



## **JEWELLERY AND ORNAMENT DURING CHALUKYAN ERA**

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### **INTRODUCTION:**

The Jewellery and ornaments used by the aristocracy and by the communes. It could have differed probably in the material of which the were made “So happy is the architecture of the human form” says Hiller that the very places where the ornaments naturally fitted were probably the best of all places which it could have been found.

Women of Karnataka wore ornaments on all exposed parts of the body from top to toe the weight of ornaments sometimes exceeded their body weight the manasollasa describes length head, ear, neck, shoulder, wrist, finger, waist, leg and toe ornaments then in vague this is confirmed from other literary texts.

Silver and Gold were the chief metal used in preparing ornaments with sapphires diamonds, rubies, emeralds and pearls. Diamonds were considered invaluable and found in hexagonal and slab shapes white, red, yellow and black,

diamonds are compared to Brahmana, Kshatriya, Vaisya and Sudra, the best diamonds were found in Vairakara mines.<sup>1</sup>

Among gems were dark tinged lapis lazuli (Vaidurya) Yellow tinged topaz (Pusharaga) red coral and the precious Suryakanta which seemed to ooze fire in the sun and Chandrakanta which was supposed to give out nectar like

water in moon light. Somsvara while classifying gems, seems to have relied on earlier texts, which sometimes contained mythical in formation. He says that pearls were found in the temple of elephants bamboo reeds or born of the shower from clouds but also confirms that the pearly from Simlaha (Srilanka) and these found in the Indian Ocean were of good quality. The ornaments and jewellery used to décor different parts of the body are described as under.

### **1. Head Ornaments (Mastakabhyaranoor Mastakabharana)**

These were two types of head ornaments. They are Mukuta tiara and Jatamukuta. They are noticed in a number of male figures. And they occur mostly in the figures of the gods. It is interesting to note that they appear in Vaishnava, Saiva and Jaina sculpture. This shows that there was no distinction of religion so far as the use of ornaments was concerned. A large number of Vaishnavi sculpture surmounted by Kiritamukuta which is conical cap made up of costly metals, pearls surmounted by an ornamental top are seen at Kesava temple, Somnathpura. A large number of saivite sculptures, surmounted by Jatamukuta decorated with shells and with band of pearls and the head band consisted of single row of beads decorating the lower fringe. Karndamukuta ornament which is simple in design and appearance is mostly seen in the minor deities which indicates their subordinate status. Majority of the female sculpture of this period have been shown wearing head ornaments. At the parting of the hair the hamsatilaka was worn which was in the shape of an Asvatha or holy fig leaf made of gold and set with precious stones. It had pendants on either side the upper portion of the dandana was worked in fright gold which resembled petals of Ketaki in Chadamandana precious stones were arranged in ascending order and its back part was known as Bhushana.<sup>2</sup>

### **2. The Ear Ornaments:**

The sculpture illustrate considerable variety of ear ornaments. A large number of them are Kamalakunda or lotus shaped ear ornaments and the others are of Tatanak Chakrakundala or wheel shape ear ornaments. Beside these we find many types of ear ornaments and some of these types been named after their shape design and metals which are called Manikundala Karnamudra, Karnabhushanatrakundala, Makrakundala, Sarapakundala, and Ratnkundala. The representation of Sarapakundala is noticed generally in the ears of the Siva and Ganesa. Makrakundala is evident from the Vaishnavite sculpture from the Keseva temple at Somnathpura and the Laxmidevi temple at Doodagaddavalli Manikundala was an ear ring inset with Jewels at Chanekeshava temple Belur. Kanchkundala was an ear ring of pure gold. The Patrakarmika as the name suggests is a leaf like ear pendant the representation of various types of ear ornaments are also noticed in case of female sculpture such as up shaped with lotus or wheel design concave shaped funnel shaped circular ear – plaques overlaid by foliage like devices etc.<sup>3</sup>

### **3. The Neck: Kanthaphishana:**

The neck ornaments may be classified into three groups of types in general namely, the Kanthamala or the deg – collared type necklace, the Ruchaka or male or the flowing type which hangs over the chest necklace, the long necklace hanging down to the novel the fashion of wearing a single string of big pearls called by the term Ekavali was worn either tight or loose around the neck multiple pearls strings in three called by Trivali, Panchavali (five) Saptavali (seven) or nine tiers were in use any of these could have a big pearls fixed in the middle as a pendant. In some necklace pearls were tiered smaller and smaller at the extremities sometime, they were arranged in a cluster to form a lotus. In place of pearls other precious stones were also used. Rubies, sapphires and pearls were decoratively fitted in a necklace in a pendant form or in a semi circular ring.

### **4. The Waist Ornaments: (Katibhusas Kanchidama)**

It is generally argued that clothing developed from ornaments among the ornaments. It is more so with the girdles. The girdle developed into the breech, clout, kilt, trousers and skirt in one direction and sword belt and cuirass in the other.

