELETS

1.—Necklace of gold beads and fan-shaped pendants from Kathiawar. 2.—Silver necklet of filigree balls and amulet cases. 3.—Necklet of gilt metal chain with imitation coins called *Putlyachi Mal* by the Mahrattas and *Kantli* by Gujaratis; never worn by widows. 5.—Gauntlet bracelet, enamelled, silver set with coral.

(From *The Journal of Indian Art and Industry*)



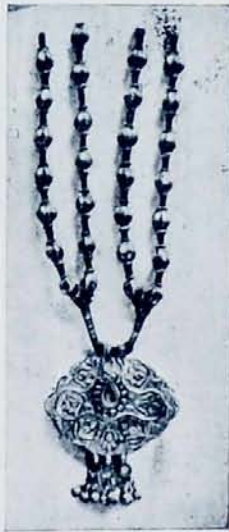
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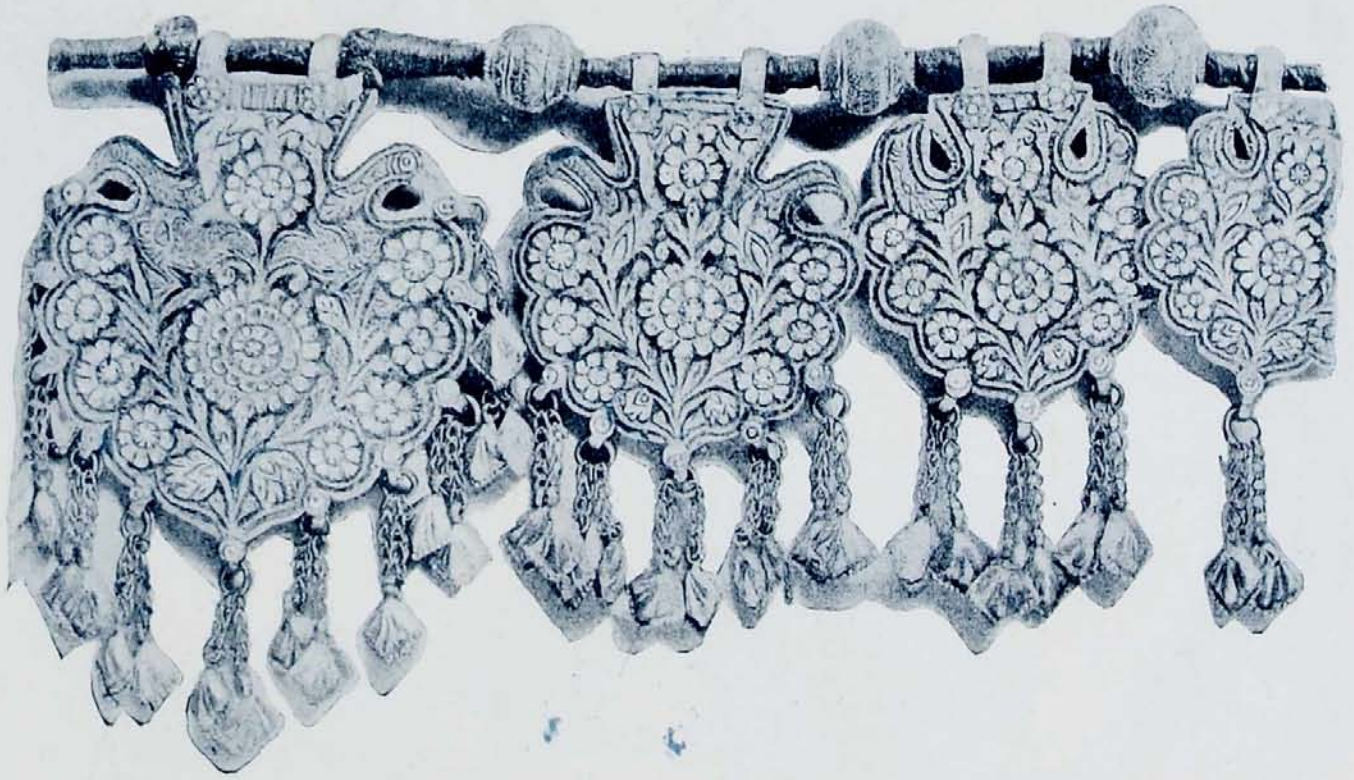


3

BEAUTIFUL NECKLACES

1.—Necklace of plaques with embossed floral design attached by rings to a thread cord; the pendant plaque is a small flat charm box. 2.—Bracelet of oval carved beads strung on threads with rings. 3.—Necklace consisting of balls strung on cord and embossed charm pendant. 4.—Necklet of gilt metal cases stamped with floral pattern and strung on crimson silk, from Bombay.

(From *The Journal of Indian Art and Industry*)



1



2

BEAUTIFUL GOLD AND SILVER NECKLACES

1.—Necklace (*Hamail*) from Hazara, of silver consisting of seven large plaques chased with floral ornament and enamelled, with pendants attached, strung on red silk cord.

2.—Gold necklace (*Jalli*) from Bombay, consisting of square plaques chased and ornamented with fine granulated work and united to the other by gold links, with open-work pendants at the bottom.

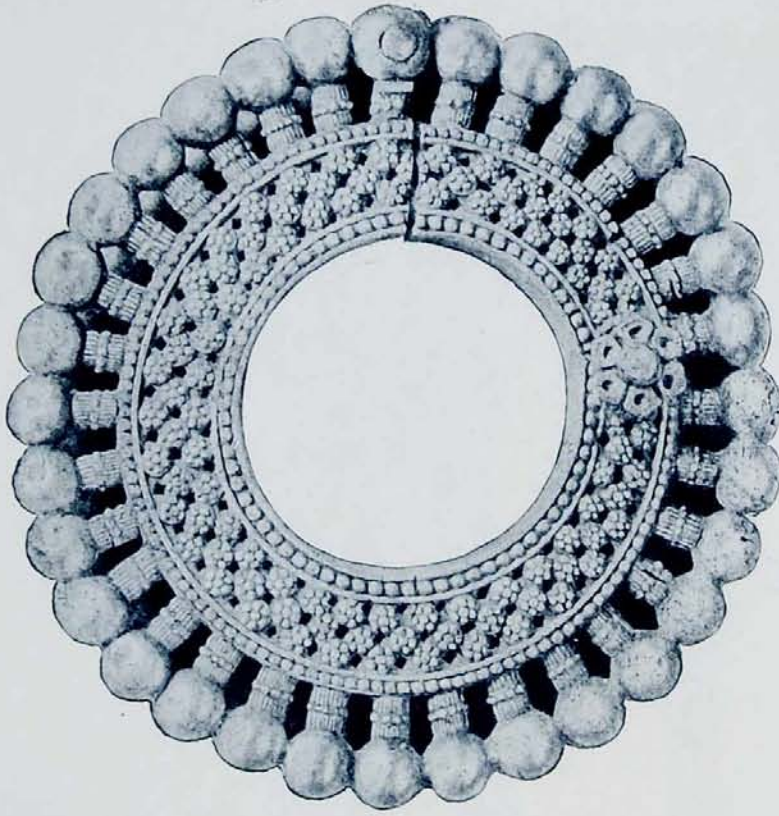
(From *The Journal of Indian Art and Industry*)



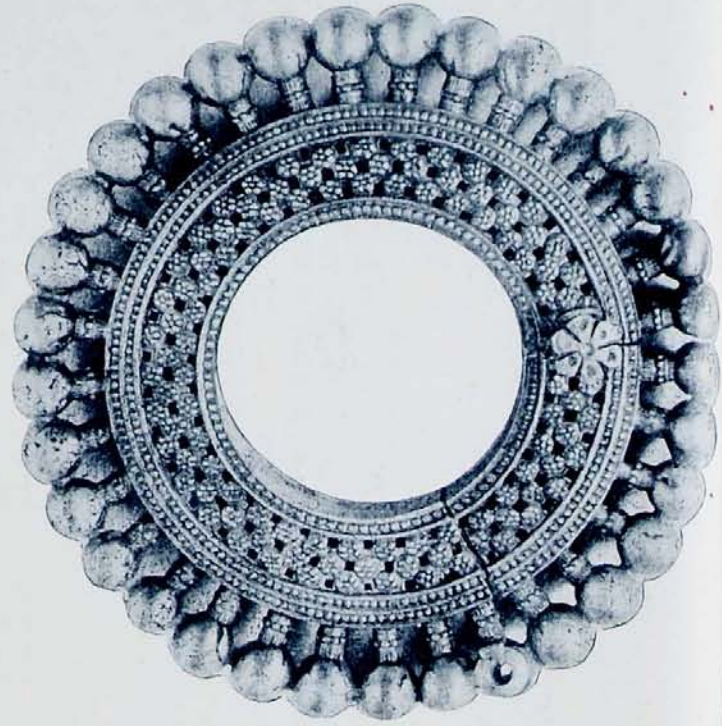
SILVER CHAINS AND WAIST-BELTS

1.—Silver chased belt-buckle. 2.—Bracelet of spiral cord over pair of silver tubes and pendant Christian emblems—the Cross for Faith, anchor for Hope, and heart for Charity. 3.—Waist-belt of silver wire chains, buckle, loop and clasps, from Bombay State. 4.—Waist-belt of flexible chains of silver wire joined together by 13 flat bands ornamented with rosettes and plaques at ends.

(From *The Journal of Indian Art and Industry*)



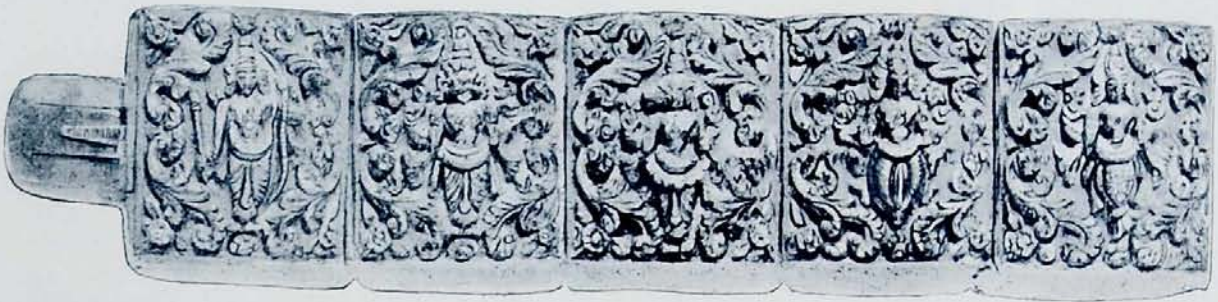
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4

CHARMING BANGLES AND NECKLETS

1.—Silver bangle with open-work and balls round the circumference, from Bombay. 2.—Anklet or bracelet from Ajmere with round knobs outside and band of perforated clusters of small globules. 3.—Two plaques of a silver belt from Bombay, chased with flowers in centre and border of floral ornament. 4.—Bangle or bracelet of plaques embossed with mythological figures, from Madras, a specimen of Swami work.

(From *The Journal of Indian Art and Industry*)

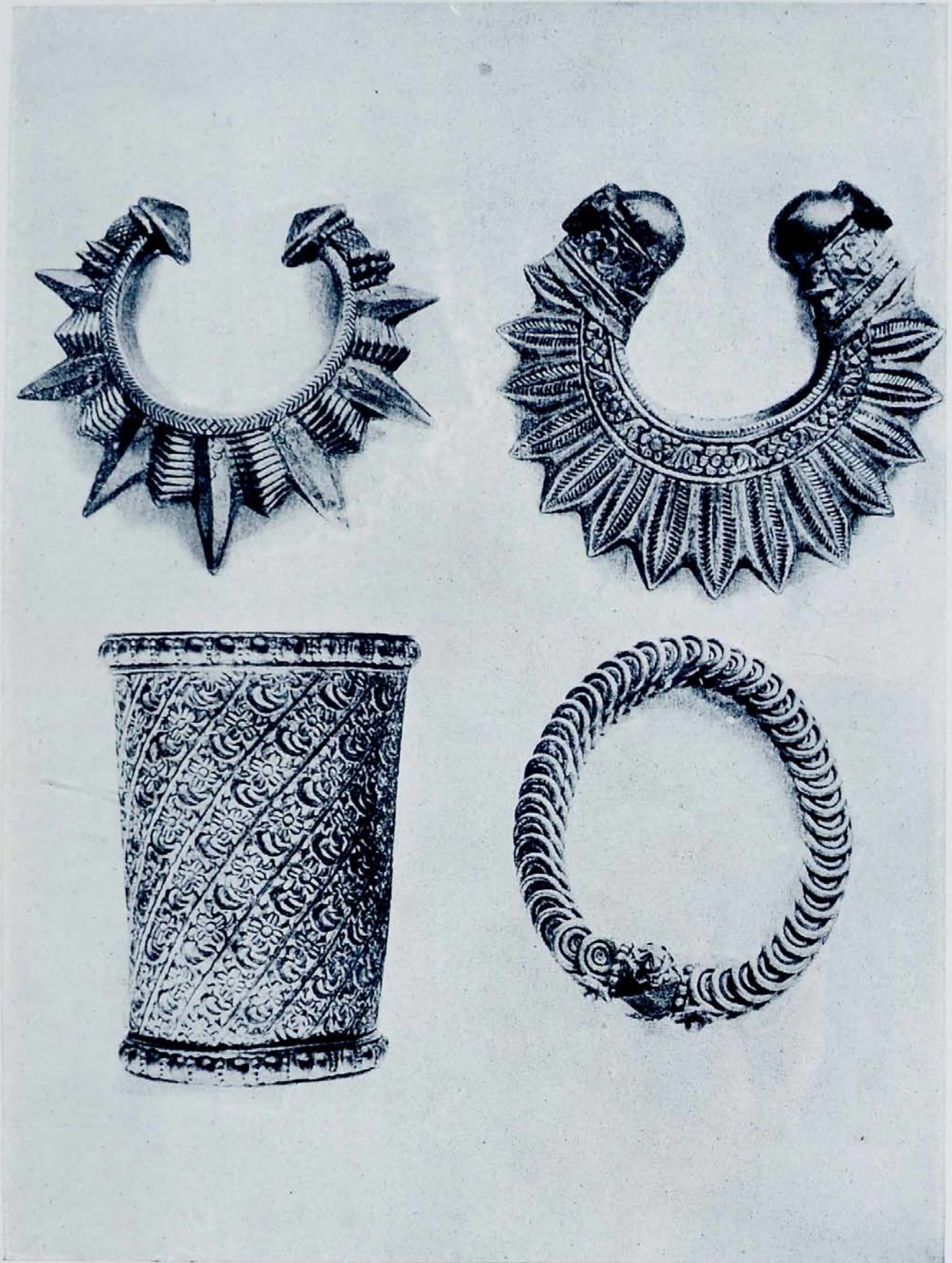


1.—Bracelets and *Ratanchoor*, on the fingers and the back of the hand, used by Bengali ladies.



2.—Wrist ornaments from Orissa.

(Photographs by Amiya K. Banerji)



3

4

SILVER ARMLETS AND ANKLETS

1.—Armlet (*Gokhru*), silver with radiating or spiral ornament. 2.—Armlet of silver with leaf-shaped ornament radiating from a floral band. 3.—Bracelet (*Bahi*) from Kulu, of silver, perforated and chased in diagonal bands with floral ornament. 4.—Anklet (*Kangran*) of silver with closely linked links.

(From *The Journal of Indian Art and Industry*)



1



2

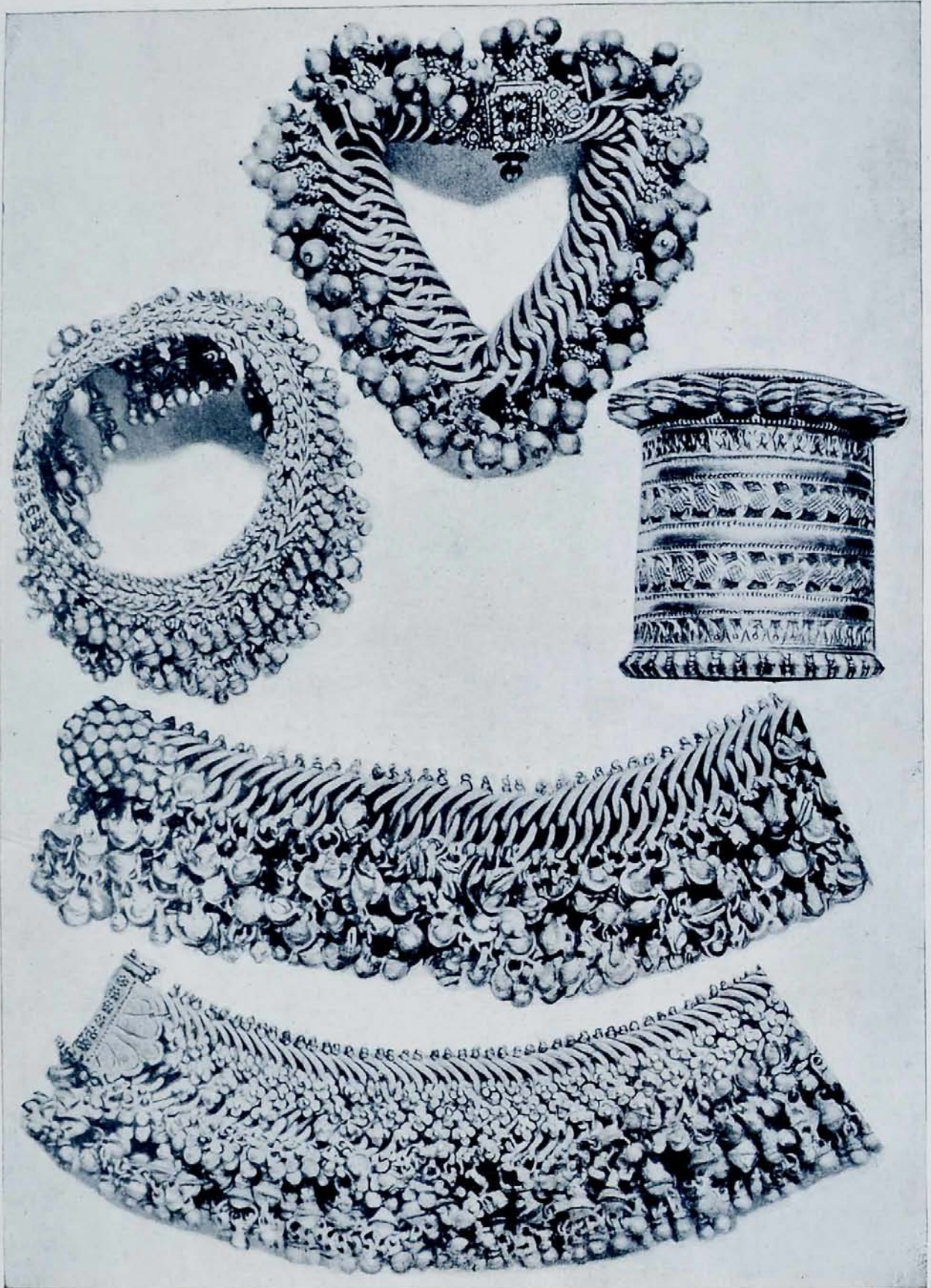


3

BEAUTIFUL ARM AND FOOT ORNAMENTS

1.—Silver-gilt foot ornament (*Pahzeb*). 2.—Chased silver armlet from Bombay. 3.—Anklet from Ajmere, carved in bold, projecting geometrical patterns.

