

Types Of Jewelry Used In Garhwal And Kumaon Regions Of Uttarakhand

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ABSTRACT

The traditional jewelry of Uttarakhand's culture is well-known. It is also well-known across the globe since visitors come here because they have faith in Uttarakhand. Because of its numerous temples, rich history, and complex customs, Uttarakhand is also known as "Devbhoomi." You may discover a lot of blogs about Uttarakhand on our website. If you haven't read the article, please do so. Some of the blogs that disseminate information will help you get to know Uttarakhand better. Notable ones are the temples like Kainchi Dham, which is frequented by well-known figures like Steve Jobs, Mark Zuckerberg, and many other notable leaders. We cordially welcome you to our paradise and extend an invitation to visit the lands of God, Uttarakhand, which are a slice of heaven on earth.

INTRODUCTION

Traditional Jewellery of Kumaon and Garhwal region of Uttarakhand: The artisans of Uttarakhand have retained the uniqueness of their designs to date and this goes for their ornaments as well. The traditional jewelry of Kumaon and Garhwal used to be crafted out of silver and gold with brass overlays to prolong the longevity of the metal. Even today gold and silver ornaments are a part of the regular attire of the ladies of Uttarakhand who prefer wearing oversized jewellery that stands out. The big nose ring is one of the most special jewelry in this region, which a bride inherits on her wedding day from her maternal uncle. Some of the most popular items of jewelry from the heavenly Himalayan state are:

Bulaq: This exquisite ornament which is meant to be worn at the nasal septum usually comes in gold or silver carved with detailed motifs. In the days gone by, Bulaq used to be a must-wear for women from the Kumayon, Jaunsar, and Garhwal regions but these days they have fallen out of fashion.

Nathuli: Nathuli comes from the word 'Nath' which is a synonym for nose rings. Perhaps the most widely worn ornament of the state, Nathuli, or the nose ring worn by women is hailed for its timeless design. Although the design of this jewelry could vary from region to region, its charisma remains unchanged. Nathuli is a weighty pearl studded nose ring that is inherited by the bride on the day of her wedding. The weight of the nose ring and the number of pearls it has is often an indicator of the status of the bride's family.

Tehri Nath of Garhwal: Perhaps the most captivating of all these nose rings is the Tehri Nath of the Garhwal region which is tremendously revered because of its intricate stonework and use of the Kundan. This mammoth-sized gold ring comes with mind-blowing motifs consisting of floral patterns or festooned peacocks. Like the other nose rings mentioned above, the Tehri Nath is also considered to be an integral part of the dowry of the newlywed.

Chandrahaar: These regal gold neckpieces come with 5 chains of golden beads often clasped together with kundan clasps. It can come either in plain gold or fitted with rubies and kundans.

Sikka Mala: The Sikka mala commonly known as Kaldaar is one of those jewellerys which is popular in many regions of the Himalayas. This simple jewellery comes fitted with several old coins or sikkas which gives it a rather interesting look.

Hansuli: Worn in several regions of the Himalayan belt including Uttarakhand, Himachal, and Nepal, the Hansuli is a beautiful silver collar with a minimalistic design. The light and chic collar can be found in most handicraft stores in the state.

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Galabandh: Galabandh is a kind of choker which is more popular in the Kumaon district of Uttarakhand. This ornamental belt comes with beautiful diamond-studded gold work. Meant to be worn on the neck, Galabandh has already become popular in other parts of the country as well.

Pahunchi: Pahunchi is a sort of traditional bracelet that comes with large golden balls. The balls are hollow beads made of gold and studded with lac. Mostly preferred by women in Garhwal, this bracelet can at times be studded with gems.

Paiji: Paiji or anklets are extremely popular among Pahari women and you'll find almost everyone wearing one of them. The beautiful silver embroidered ankle often comes with embedded stones. A few variants of Paiji come with a chain attached to the toe ring.

Bicchi or Bicchua: Bicchi or toe rings in Uttarakhand come with intricate metalwork on the broad plate on the head of the ring. Usually made of gold or silver, Bicchi might or might not come with gems.

Kamarbandh: A splendid piece of jewelry worn around the waist, the popularity of Kamarbandh has quickly spread to other parts of the subcontinent. In Uttarakhand, you will find two kinds of Kamarbandhs- one which is crafted of cloth and the other made out of silver. Generally meant to be worn over the traditional attire, the Kamarbandh brings out feminine grace and charm.

Kanfool: Kanfool or karnfool is a classic Pahari earring which means flower of the ear.

Murkhelai: Murkhelai is a special kind of earring that comes attached with hanging beads either red or white. The size of the ring is dependent on the budget.