The sculptures of these periods reveal various types of waist or girdle ornaments or Katibhusas. The sculpture exhibit a great variety of Katibhusas. It used to be of various widths, with a hook or locking device. From it dangled beads or strings of pearls and sometime rubies. Emeralds, diamonds and other precious or

semi precious stones, many kinds of decorative accessories, essentially kept very light were attached to the belt. Strings of strmites were tied with decorative beads. Rings, chains and sometime ribbons dangled from the belt small jingling belt fixed to the belt gave musical notes while one moved about, with animal faces and broad plates these gave a majestic look to the wearer a simpler prototype of belt of silver or gold is still used in villages and was quite popular till recently.

### **5. Arm Ornaments (Bahubhusans):**

The sculptures depict both males and female with armlets of different variety. The arm ornaments or Bahubhusans comprise those were on the upper arm and fore arm and wrists. There appeared to be no such social restriction among women which forbade certain sections of then the usage of arm ornaments in the relief women of all classes do appear with arm ornaments. There were four types of Armlets that were being used. They are described as under.

Finger ring can be made out from the sculptures and some have been dealt under.<sup>4</sup>

#### **i) Upper arm Ornaments or Keyira or Origada:**

The sculptures represent nine types in this variety they include, an armlet wrought with beaded pattern and edged in by one two or more rims, Armlet with arch like projection, Armlet with raised bands and arch projection, Armlets as simple spirals, Sarpakeyura, Armlet with gem set pointed projection, Armlet with square projection, Armlet with bead string and Simple armlet as simple kadaya.

#### **ii) Bangles or Kankanas or Bale on the Forearm:**

For Indian women, bangles are sacred as they symbolize Sanmangalya all girls and unwidowed women more bangles the bangles maker balegar community subsisted on this profession.

Variety of bangles can be identified in sculpture. Some were worn tight on the wrist. Some loose which jingled some, flat, some tube like, some bearing beads, ridged, wavy, etc., different patterns were worked out by embedding different precious stones.<sup>5</sup>

Silver gold and others allied metals were employed in the manufacture of bangles. In the Dharmamrita, we find the expression Karnataka Baheyam

Tuduva which means leaving Kankana for bale this signifies that Kankana was prepared from metals and cost more than bale. This evidence proves that glass bangles more in use from the tenth century. There were considered tokens of mangalya.

### **iii) Bracelets or Wristlets:**

Wrists were decorated with bracelets or Chudaka which were made of gold and other precious stone. A great variety of there could be noticed in sculpture a village women more a simple serpentine bracelets. Whereas, richer ladies, dancers and musicians would were more elaborate types. Three or four rows of pearls or a single row of big pearls or semiprecious stones with leaf shaped locket were common decorative golden armlets in the form of a lotus trisula or pial leaves. Set with precious or semi-precious stones were in vogue semi circular bracelets and armlets or ardhachudaka were famed by women.<sup>6</sup>

### **iv) Finger Rings or Anigulikas :**

Wearing of rings by males and females of all classes was very popular among the almost all the Gods and Goddesses personages etc., appear with finger rings in the illustration. Rings of different shapes and designs were worn on the fingers. A diamond ring was angular or circular with a joined in the center and diamond embedded like spokes in extremities were put by kings. Similarly, rings with diamonds arranged in the shape of suns rays or Ranimandala or with gems arranged rectangular in an ascending order were popular with royalty rings set with three diamonds fully with diamonds with different Jewels and with nine types of gems were known respectively as Trihiraka Vajraveshtaka Veshtaka and Anvagraha.<sup>7</sup>

## **6. Shoulder Ornaments or Bhujasobhana:**

The sculpture depicts varieties of shoulder ornament. Almost all the Gods and Goddesses Madnikas a few of the females attendants huntresses appear in the relief with their shoulders adorned. The shoulders were decorated with Angada or beads on occasion. It was decorated with peacock feathers and different Jewels as pendants this ornament stood as a symbol of status. In literature it is mentioned that the royal bride more Kayura with the help of her mails Bahunvalaya was an armlet that could be fixed on the jacket or Kanchuka Kilita, when constructed breeder with halves that could be fixed with a Sirew or Kilaka it was call Bahuveshtana.

## **7. Leg Ornaments or Nupuras:**

The Nupuras or anklets had Jewels or match with there on the armlets. To these Jewels could be fixed on the joint with serious in some case six or eight bulks or tinkling bells in gold could be strong in Radhakas there were an loose parts which could produce jingling music Anclukas were broad and circular ornaments for the fact. Heavy Katakas were also in use small rings with various pattern known as Mantige and Pille wire worn on different toes Yamala was worn on the second to which Jingled while walking usually. All these foot ornaments were made of silver dancers used felts or anklets or Nupura or Gejje of jingling felts to produce sonorous sound.<sup>8</sup>

## **Conclusion:**

The historical remains of chalukya of Kalyan revealed that the state was healthy. The ornaments and jewllary used by people disclosed that people were very much interested in decoration and personal beautification. The jewellaries and ornaments to different parts of body also depicted beautiful designs with precious stones and metals. These were also expert artists like Gold Smith, who were making variety of these ornaments. Hence, it can be summarized that people were giving much importance to their appearance and most of the people were also healthy to near such ornaments.

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