(From *The Journal of Indian Art and Industry*)



FORE-ARM AND LEG ORNAMENTS

1, 2, 4, 5.—Different forms of the anklet (*Pahzeb*) commonly worn in Rajputana, Malwa and Madhya Pradesh.
6.—A wide ornament for the forearm or leg, cut into bands of gold beads or clusters.

(From *The Journal of Indian Art and Industry*)



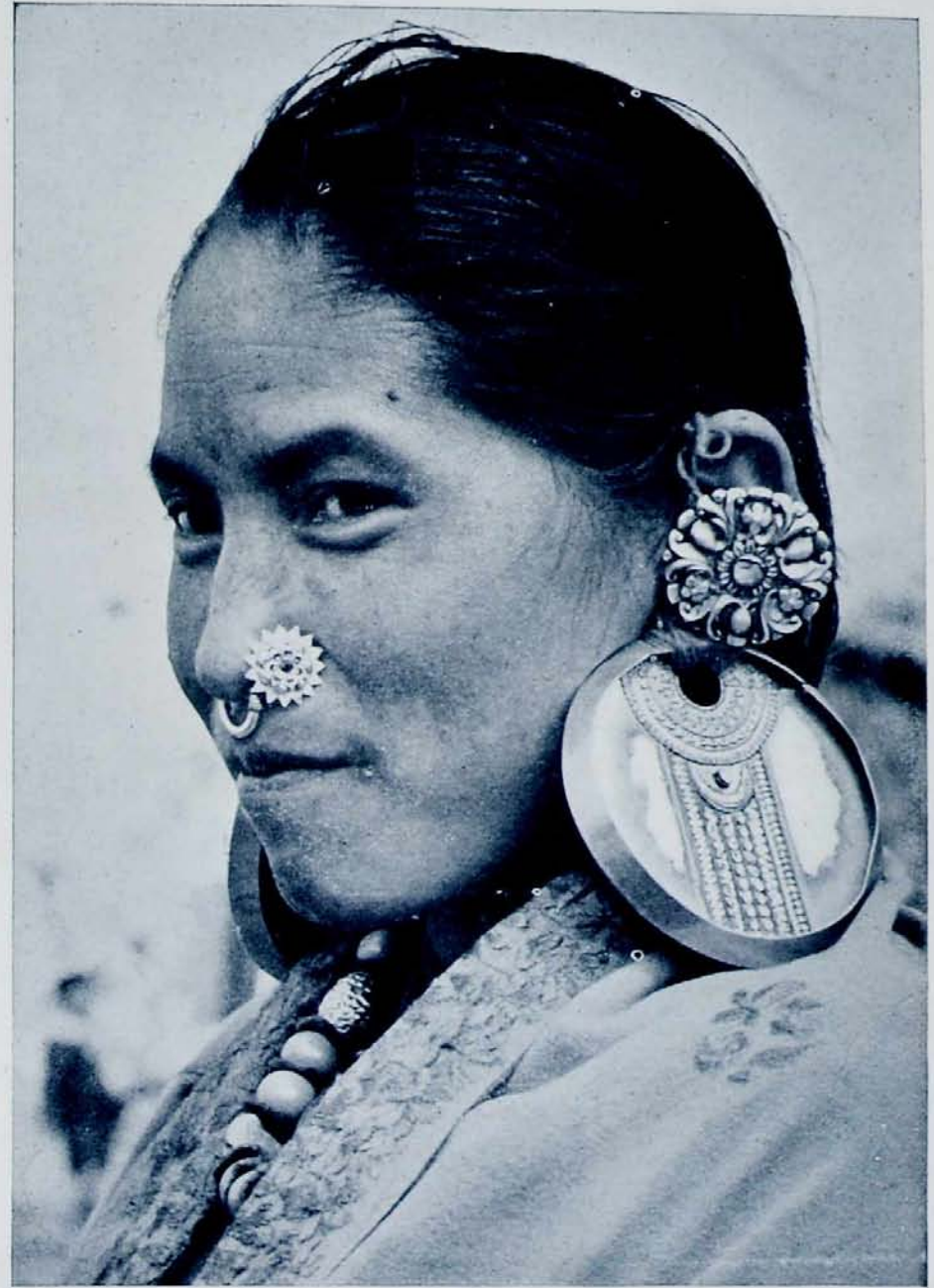
1. The *Tora* on the ankles and the *Charanchand* on the feet and the toes, used in Bengal and Bihar.



2.—Massive ornaments for the ankles, from Vindhya Pradesh.
(Photographs by Amiya K. Banerji)



1.—Enormous earrings often met with in Madhya Pradesh.



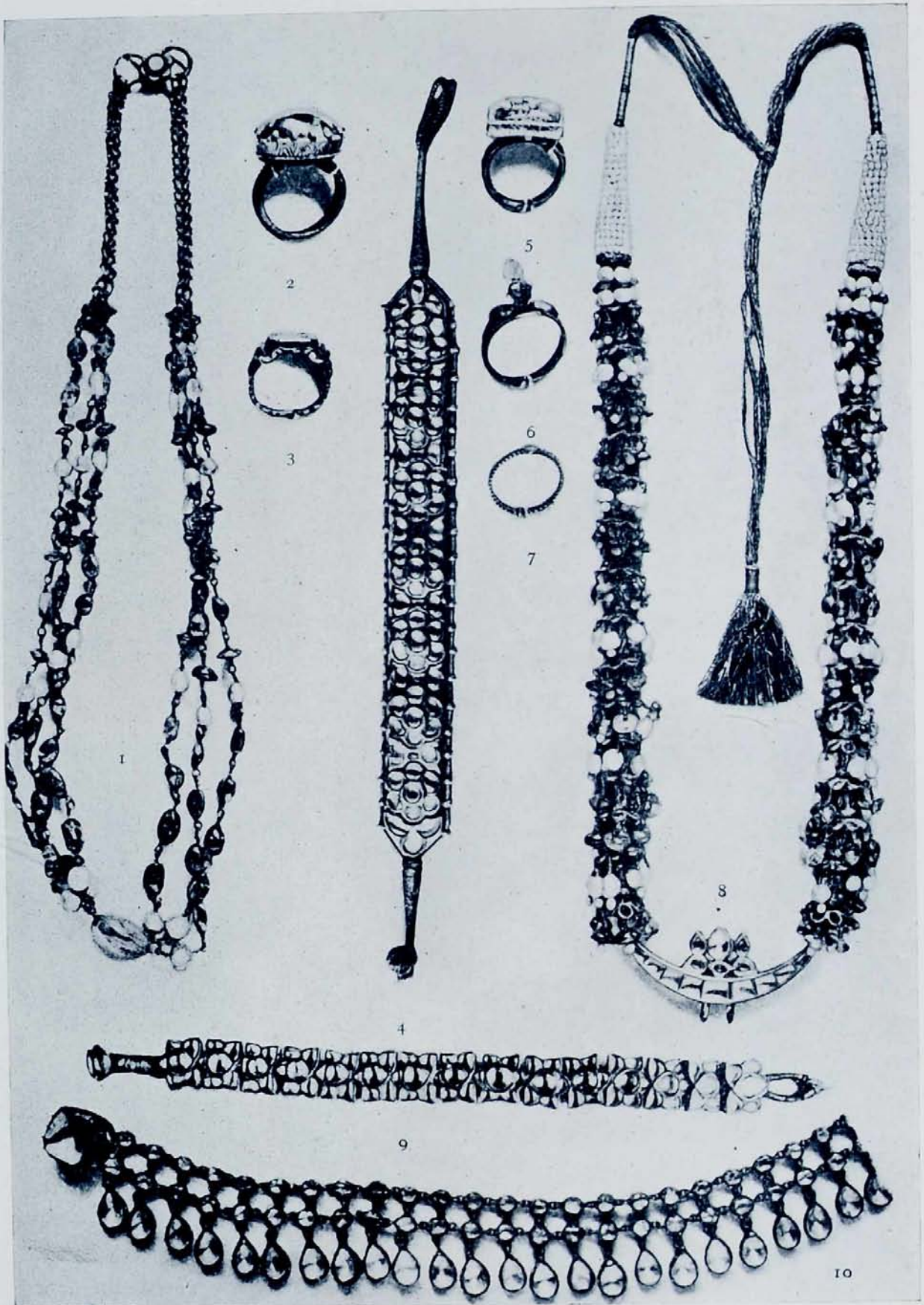
2.—Common jewellery of Nepalese women—the *Dhungree* on the nose, the *Karanphool*, an ornament for the upper part of the ear, and the *Cheptisoon*, the lower earring.

(Photographs by Amiya K. Banerji)



TOE-RINGS

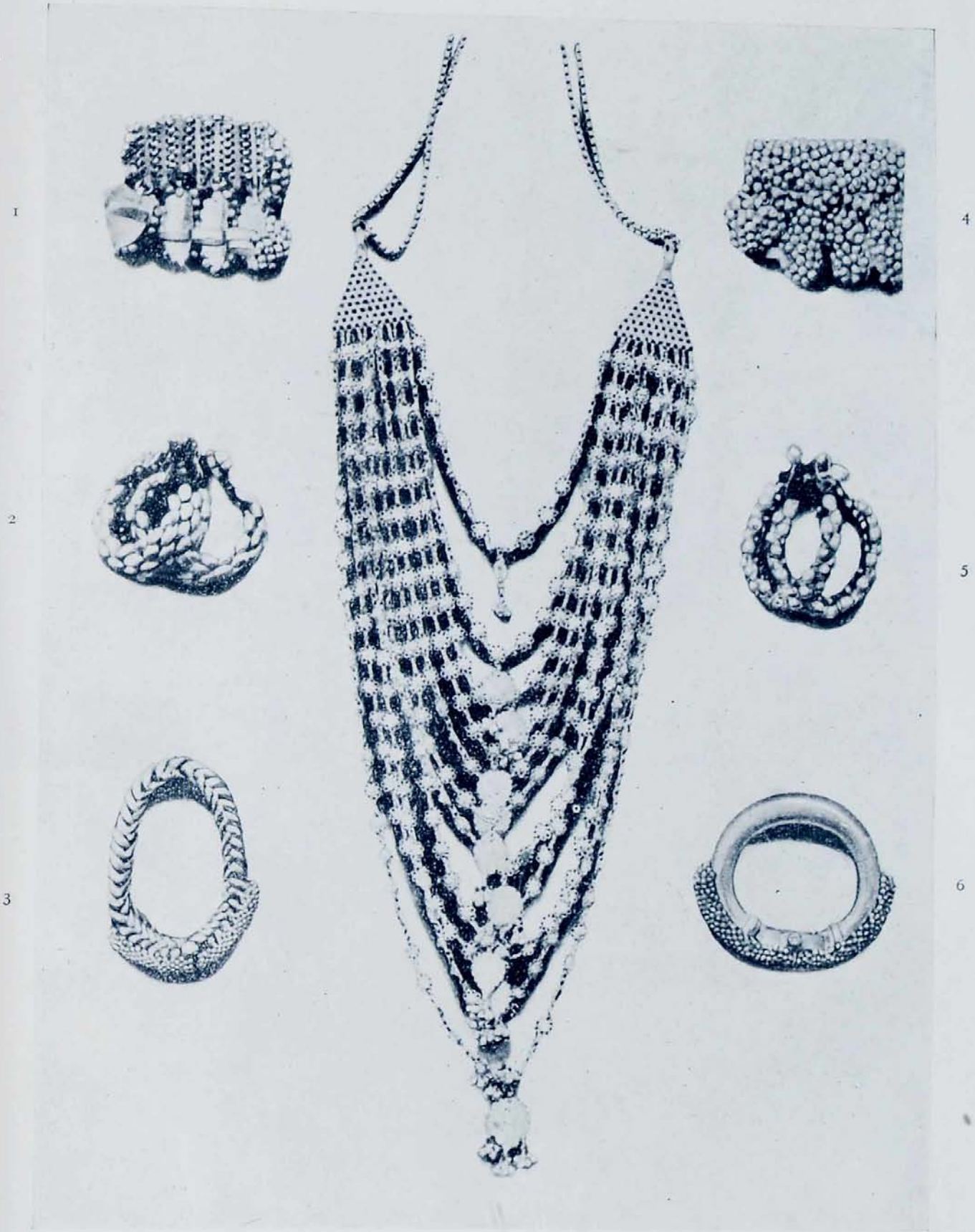
1.—Ring for middle toe. 2, 3, 4, 5, 6.—Toe-rings from Delhi and U. P. 7.—Ornamental toe-rings.
 (From *The Journal of Indian Art and Industry*)



ANCIENT JEWELLERY OF BENGAL

1.—Gold necklace with polished gems in three rows. 2.—Gold ring set with large sapphire. 3.—Gold and enamel ring set with a pale ruby. 4.—Armlet of rosette pattern with diamonds and emeralds set in gold. 5.—Red and green enamelled gold ring with large emerald. 6.—Gold ring set with sapphire in form of a bird with ruby eyes and beak. 7.—Ring of gold wire with heart-shaped bezel. 8.—Necklace of gold wire of rosette pattern and set with gems and tassels made of pearls. 9.—Gold bracelet set with plate diamonds in leaf-shaped plaques. 10.—Necklace of diamonds set in silver with snap fitted with a large stone.

(From *The Journal of Indian Art and Industry*)



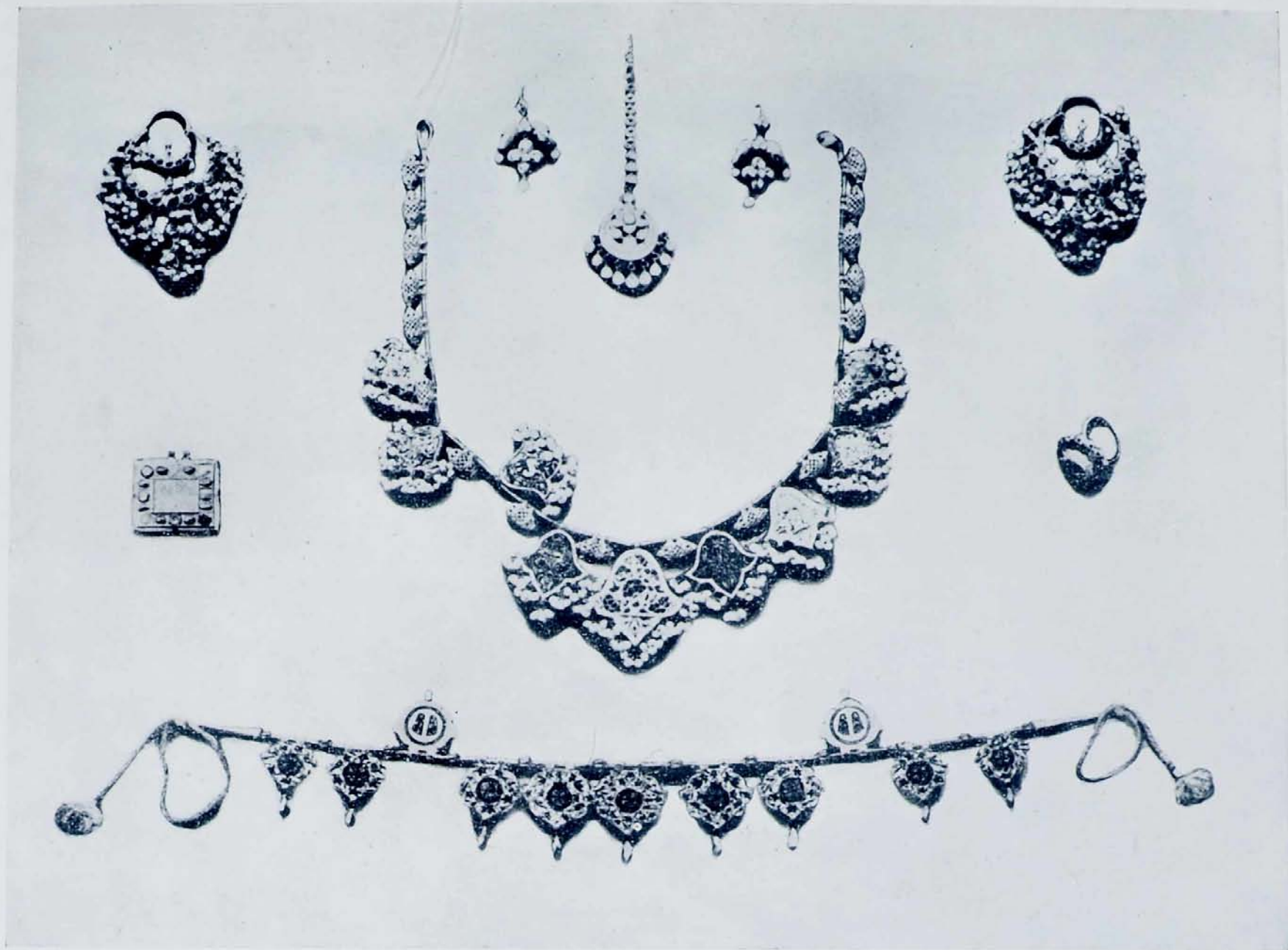
SILVER JEWELLERY BY KASINATH, COURT JEWELLER OF JAIPUR

1.—Back view of 4. 2.—Pair of bracelets (*Pahunchi*) made of hollow six-sided beads. 3.—Chain bangle or anklet (*Marathi*) with ornament of grape-like drops. 4.—Toe rings united by a band of bars and links and covered with grape-like ornaments. 5.—Pair of bracelets (*Pahunchi*). 6.—Anklet with grape-like ornament. 7.—Necklace of rows of rosettes joined by chain work, discs, and grape-like drops.

(From *The Journal of Indian Art and Industry*)

6-7

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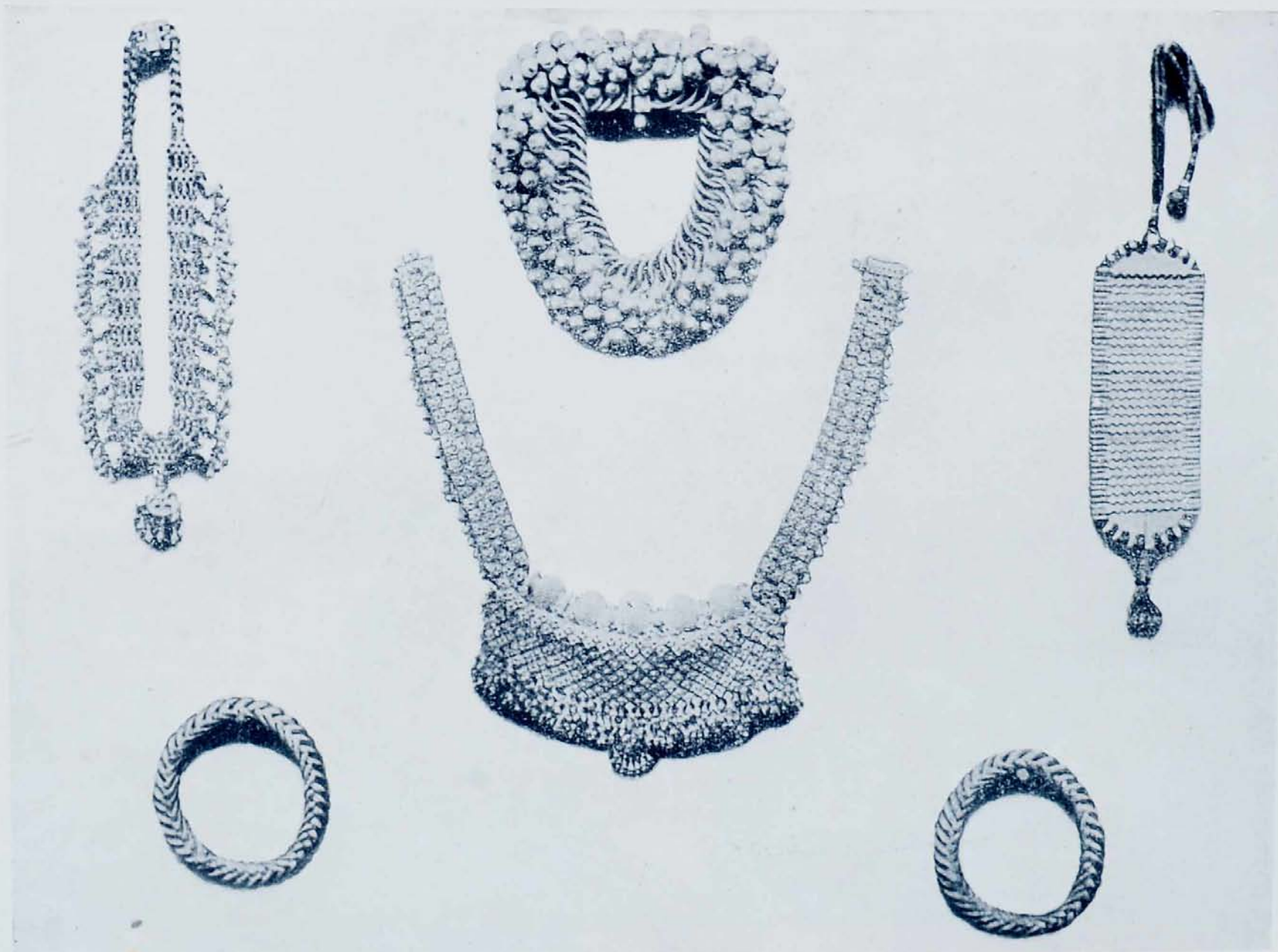


9

JAIPUR GOLD AND ENAMELLED JEWELLERY

1, 5.—Earrings (*Bale Jhabbedar*) of pearl and enamelled drops from crescents set with diamonds. 2, 4.—Earrings (*Latkan*) of gold with pearl drops. 3.—Forehead ornament (*Chand*). 6.—Amulet or charm case (*Nawatan* or *Tawiz Nawatan*). 7.—Necklace (*Mina-ka-kantha*) of enamelled plaques and gold bands strung on silk. 8.—Thumb ring (*Arsi*) with a glass mirror set in bezel. 9.—Necklace of enamelled plaques strung on silk.

(From *The Journal of Indian Art and Industry*)



4

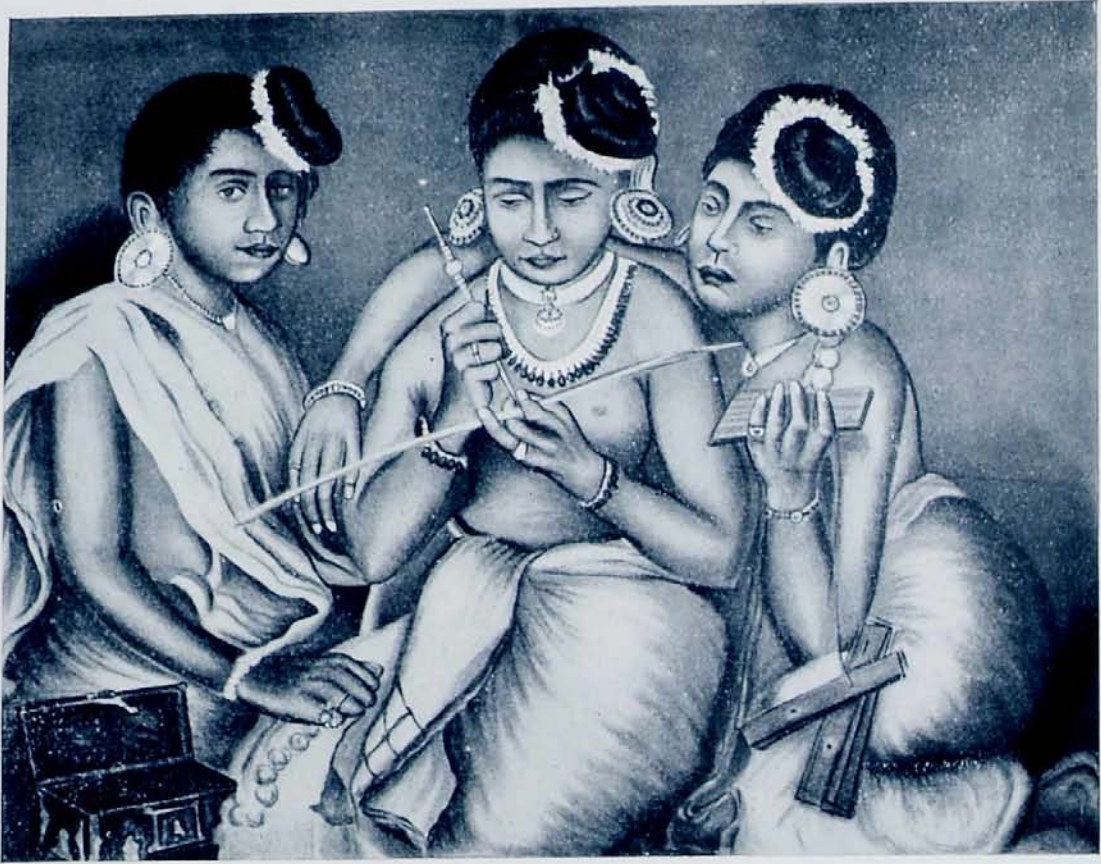
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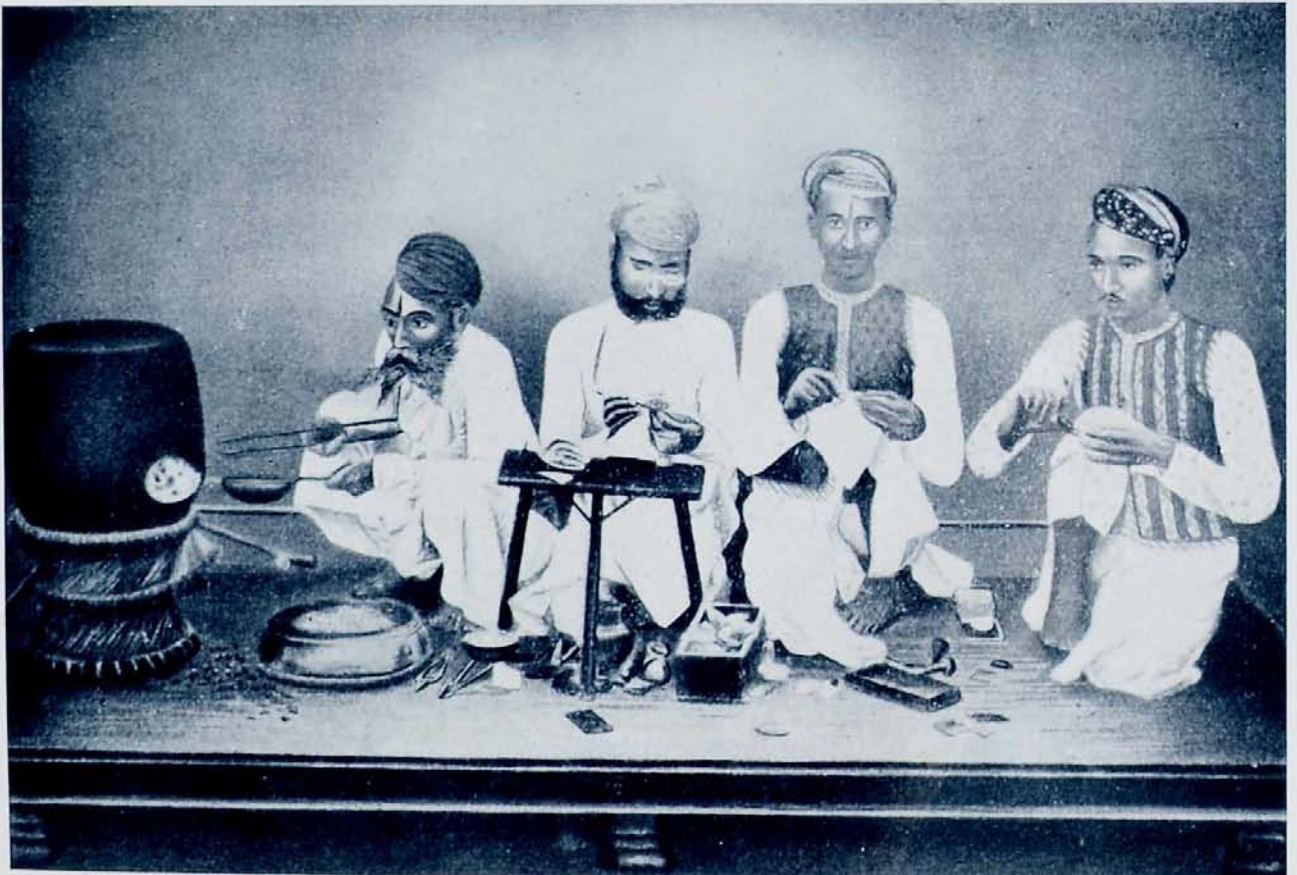
SILVER JEWELLERY BY KASINATH, COURT JEWELLER OF JAIPUR (except No. 5)

1.—Necklace with drops, bars and links. 2.—Foot ornament (*Pahzeb*). 3.—Arm ornament (*Bazu*) of interlocking bars. 4,6.—Pair of chain anklets (*Marathi* or *Sankla*). 7.—Necklace and pendant, a combination of *Panchmunia* and diamond-patterned links; the former is made up of five balls representing the blossom of the *babul* tree, worn by women of Western India.

(From *The Journal of Indian Art and Industry*)



1. Nayar or Sudra Girls of Travancore with large and peculiar earrings. From an oil painting by Romeshwari Naidu. (From *The Journal of Indian Art and Industry*)

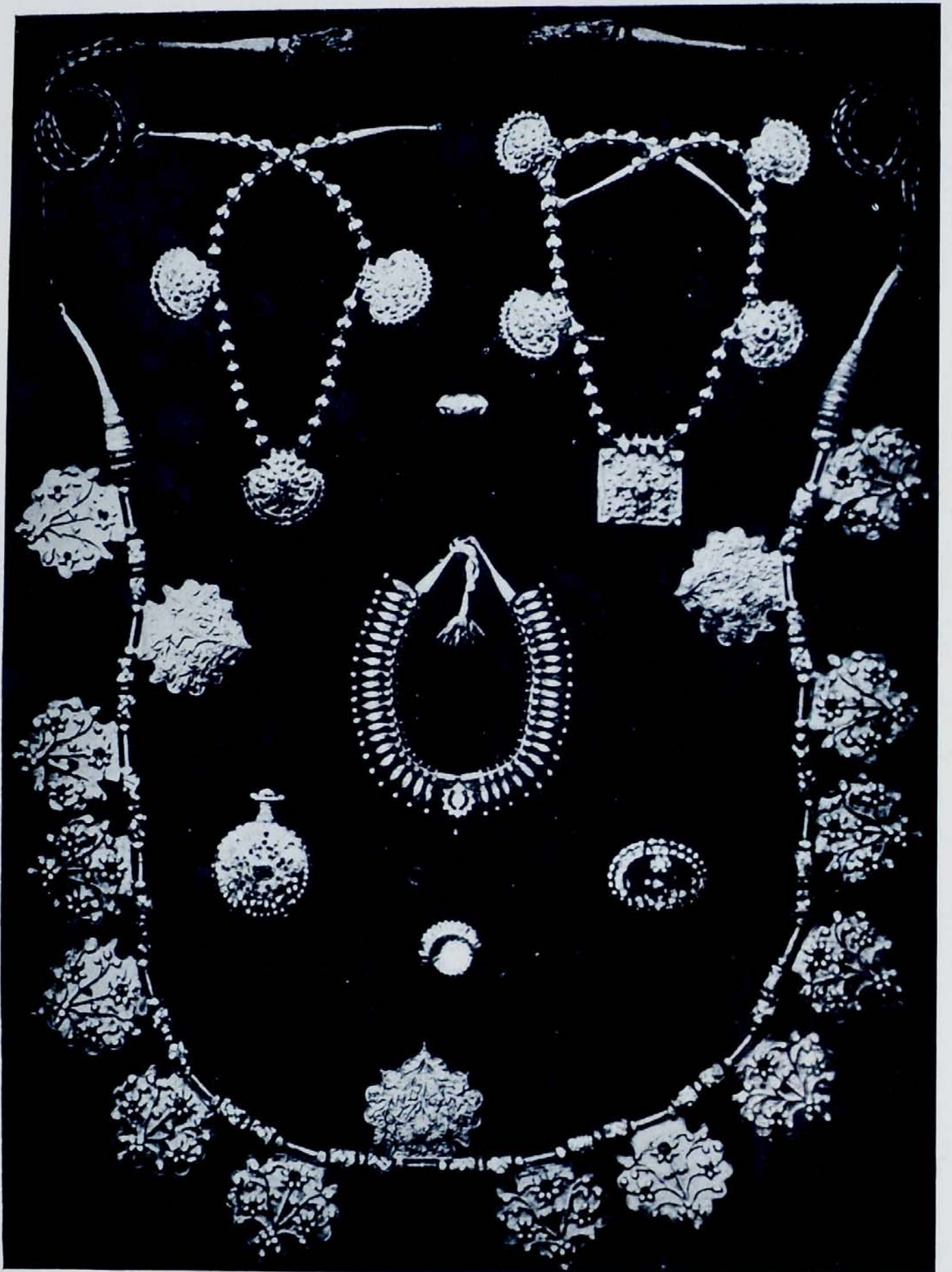


2. Group of Jaipur Enamellers at Work. (From *Jeypore Enamels* by S. Jacob and T. Hendley)

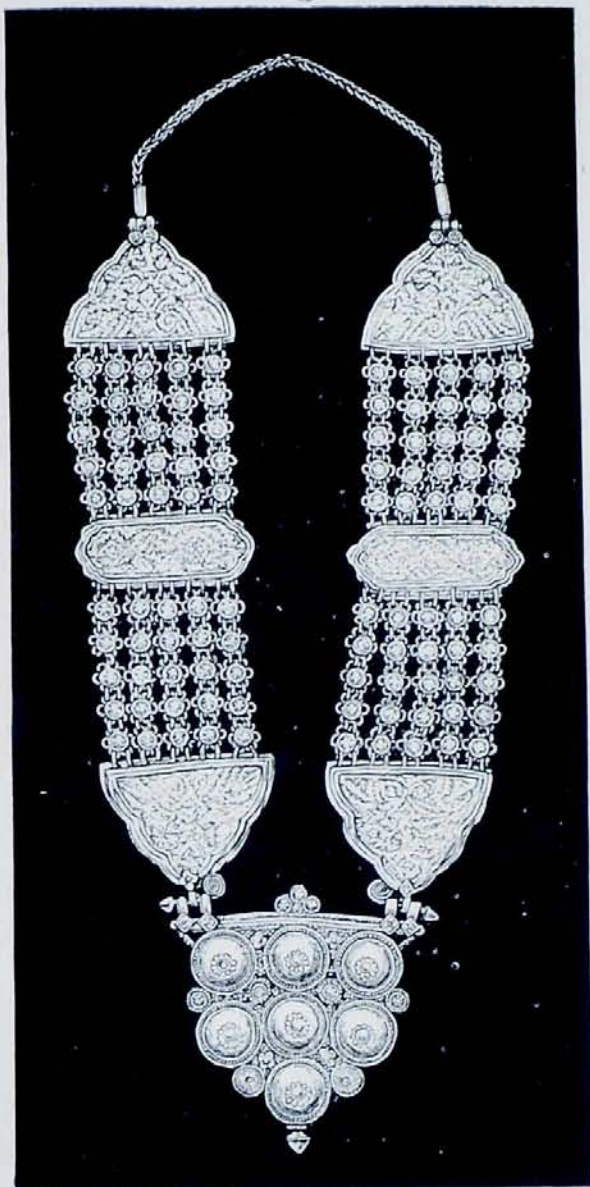


JEWELLERY FROM THE PUNJAB SHOWING NATIVE FORMS OF EARRINGS, BRACELETS
AND HEAD ORNAMENTS

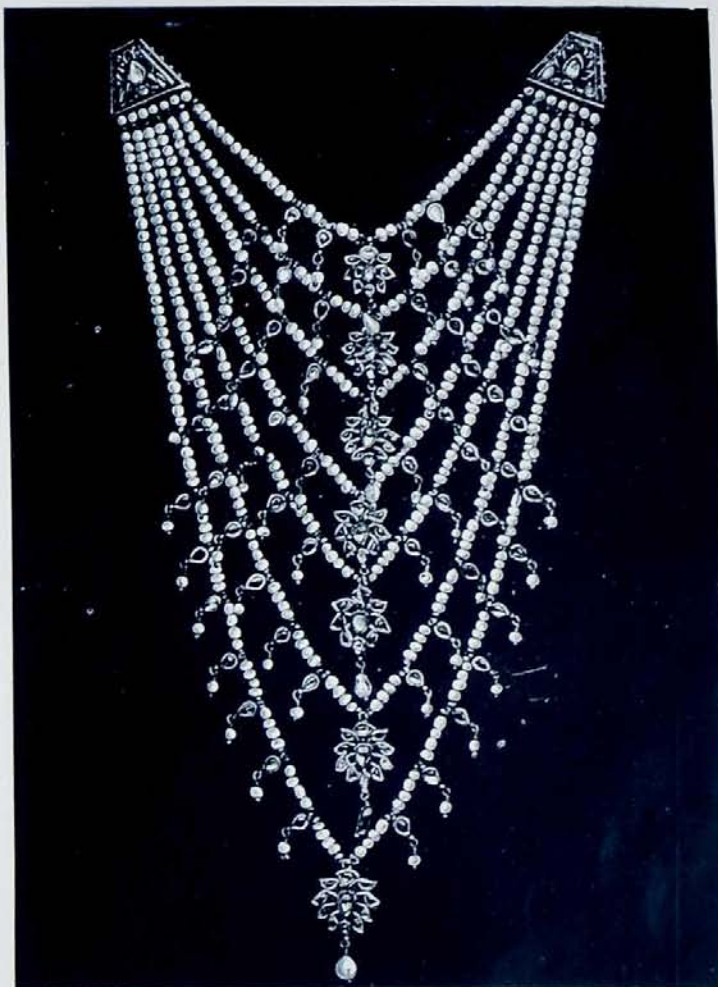
(From *The Journal of Indian Art and Industry*)



JEWELLERY FROM THE PUNJAB
(From *The Journal of Indian Art and Industry*)



I



2



3

SILVER JEWELLERY FROM SINDH AND THE PUNJAB

1.—Silver neck ornament from Sindh. 2.—Silver necklace from the Punjab. 3.—Silver neck ornament from Sind.
 (From *The Industrial Arts of India* by George Birdwood)



JEWELLERY FROM THE PUNJAB
(From *The Journal of Indian Art and Industry*)



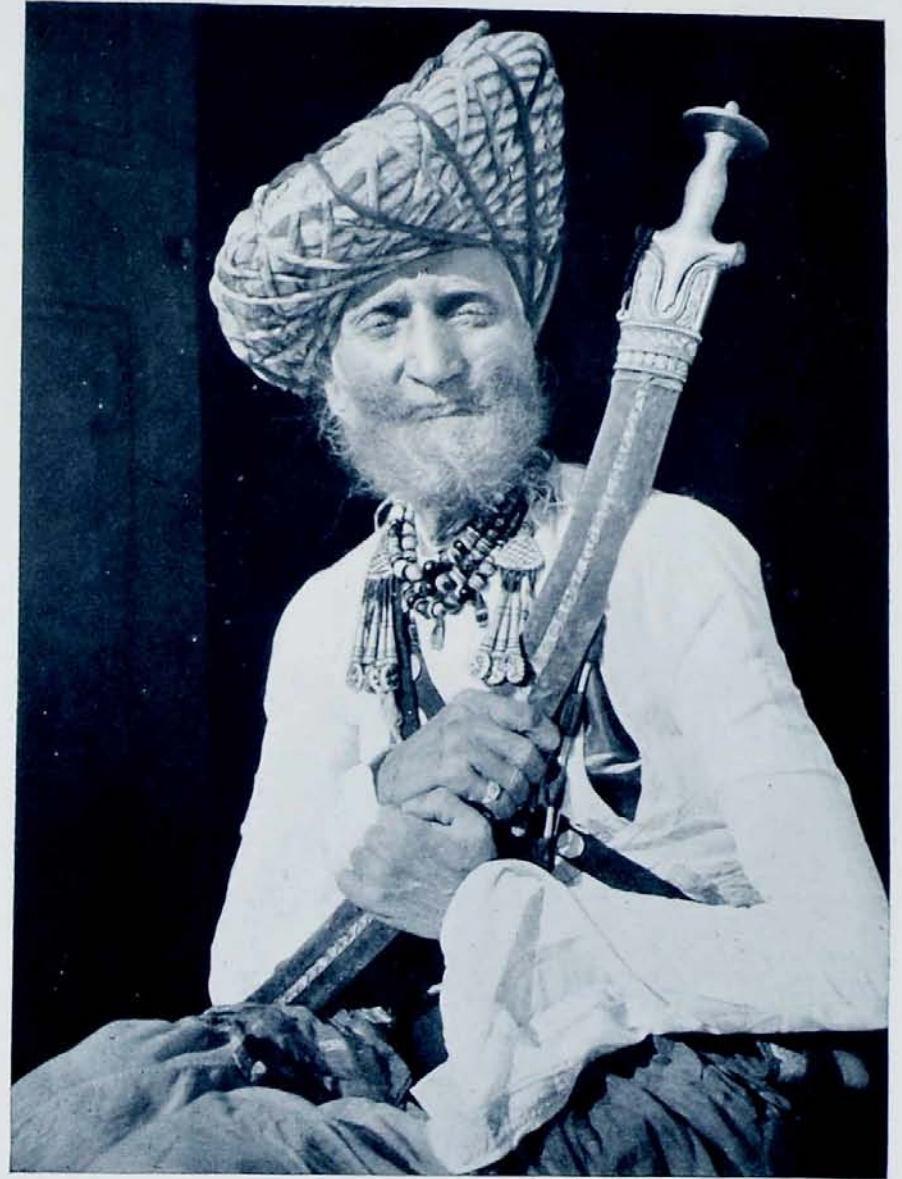
SILVER, GOLD AND BASE METAL JEWELLERY

- 1.—Silver or white metal anklet (*Athasia*) with balls, from Gujarat. Never worn by widows.
- 2.—Armband (*Vauk*) of plaited gilt metal wire with repousse ornament and pendants, worn by Mahratti and Gujarati women, except widows.
- 3.—Necklace of small oval gold plaques set with turquoises and pearls.
- 4.—Head ornament of gold, diamonds and pearls, often worn on front of the turban in Marwar.
- 5.—Crescent-shaped ornament for the pagri or turban, enamelled on gold enriched with pearls.
- 6.—Necklace (*Guluband*) from Ladak, consisting of silver ornaments set with turquoises strung together with two rows of coral beads and silver pendants on two threads.

(From *The Journal of Indian Art and Industry*)

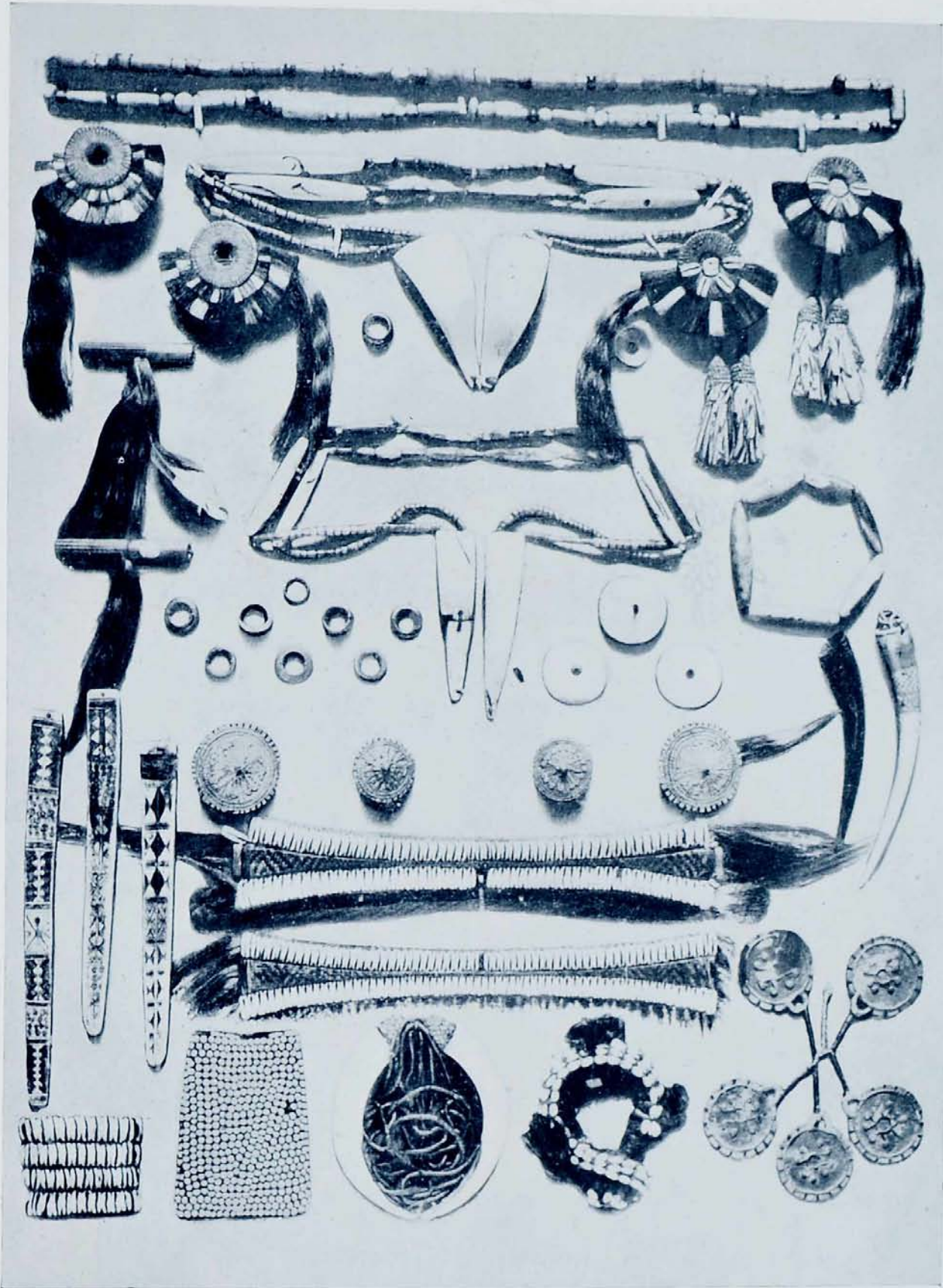


A BHIL BRIDE



OLD WARRIOR—PALANPUR TYPE

(Photographs by A. L. Syed)



ORNAMENTS WORN BY ABORIGINAL TRIBES IN ASSAM. FROM THE BRITISH MUSEUM
ETHNOLOGICAL GALLERY

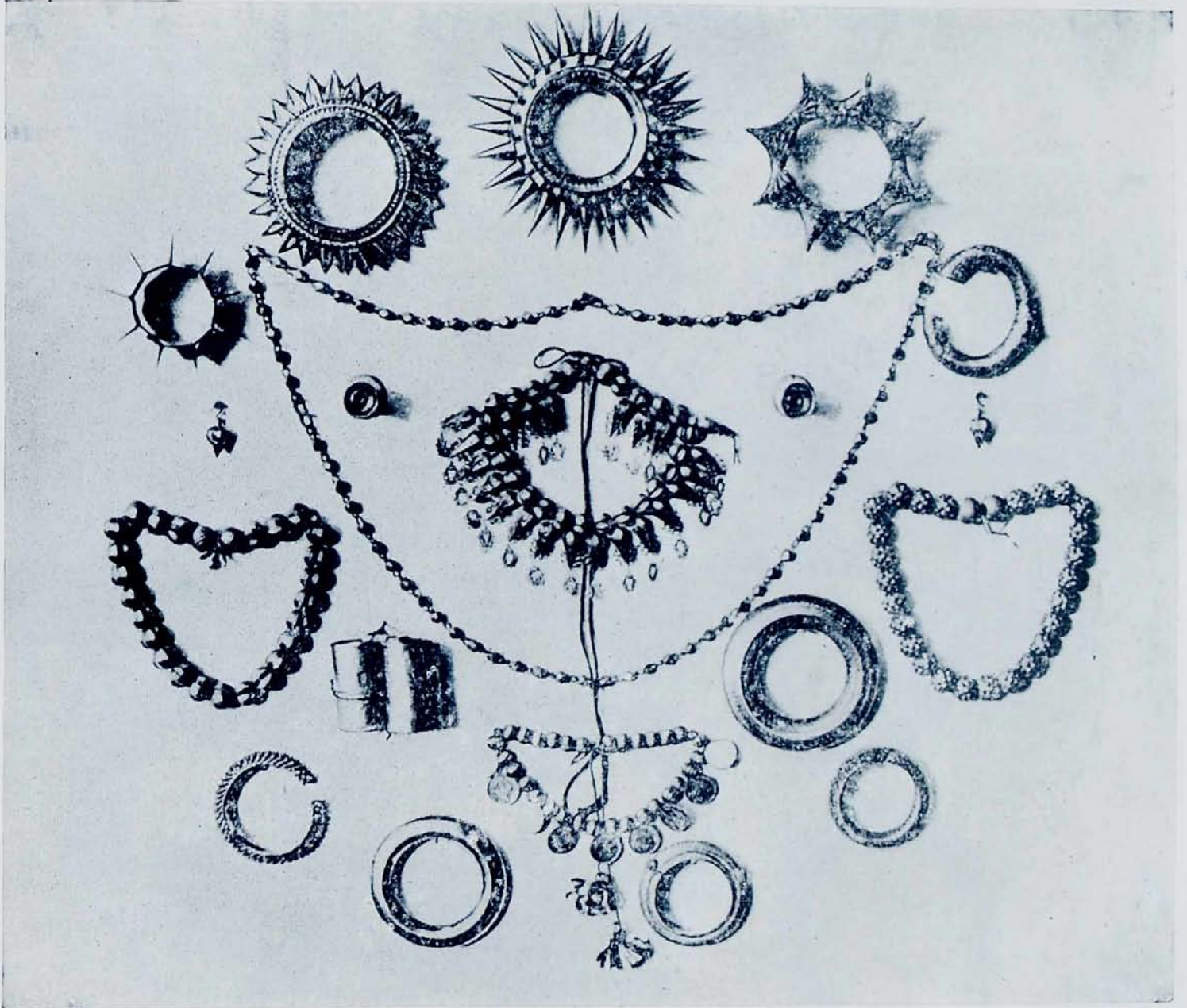
(From *The Journal of Indian Art and Industry*)



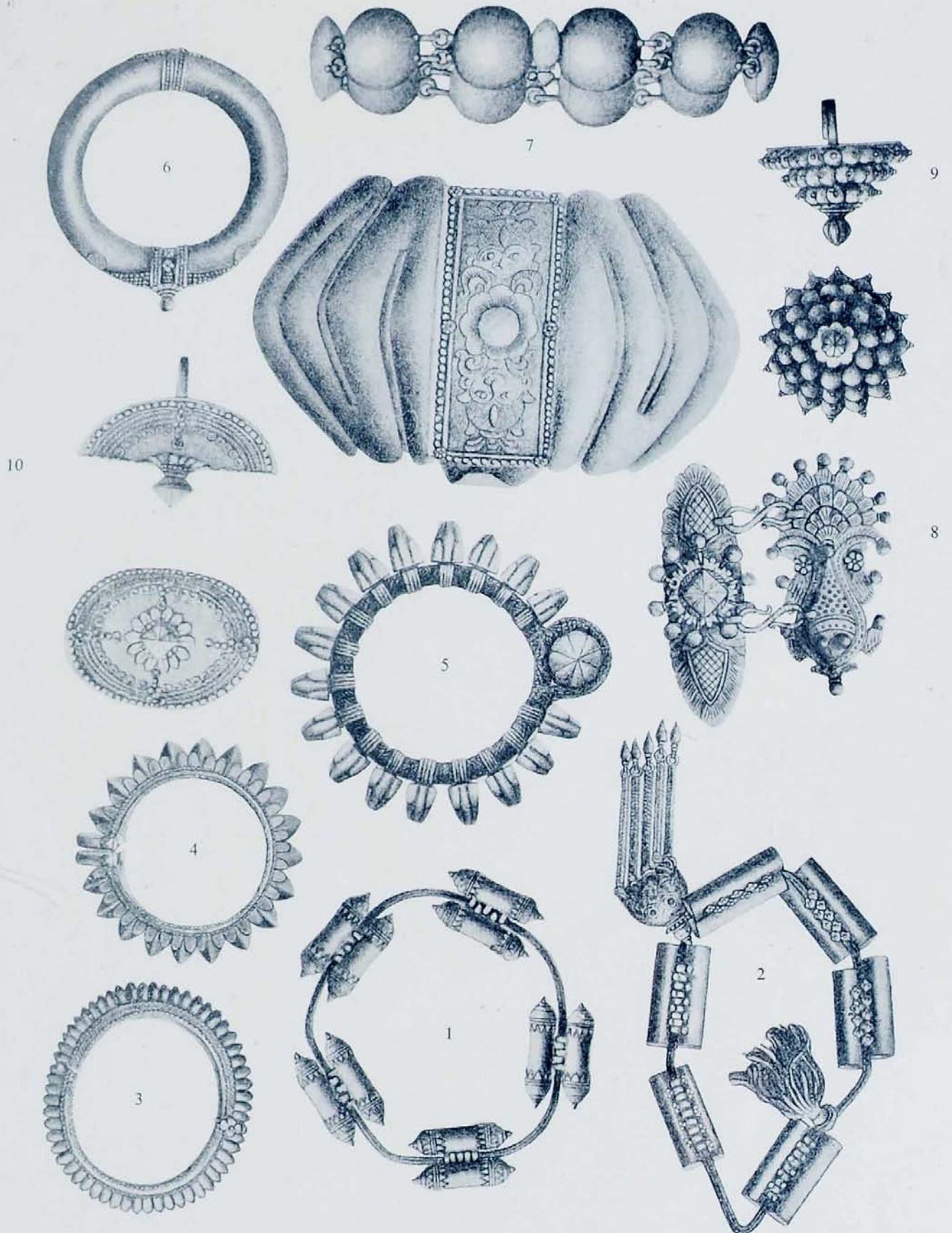
JEWELLERY WORN BY THE TODA ABORIGINES OF THE NILGIRI HILLS

The most characteristic ornament is the necklet made up of rough octahedrons and imitation beads of silver, with an ornament forming the centre. The ends are terminated by two large bunches of small shells (cowries). The long silver chain is worn as a belt, with a small silver box attached to it.

(From *The Journal of Indian Art and Industry*)



JEWELLERY WORN BY ABORIGINALS IN MADRAS
(From *The Journal of Indian Art and Industry*)



SILVER ARMLETS, BRACELETS, ANKLETS AND TOE-RINGS WORN BY THE LOWER CASTES
IN THE SOUTH

1, 2.—Armbands worn by scavenger women, obviously derived from chopped grass stalks.

3, 4, 5.—Bracelets derived from fruit and flower forms. 3.—represents spines covering the jack fruit; 4.—the lotus bud; 5.—conventionalised rendering of the bud of *Calotropis gigantea*, flowers of which are used in the worship of Shiva and Hanuman.

6, 7.—Common forms of silver anklets generally worn by Sudra women.

8.—Double ring worn on the second and third toes of the left foot, the fish emblem of the third toe is an emblem of Shiva.

9, 10.—Silver toe-rings.

11.—Silver anklet worn by Sudra women, representing the Velangkay bean.

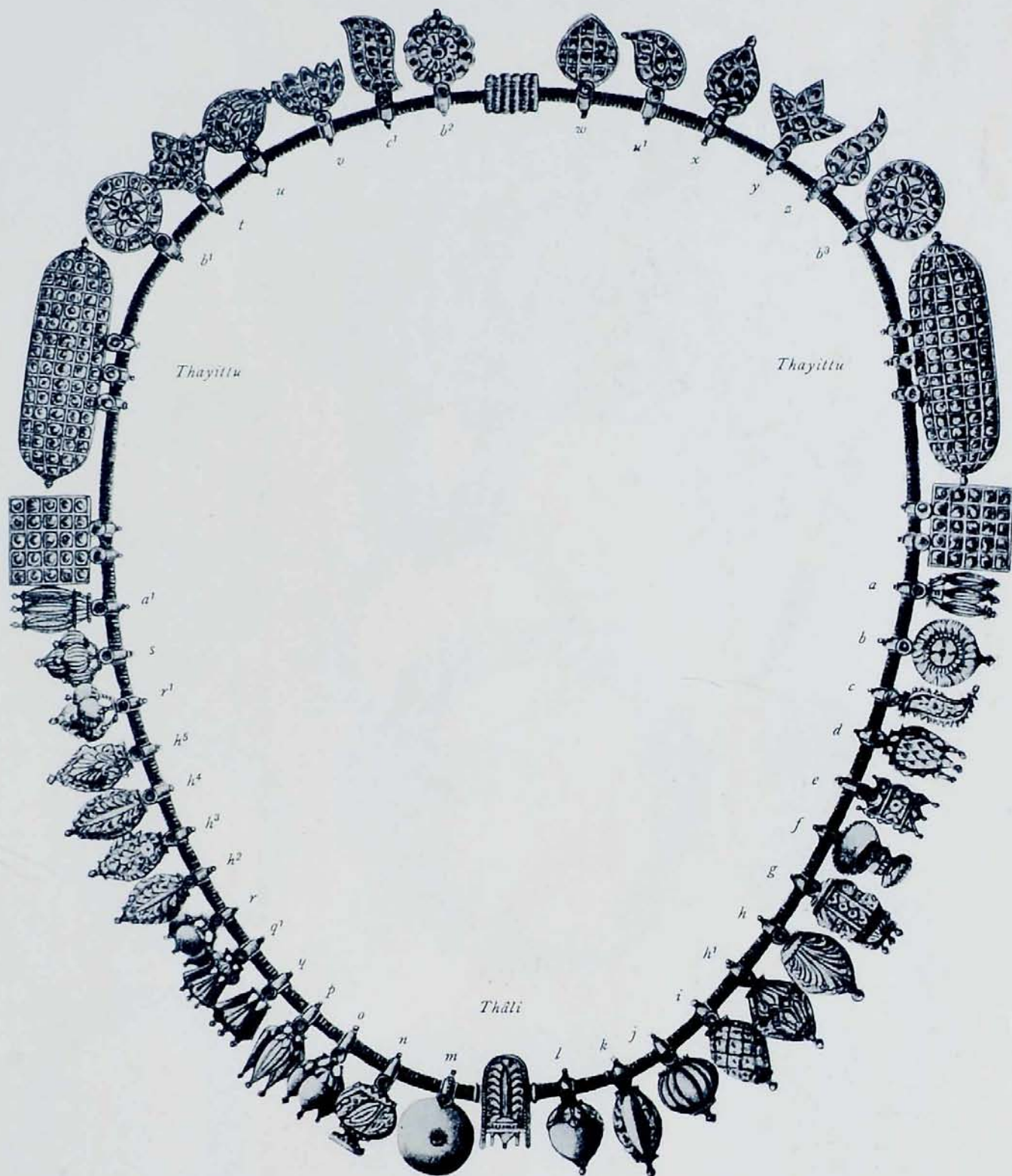
(From *The Journal of Indian Art and Industry*)



JEWELLERY WORN BY LOWER CASTES IN THE SOUTH

- 1.—Silver anklet ; the inner embossed ring on each link represents the swelling of the seed within the pod of the Velangkay. Generally worn by the Sudras.
- 2.—Silver filigree armlet worn by the Vellalars of Coimbatore District. The projecting ornament is the conventionalised double head of a *raksha*.
- 3.—Silver armlet worn by agricultural classes of Vizagapatam District.
- 4.—Silver armlet of filigree work generally worn by agricultural classes.
- 5.—Plan view of No. 2.
- 6.—Silver built-up filigree armlet.

(From *The Journal of Indian Art and Industry*)

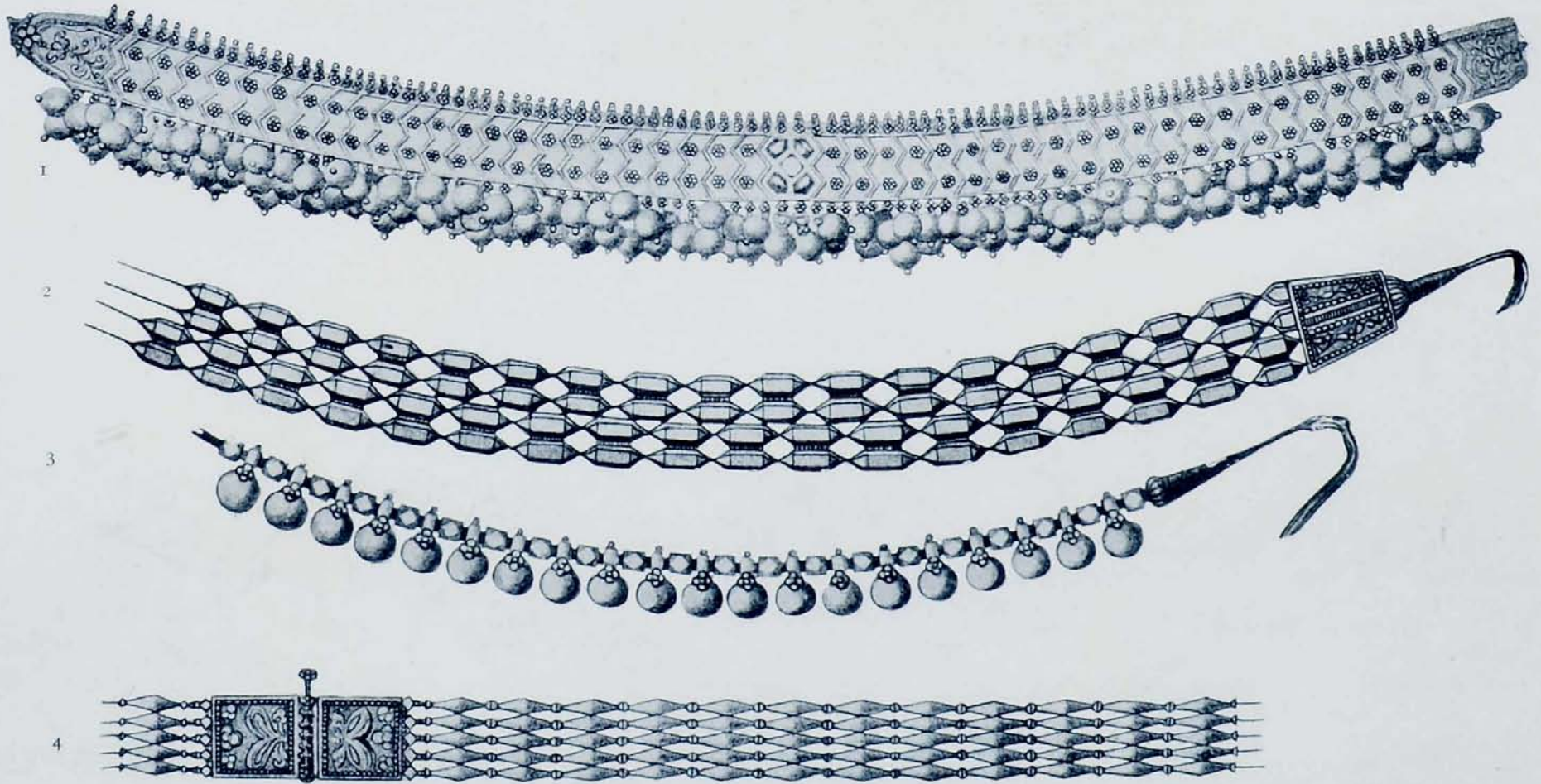


THE THALI OR MARRIAGE NECKLET FROM MADRAS STATE

The tying of the *thali* is the essential part of the marriage ceremony corresponding to the putting on of the ring among Christians. The *thali* proper hangs in the centre of the necklet usually being a phallic emblem. The necklet also contains 2 cylinders of gold, the *thayittu*, intended to contain charms. There are also other emblems.

a, a¹, bunches of aniseed; b, b¹, b², b³, charms called bottu; c, a native vegetable; d, flower or fruit; e, tulasi-madam; f, a sandal cup or vessel; g, aragu-kulishan, a representation of the summit of a temple; h, h¹, h², h³, h⁴, h⁵, almonds; j, pineapple; k, nutmeg; l, brinjal; m, vessel for food; n, rosewater sprinkler; o, unidentifiable berry; p, chillies; q, q¹, champangi, r, r¹, unidentifiable berries; s, coriander; t, leaf of *Crataeva religiosa*, the Vilva tree; u, u¹ mangoes; v, plantains; w, cocoanut; x, lotus bud; y, unidentifiable leaf; z, unidentifiable fruit.

(From *The Journal of Indian Art and Industry*)



JEWELLERY WORN BY THE LOWER CASTES IN THE SOUTH

- 1.—Gold necklet favourite with Sudra women. The design is however universal in India and found everywhere.
- 2.—Gold necklet worn by the lower castes, consisting of two conventionalised grains of rice joined together.
- 3.—Gold necklet worn by men and women, the pendant being a convex disc.
- 4.—Gold necklet derived from the rich husk.

(From *The Journal of Indian Art and Industry*)

I



2



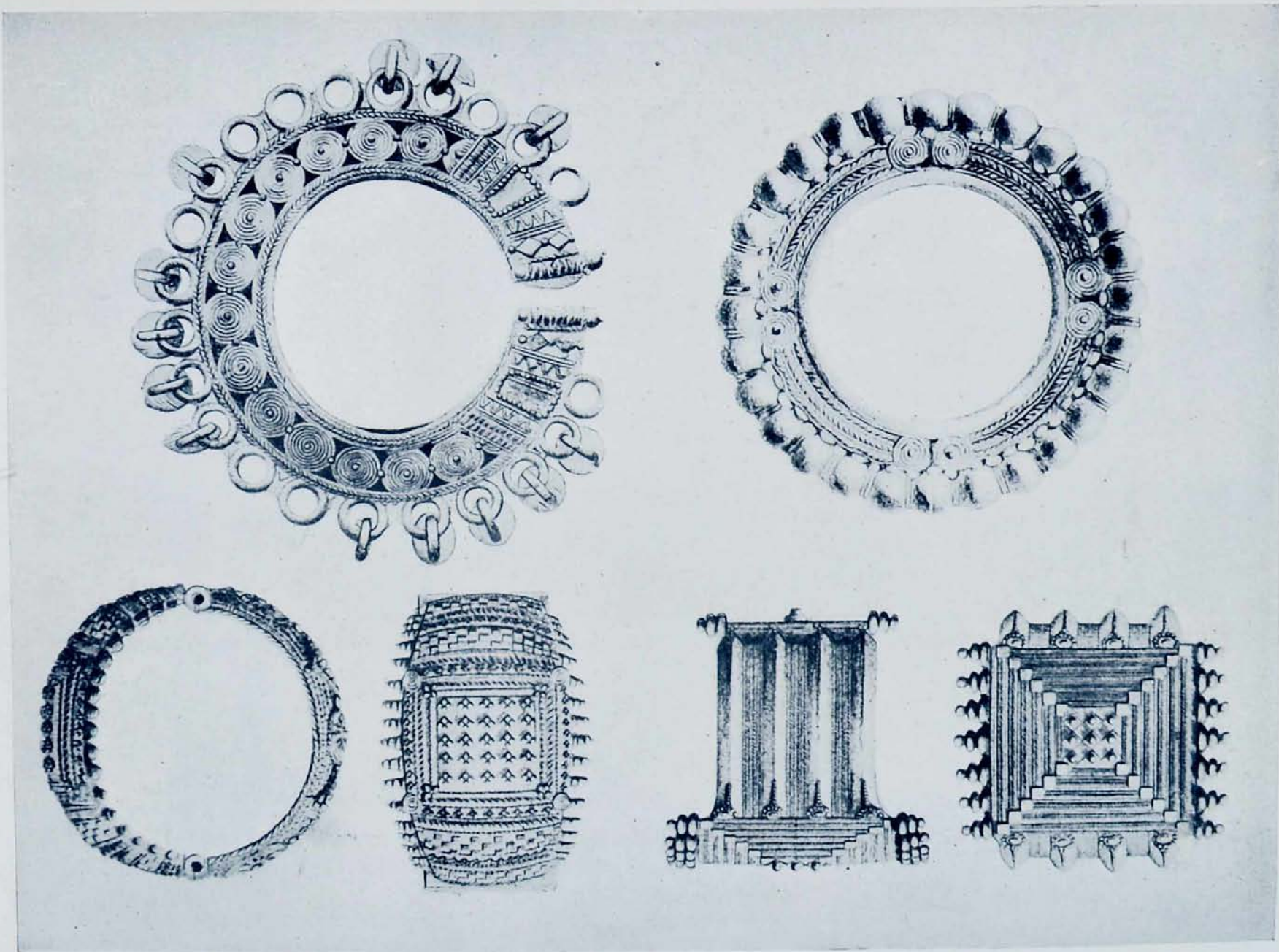
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GOLD AND SILVER ORNAMENTS FROM THE SOUTH

1.—Silver chatelaine from Madras, the circular plaque is chased with figure of Krishna playing the flute and attended by *gopis* (milk-maids) and animals. 2.—Circular gold head ornament (*Shisphul*) from Bangalore, chased with a representation of Vishnu lying on the serpent Ananta and winged attendants. 3.—Silver chatelaine of open-work plaques composed of female figures, grotesque animals and birds, from Madras.

(From *The Journal of Indian Art and Industry*)



3

4

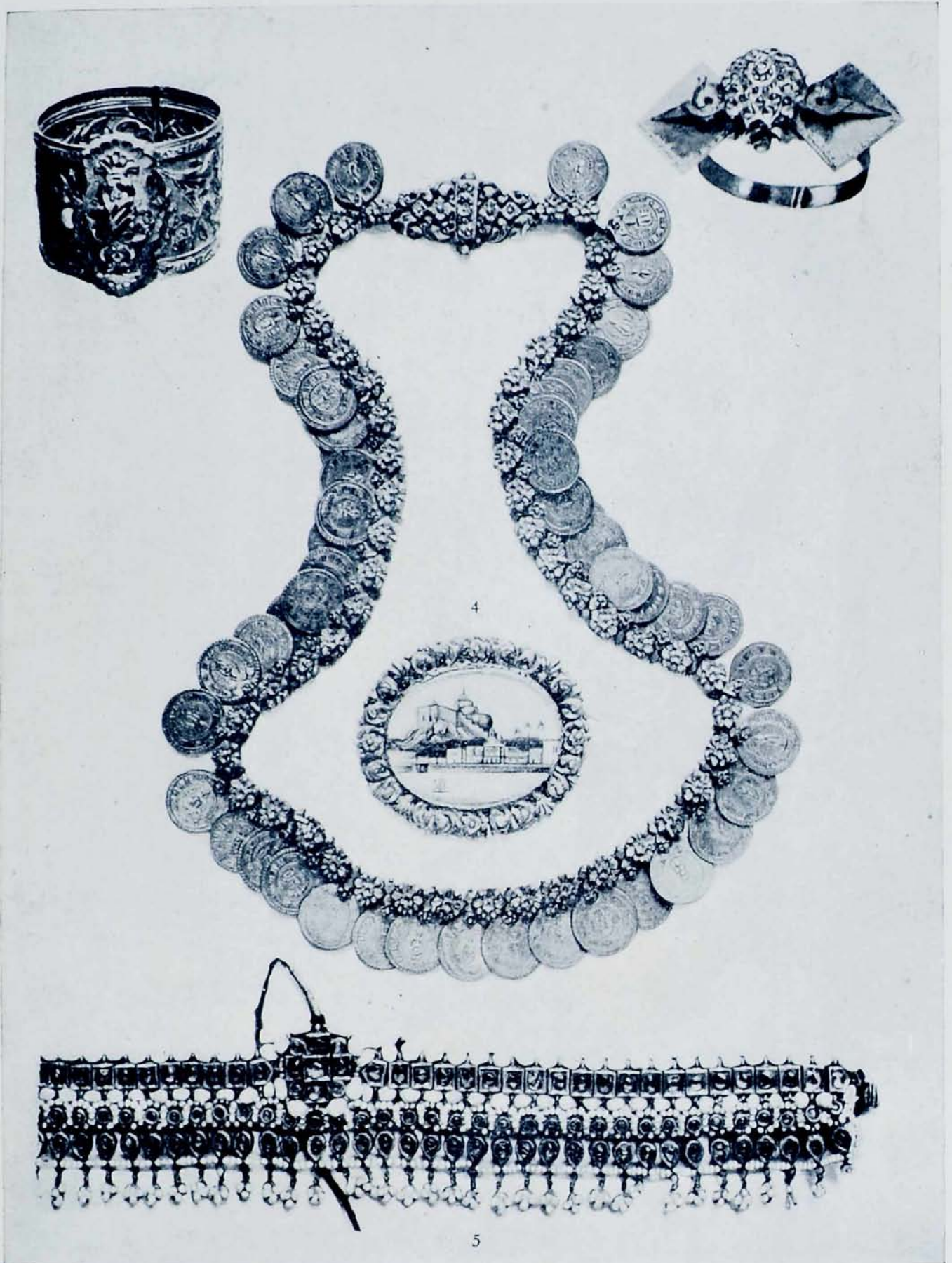
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6

JEWELLERY WORN BY PEASANTS IN THE SOUTH

- 1.—Anklet worn by the gypsy tribes of India. Small rattles are attached to the main body of the anklet.
- 2.—Anklet formed of a cable pattern.
- 3, 4.—Two views of a finely worked armlet.
- 5, 6.—Two views of an armlet similar to above.

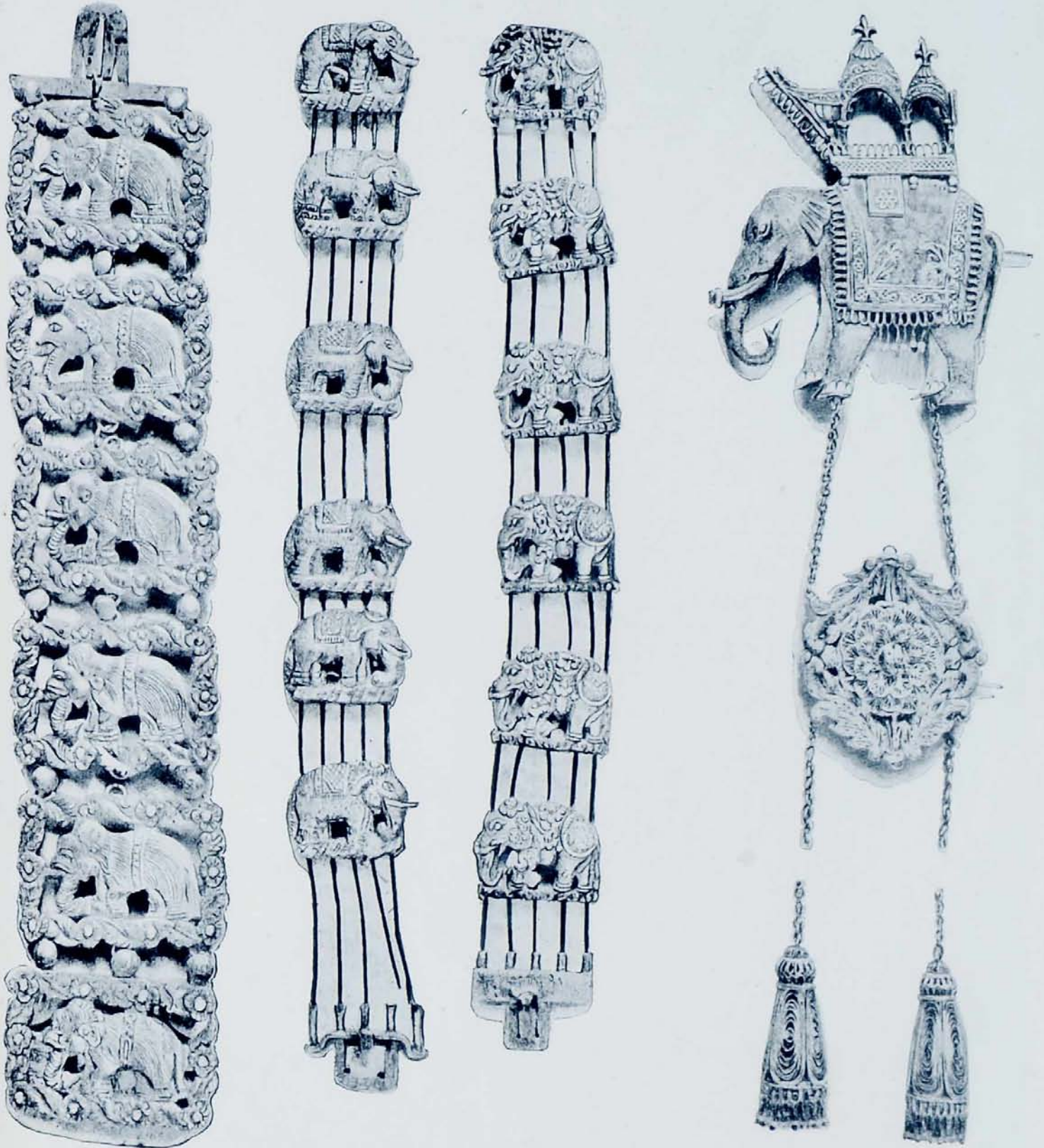
(From *The Journal of Indian Art and Industry*)



MADRAS JEWELLERY

1.—Chased and burnished gold bracelet with floriated ornament. 2.—Gold necklace formed of rosettes and fifty coins attached to intervening links. 3.—Gold bracelet of flat band with central flower and two lozenge-shaped plates with birds on them. 4.—Brooch with a miniature of Trichinopoly fort on ivory and set in embossed silver frame. 5.—Head ornament of gold set with gems with a fringe of pearls along the lower end.

(From *The Journal of Indian Art and Industry*)



1

2

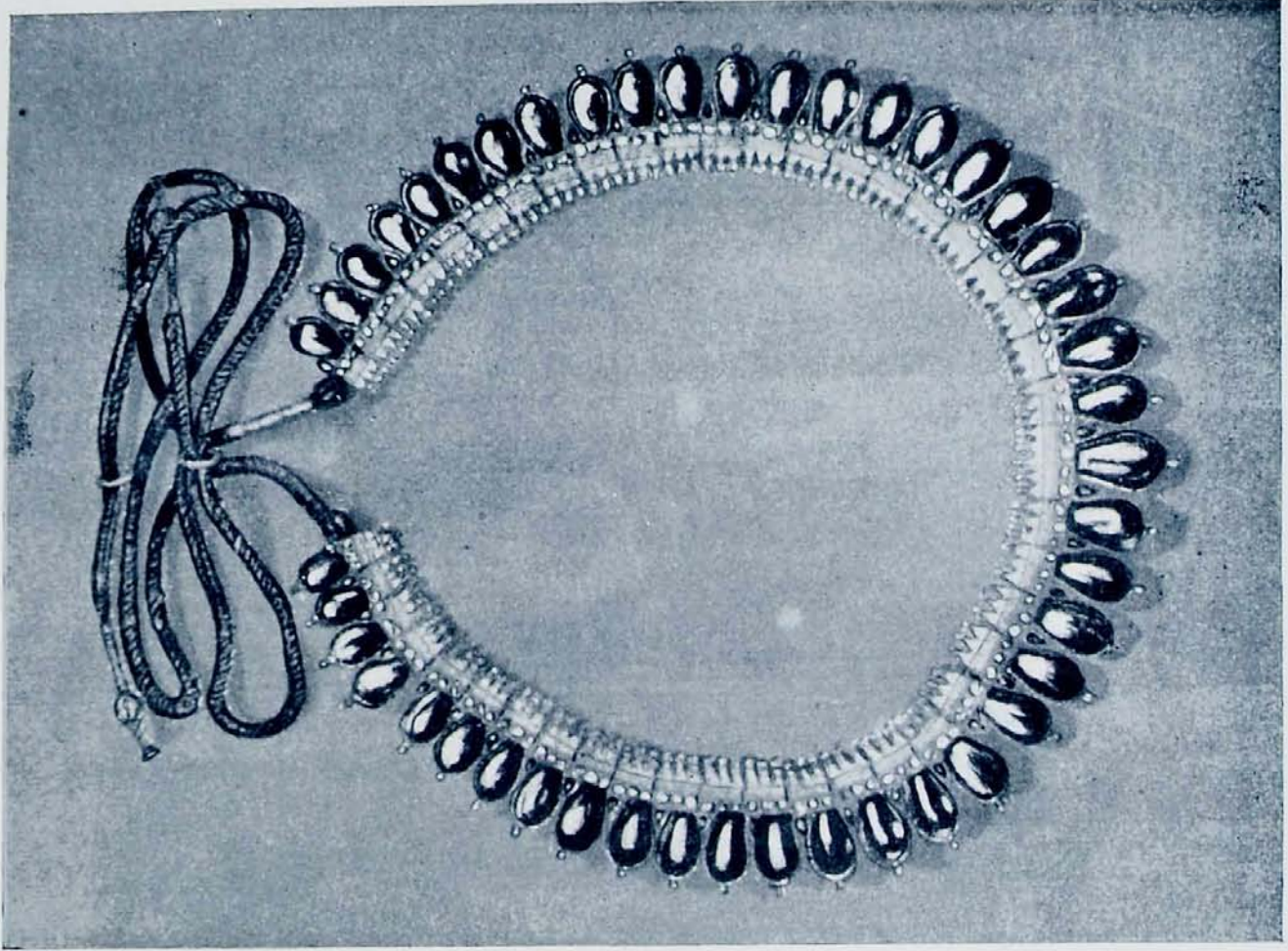
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SILVER ORNAMENTS FROM MADRAS

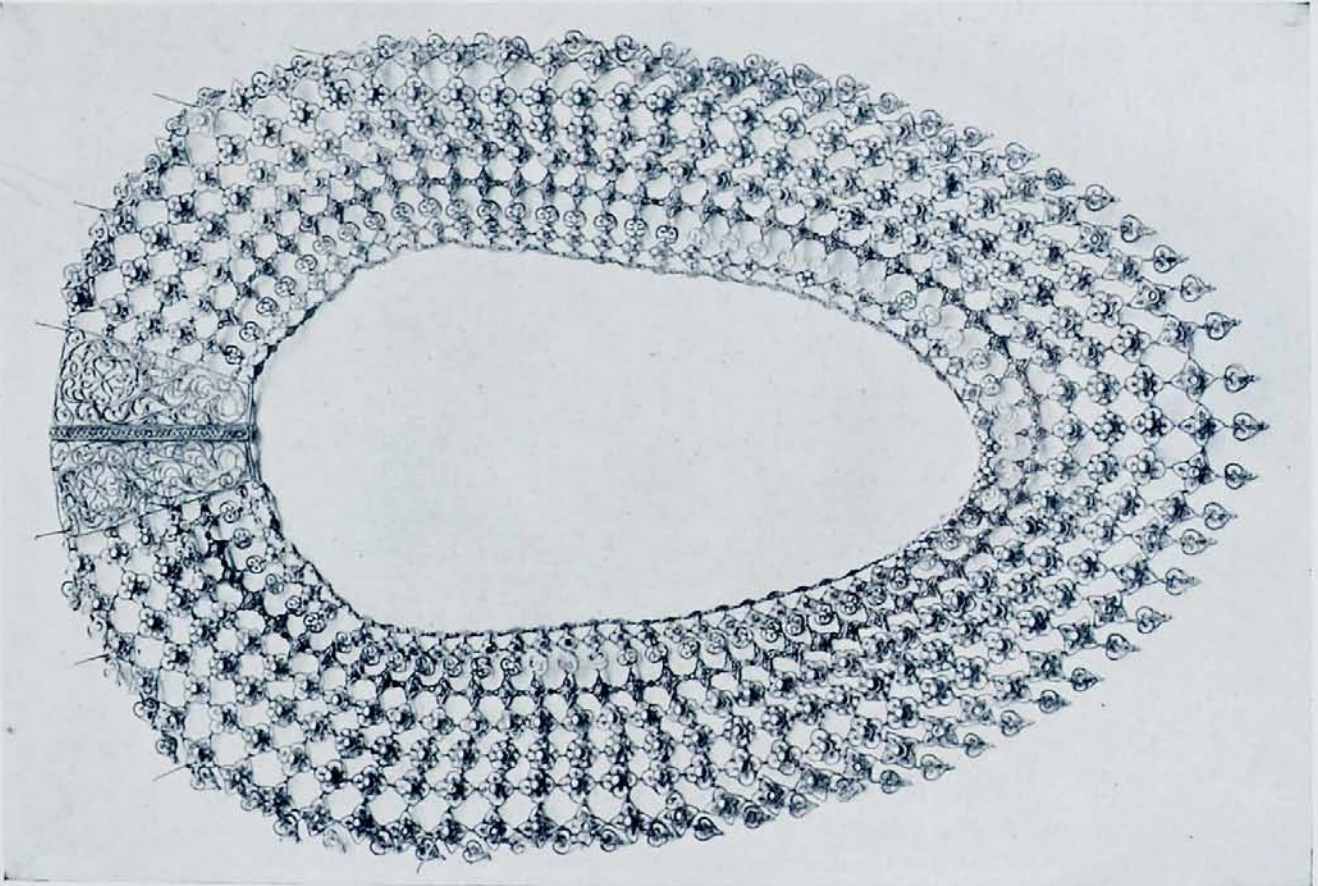
1.—Bracelet of embossed elephants in open-work frames. 2, 3.—Bracelets of embossed elephants united by elephants' hair. 4.—Double brooch of elephant, flowers, and filigree tassels, of embossed silver.

(From *The Journal of Indian Art and Industry*)



2.—Gold necklace set with emeralds and rubies from Travancore. 18th Century.

NECKLACES FROM THE SOUTH
(From *The Journal of Indian Art and Industry*)



1.—Gold necklace from Calicut.



GOLD MARRIAGE NECKLETS WORN IN MALABAR AND TRAVANCORE

1, 2, 3.—Gold receptacles for sacred emblems or charms, worn round the neck by both men and women. 4, 5, 7, 8, 9.—Gold necklets (*Thalis*) worn in Malabar and Travancore; the pendant links of No. 5 represent the cobra's hood. 6.—*Kammal*, an ornament thrust into a slit in the lobe of the ear, worn by Nayars and Tiyars.

(From *The Journal of Indian Art and Industry*)



GOLD MARRIAGE NECKLETS FROM TRAVANCORE AND MALABAR

These are gold marriage necklets (*Thalis*) in which the *thali* proper or the phallic emblem do not appear: 1.—The pattern is derived from the flower of the Erukku plant; the necklet called the *Erukkilamptu thali* is worn by the Namburi women. 2.—Derived from the seed of a fruit of the cucumber genus, it is called the *Chora-ari thali*. 3.—The chain of the necklet is composed of beads resembling the myrabolan fruit. 4.—Derived from the cobra, called the *Nagapautti thali*. 5.—The *Arasili thali* derived from the leaf of the *Ficus religiosa*.

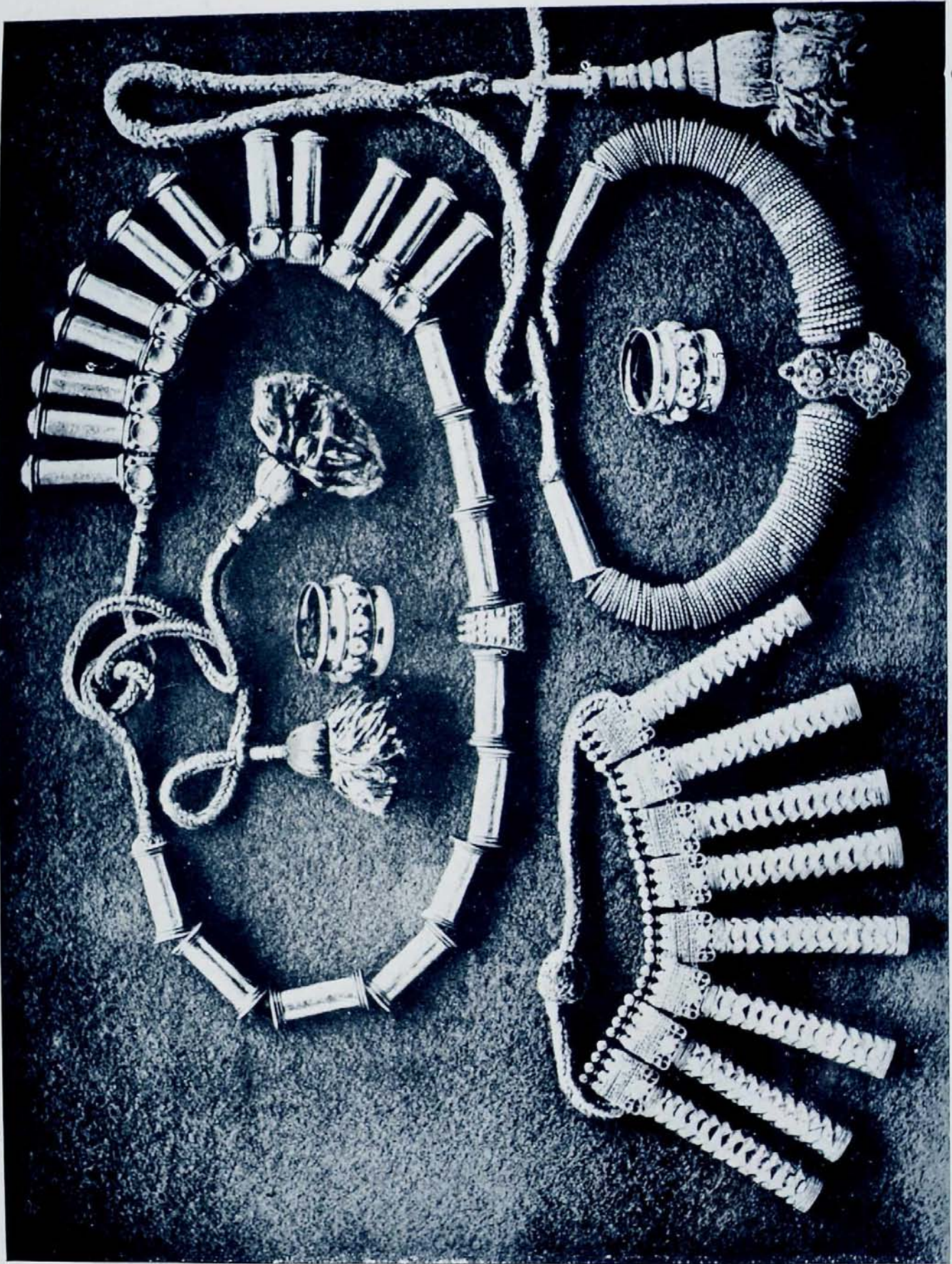
(From *The Journal of Indian Art and Industry*)



GOLD JEWELLERY OF TRAVANCORE AND MALABAR

1.—Gold *thali* or marriage necklet derived from some shell form. 2.—Gold marriage necklet (*Palakka thali*), represents the seed of the Palay tree. 3.—Ear ornament (*Kathila*) worn by Syrian Christians of Travancore. 4.—Ear ornament (*Koppu*) generally worn by Syrian Christians and the Maplas. 5.—Gold bracelet. 6.—Anklet worn by all castes in Malabar. 7,8,9.—Characteristic jewellery of the South.

(From *The Journal of Indian Art and Industry*)



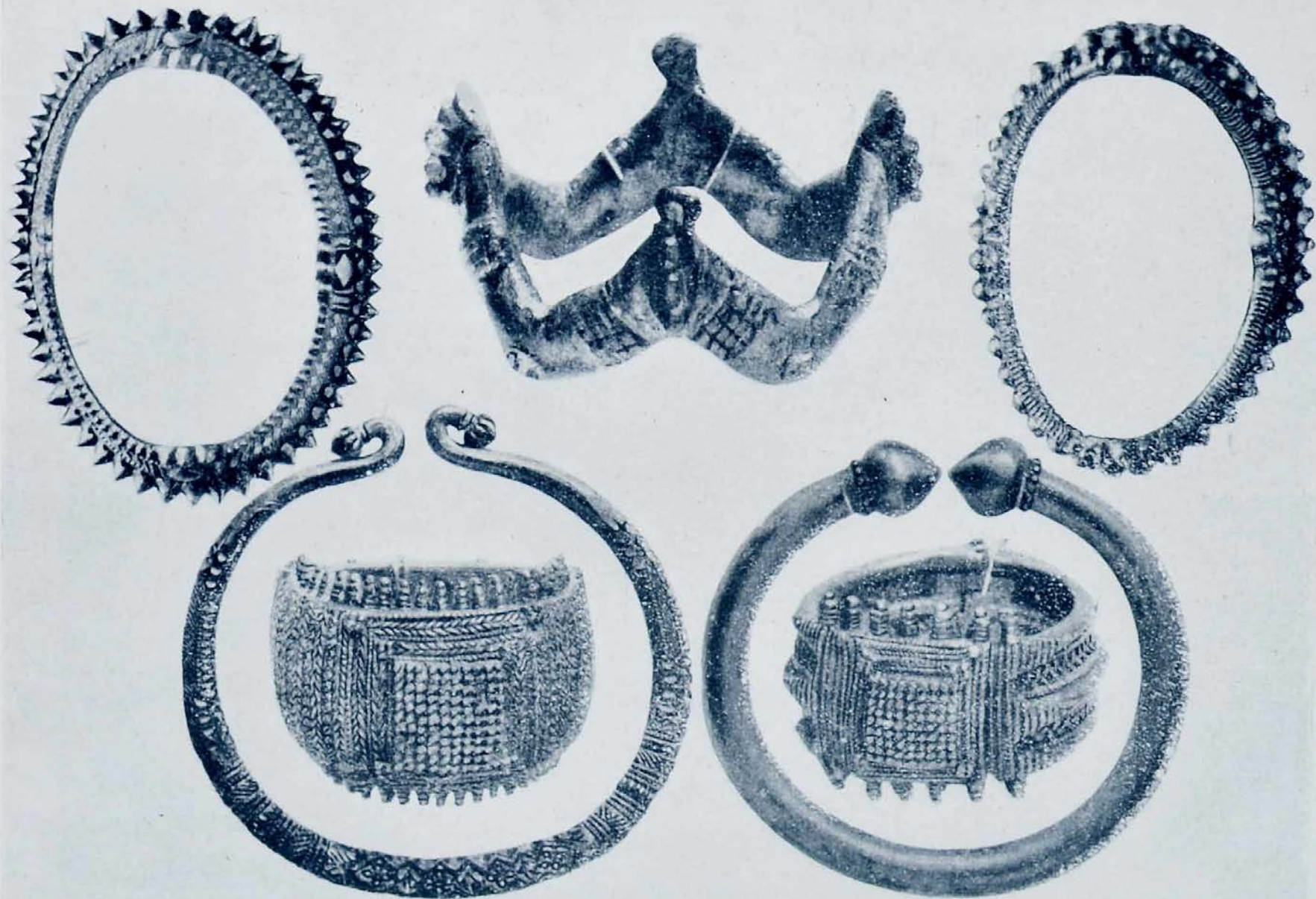
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GOLD MARRIAGE NECKLETS (THALI) WORN IN TRAVANCORE AND MALABAR

1, 2.—The long tubes are receptacles for charms consisting of some cabalistic device; together with Sanskrit prayers or *mantras*, generally worn by the Nambaris and the Malayali Sudras. 3.—Gold necklet. 4, 5.—Ear ornaments generally worn by the same castes.

(From *The Journal of Indian Art and Industry*)

3



4-5

6-7

PEASANT ORNAMENTS OF WHITE METAL, FROM MYSORE

1,2,3,7.—Peasant anklets of white metal from Mysore. 4,6.—Anklets from Mysore, made of heavy brass. 5.—Carved neck-ring or torque.

(From *The Journal of Indian Art and Industry*)



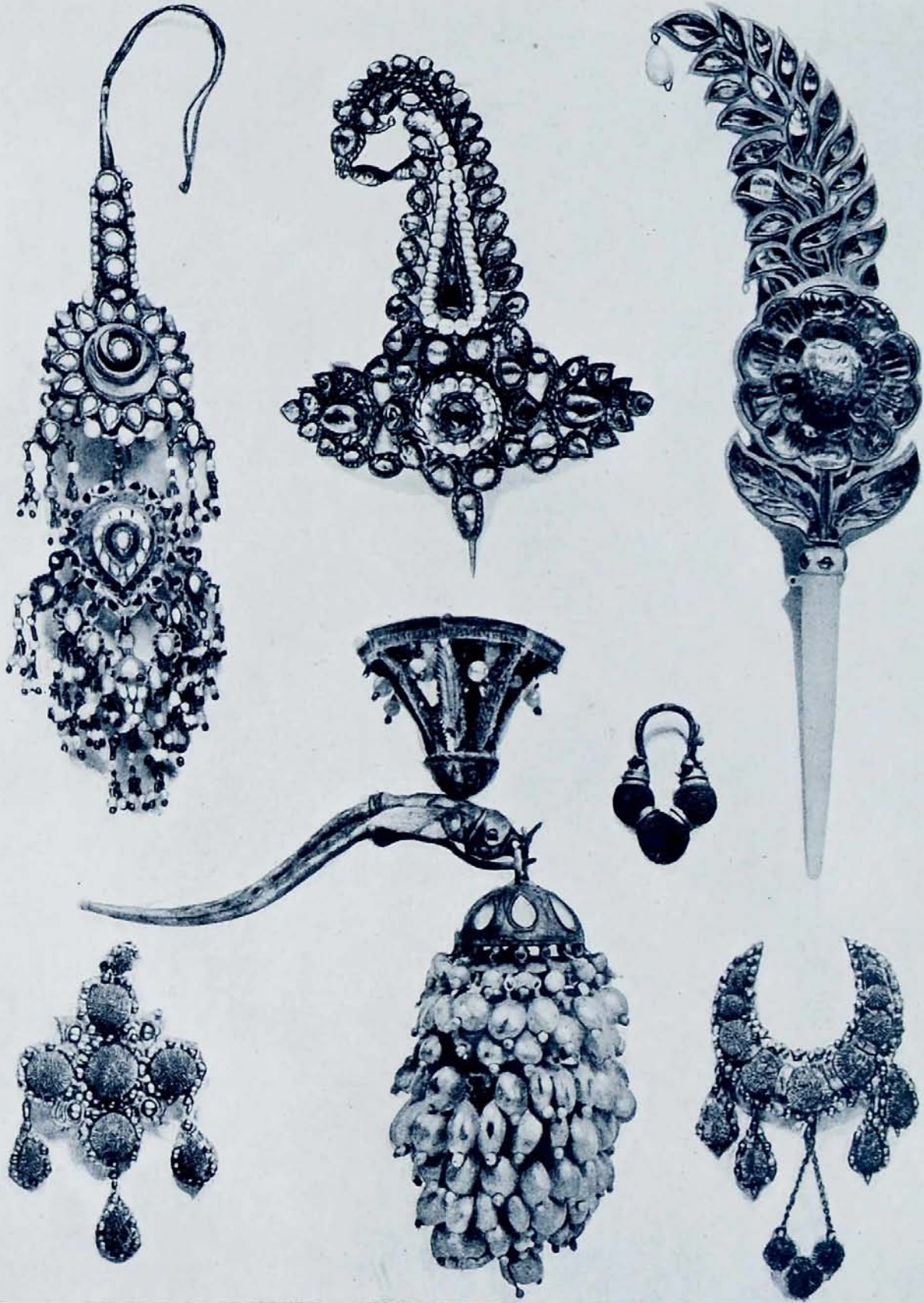
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5

DELHI JEWELLERY

1.—Forehead ornament and may be worn suspended over forehead or ears. 2.—Necklace of square plaques joined by pearls and jewelled pendant, the plaques being of enamelled gold. 3.—Ear-drop, also described as pendant or head ornament. 4.—Head ornament composed of three flat pieces of filigree work of gold with rubies connected by chains of pearls and rubies, the whole enriched with pearl and emerald drops. 5.—Head ornament, also described as pendant or head ornament.

(From *The Journal of Indian Art and Industry*)



DELHI JEWELLERY

1.—Ear-drop of gold, enamel, and precious stones. 2.—Turban ornament (*Sarpech*) with precious stones set in gold cable pattern filigree. 3.—Plume or head ornament of white jade set with gems and coloured foil or enamel. 4, 7.—Brooches of gold hemispherical bosses set in open-work of gold. 5.—Head ornament for horse (*Turah*). 6.—Ear-drop of three balls of gold with granulated surface.

(From *The Journal of Indian Art and Industry*)



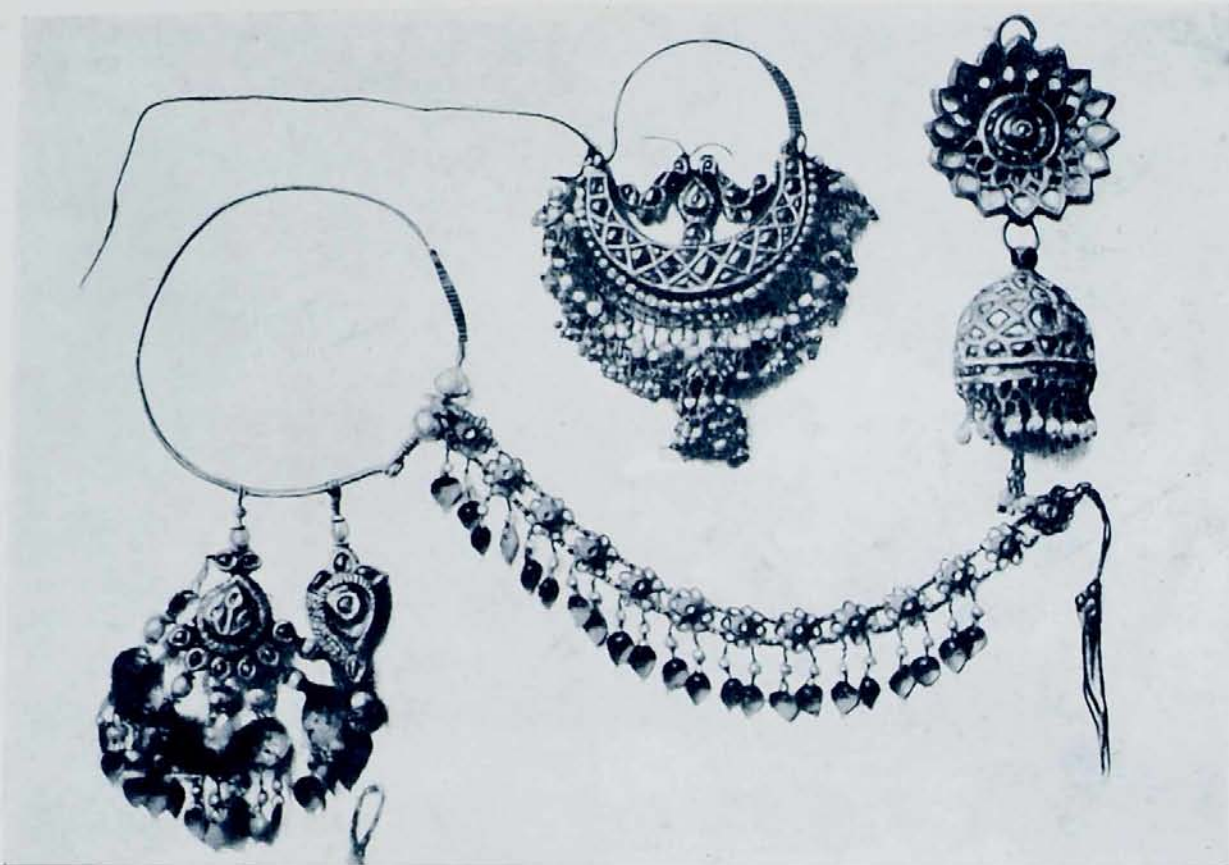
FIVE-ROW GEM NECKLET OF UNCUT PRECIOUS STONES, FROM DELHI
(From *The Journal of Indian Art and Industry*)



1.—The earrings (Guluband) close to the neck, and the *Chanel* lower down.

2.—The *Jhapta*, an ornament of Muslim origin used mostly in the North-West.

(Photographs by Amiya K. Banerji)



4

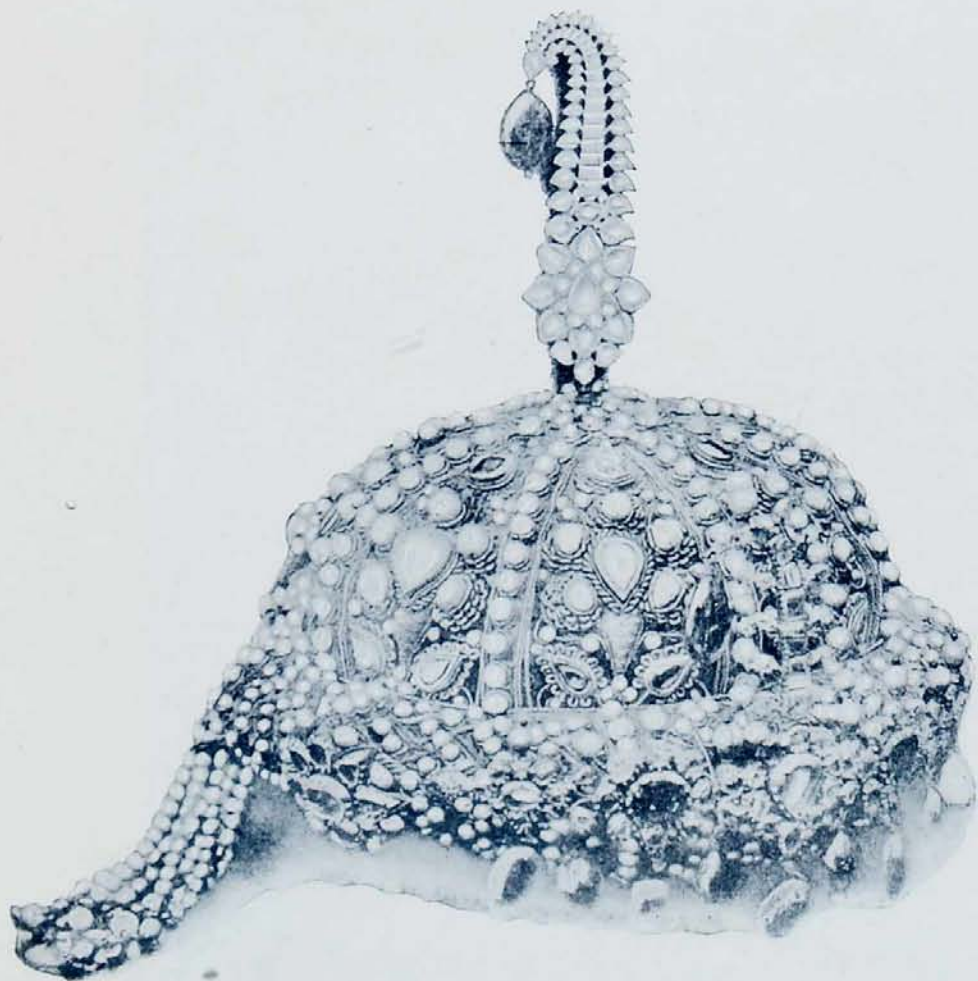
5



JEWELLERY AND ORNAMENTS FROM THE NORTH

1.—Gold nose-ring (*Bala*) from Lahore, crescentic shape with many small pendants. 2.—Gold nose-ring and chain (*Nathāhaga*) from Lahore, of gold and pearls. 3.—Gold earring (*Jhumka* or *Dhedu*) from Lahore. 4.—Cap with silver enamelled charms (*Topi*, *Tomara*, and *Gallan*) from Kashmir. 5.—Cap from Kashmir with silver charms in the form of boxes.

(From *The Journal of Indian Art and Industry*)



1



2



3

HEAD-DRESS STUDDED WITH GEMS

1.—Head-dress (*Pagri*) covered with gems and drops of emeralds and plume of diamonds. 2.—Crown (*Mukat*) of gold, enamelled, set with gems, with coil of pearls and plume of gold and silver thread. 3.—Gold crown (*Rajpat*) set with gems with cut sapphire in front carved in the form of four-armed Vishnu.

(From *The Journal of Indian Art and Industry*)



1.—A woman from Saurashtra, with neck ornaments.



2.—A heavily ornamented Saurastrian woman.

(Photographs by Pranlal K. Patel)

KASHMIRI WOMEN.



1.—A Kashmiri house-boatman's daughter wearing traditional jewellery.

(Photographs by A. Aziz)



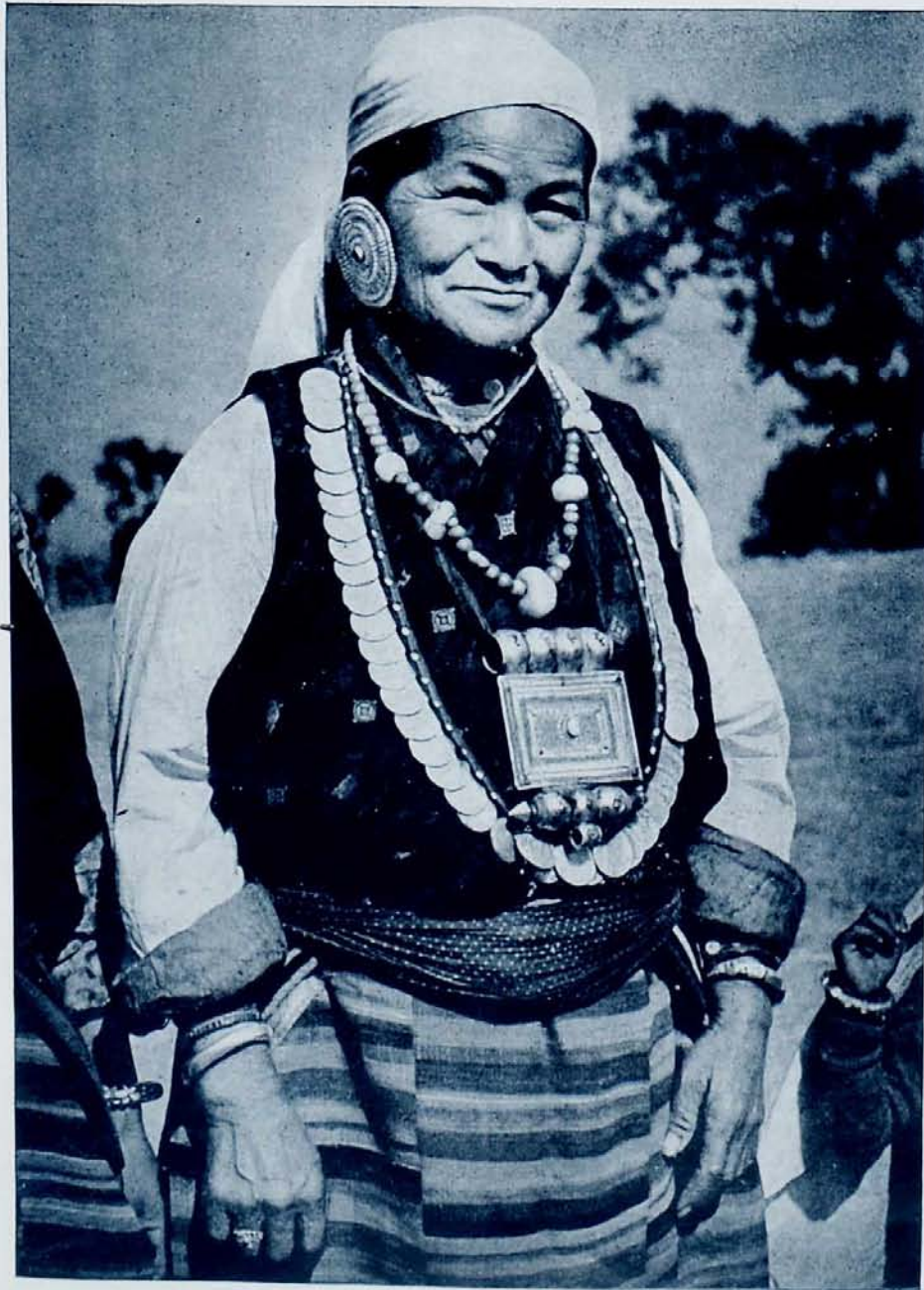
2.—A Kashmiri fisherwoman wearing typical ear ornaments.



1.—A Nepalese Brahmin lady with typical Nepalese jewellery.
(Photograph by Amiya K. Banerji)



2.—A Marwari Girl.
(Photograph by A. L. Syed)



1.—A Bhutanese lady with the *Rupeah-har* round the neck, the *Gadwaris* on the ears, and a large silver casket containing religious relics.

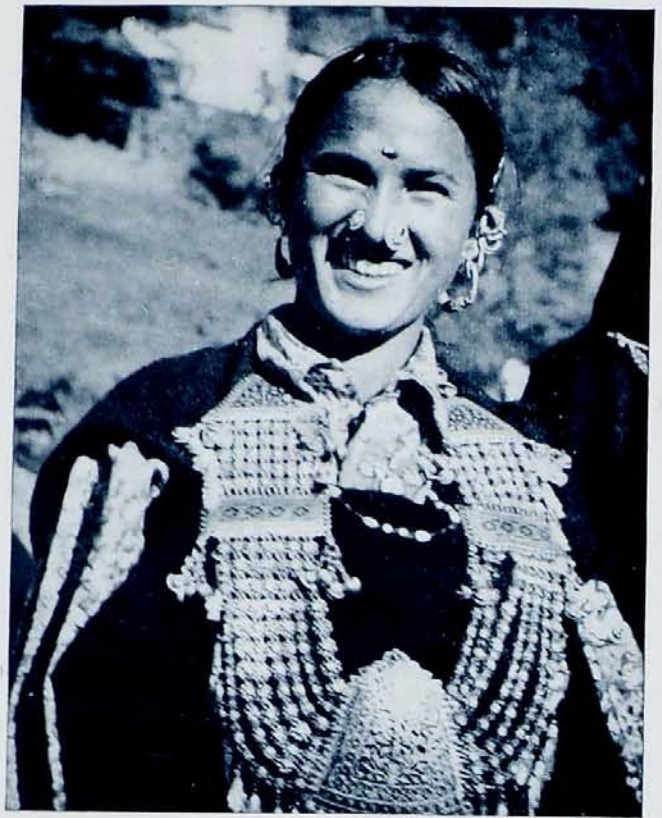


2.—The inner necklace (*Thimra-mala*) and the outer necklace (*Rupeah-har*) made of coins, extensively worn by women of the Eastern Himalayas, especially Sikkim.

(Photographs by Amiya K. Banerji)



1



2



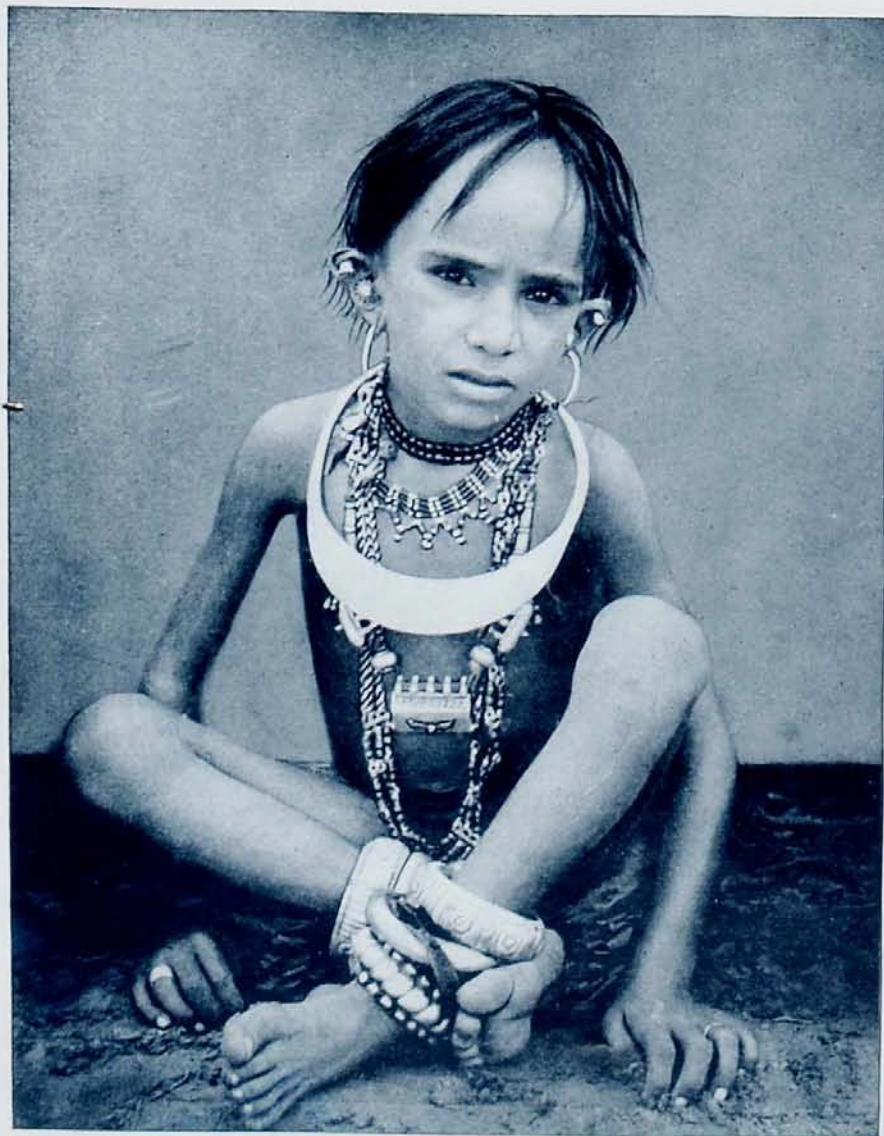
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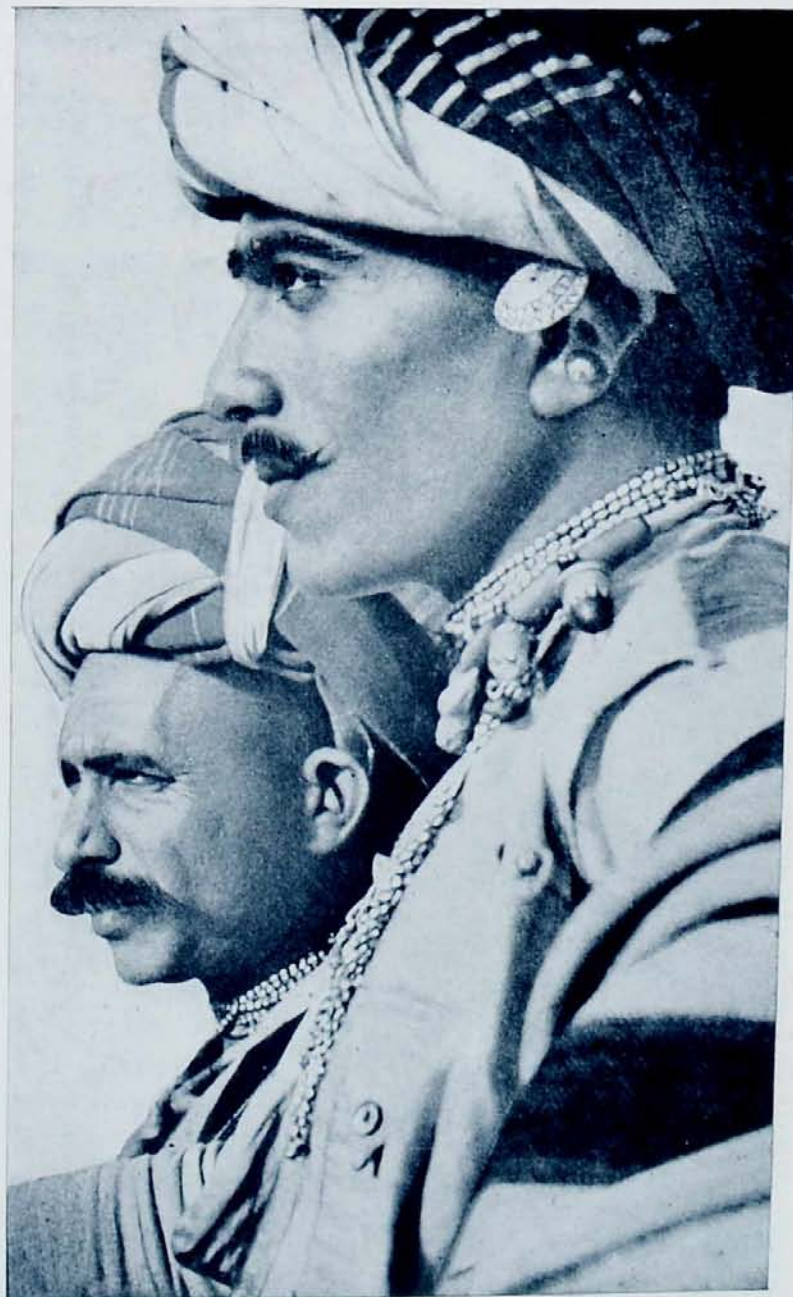
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- 1.—Girl from Kulu Valley. The necklaces are of turquoise, coral and amber with a silver bud-shaped pendant. The shoulder ornament is borrowed from Tibet, a flexible chain with silver diamond-shaped medallion set with turquoise.
- 2.—Peasant woman from the Kulu valley, wearing traditional large necklace made up of strands of tiny silver rosettes held together with silver bands, beautifully worked in blue and green enamel. The large pendant is also enameled.
- 3.—An old lady from the Kulu valley with enormous matching earrings and nose rings with tassels of silver bells. The round neck strings are of coral and amber, and the necklet of silver bud-shaped drops strung with coral. Above that is a chain of silver coins. The nose jewel is called *Nath*.
- 4.—A wealthy lady from Gondla in festive ornaments. On sides of the forehead are large amber beads. The ears are loaded with embossed and carved circlets of silver, some tipped with silver bells. Round the neck are necklaces of strands of pearl and gold, amber and turquoise beads. Silver and gold charm boxes form the pendants.

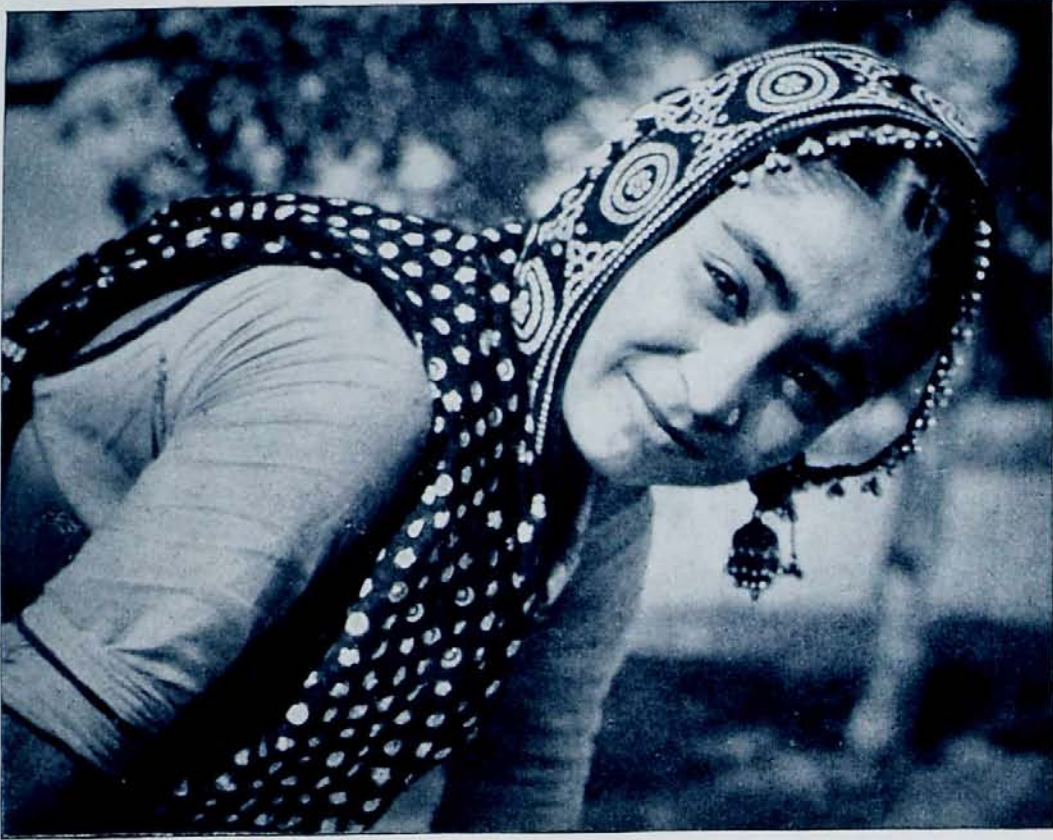
(Photographs by Mrs. M. Bhavnani)



1.—Bharwar boy with traditional ornaments
(Photography by A. L. Syed)



2.—Ornaments of Saurashtrian shepherds.
(Photography by Pranlal K. Patel)



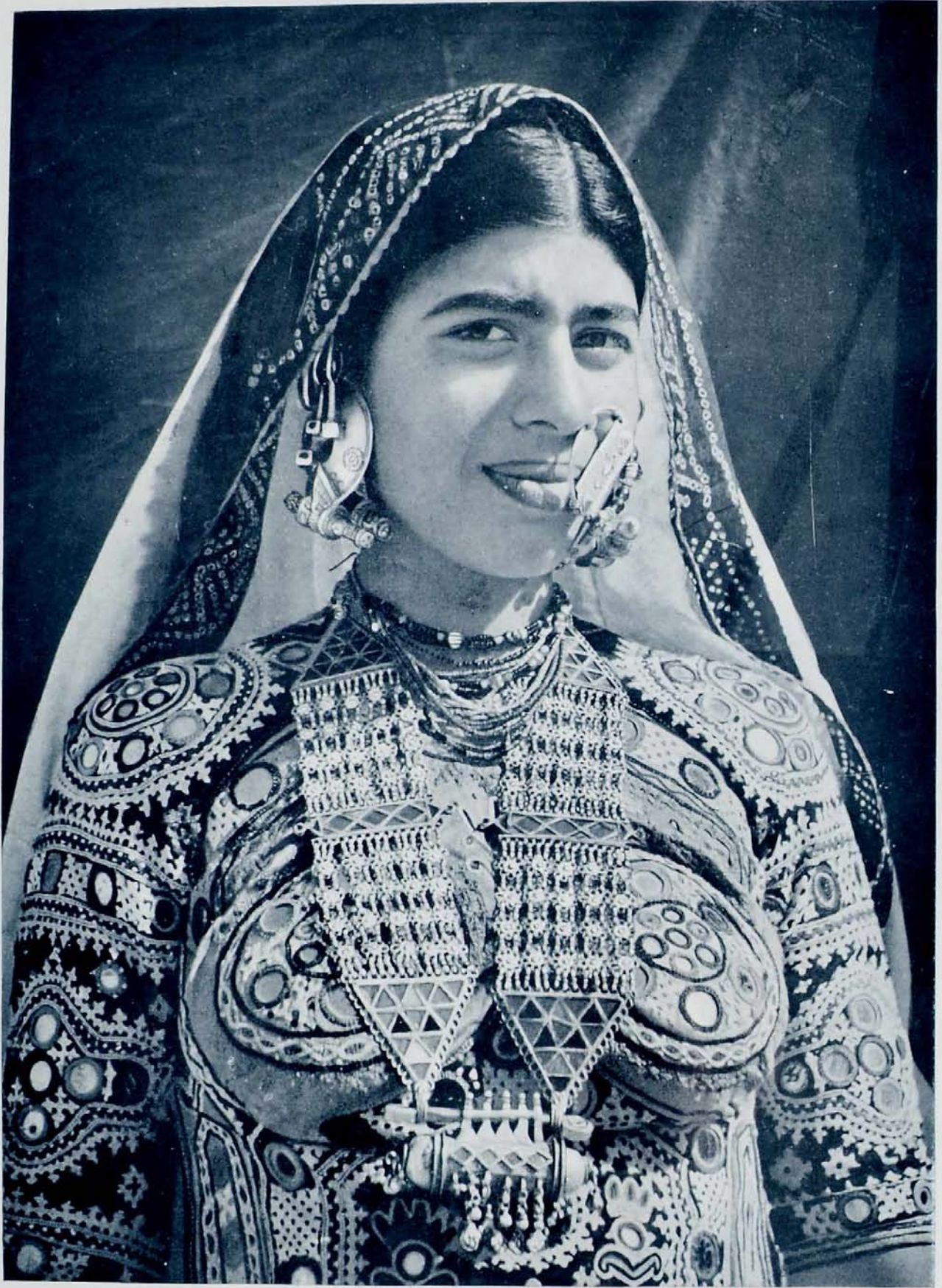
1.—Woman of Charra, a wandering tribe of Gujerat, with typical ear ornament.
(Photograph by Pranlal K. Patel)



2.—Shepherdesses of a tribe of Kathiawar showing typical rural ornaments.
(Photograph by Pranlal K. Patel)



ADIVASI BRIDE—A GIRL FROM ARVALLIS
(Photograph by Dr. K. L. Kothary)



A RAJPUT LADY
(Photograph by Dr. K. L. Kothary)



WOMEN FROM LADAKH AND SIMLA SHOWING NATIVE JEWELLERY. AFTER AN ORIGINAL PAINTING BY WILLIAM CARPENTER
(From *The Journal of Indian Art and Industry*)