THE ORNAMENTS OF UTTARAKHAND

The ornaments of Uttarakhand are unique and diverse. The traditional goldsmiths of Garhwal and Kumaon make conventional ornaments of the region using thousand-year-old designs and patterns. These gorgeous ornaments are made in gold and silver, and often copper is overlaid in brass. Depending on the materials used in jewelry making- When it comes to makeup, it is automatically related to jewelry. Makeup and jewelry can be said to complement each other. Humans have since stepped on this earth and the attachment to life has been born. Lena began to make her home in her vision of beauty and slowly, he became bound to the circle of attraction. The same mood or his inner consciousness began to decorate not only the house but also itself. When did this aesthetic become history in today's story? The pages of his oral history that told the story of the jewelry became proof. Prague's history is the initial link to this phenomenal beauty that has shaped today's man is bound to it. His paintings inscribed on the walls of the Prague caves introduce aesthetic and artistic skills. The era of the Indus Valley Civilization This led to the efficiency that today he stands as a source of inspiration. It can be considered the first step of makeup or jewelry. No jewelry is not only an object of aesthetics but also a measure of calculation or assessment of history can be said. Its important base is the material used in the manufacture of this jewelry. Material These two bases together create the creativity of the artist of that era, Aesthetic sense and artistic skills introduce how various means, undertakings, and objects he molded artistic structures preserved specimens of aesthetic metaphor. In the era of the Indus Valley Civilization, advancement had moved far beyond 'stone' After the use of stone, the man of this period had learned to use metal. He learned the technique of cooking clay to make clay sculptures. From these materials, he created sculptures towards he forged in it what he saw around him or what he found beautiful. When he carved the statues, he adorned them in the same way as those around him adorned themselves at the time. That is ornaments. This truly means that he not only adorned himself but also wanted to behold his image in the statues. This charm led to the creation of ornaments and placed them in statues and so on. In jewelry, she set an example of creativity and craftsmanship that makes you press your finger under your teeth. He made stone, metal, etc. the medium of his creation, but even beyond that, his creative instinct inspired him to make other materials the medium. 'According to Vasudev Sharan Agarwal (p. 35), some rings have also been found which are of gold, silver, copper, bronze and shell. Hand bracelets and bracelets were made of gold, silver, copper, and nafis kachle spices. Clay is hard worn by women of poor households. The use of ivory was also learned by men of this age which can be known as 'dental craft. 'Conch' ornaments were made. Conch was mainly imported from Iran and the Gulf of Manar. For wedges and ornaments, hemp was as popular as it is today. Further, about the time of the Shaishunaga Nanda era, there are mentions of gemstones, gemstone leaves made of copper, sapphire, topaz, payara, coral, crystal, conch, and other gems and gold leaves which show the development of materials up to this era Let us introduce. Small unbound pearls, billour, topaz beads, silver wires, red copper crafts, etc. had also established their place in this era. The archway of the Shunga period is decorated with various ornaments in the inscription of Kalpa trees. It is said that it was popular to keep these ornaments in the jewelry of ancient royal palaces. It was customary to place gold garlands, necklaces, and other ornaments on such serpentine sticks. It describes the pearl tilade necklace, double triratna necklace medal, wide inlaid neck, etc. which indicate the material and technique of the jewelry. The archway of Sanchi is also decorated with such ornaments. The form of the golden goddess Sri Lakshmi was on the golden stick on which golden garlands were hung. These were related to the Mangalak malas for reservation. These garlands contained 24 auspicious symbols. Garlands and braids with flowers are referenced in Shunga art. In the description of the excavation of the mound called Bhir by Marshall, related to Gandhara art, pottery and toys, stone saucers, cosmetics made of ivory and bone, copper articles, 'gold and bronze jewelry', iron tools and mentioned vessels, beads, and nuggets. Other references also mention golden chests, gem chests, or

cosmetic boxes. Decorations made of 'glass' begin to be mentioned. The description of the Kapishi art center in Gandhara art mentions many colored drinking vessels made of glass that were brought to Rome. For the first time in the art of the Andhra-Satavahana era, a headdress called Seemanta Makarika is depicted with two spider faces juxtaposed and clusters of 'pearls' coming out of their mouths. This ornament became very popular during the Gupta era. The connotation of 'Singhmukh or Kirtimukh or Naharmukh 'grass' appears for the first time in the jewelry of this era. Its clear marking is on a serpent's head. There is also mention of donating sandalwood materials in the Andhrasa era. Pearls and beads are used in jewelry of almost all eras. Bronze, silver, copper, spice of glass, stone, clay, glass, ivory, bone, etc. Many types of materials are mentioned in the art from the Middle Ages to the pre-medieval period, indicating that the pre-medieval ornaments- Craftsman has shown his competence by his experiments.

In Indian literature, ornaments have also been divided based on material. Three types of ornaments have been described in 'Angavijja'.

This division is based on the material-Metal, etc.

- 1) Panajoniy - made from any part of the body of animals such as conch, pearl, elephant tooth, horn, etc.
- 2) Mulajoniy - made of wood, flowers, fruits, leaves, etc.
- 3) Dhatuyonigat - made of gold, silver, copper, iron, trinity, tin, etc.

"Vasudev Sharan Agarwal (page 39 Indian Art) has described one of the thorns used for tying the hair bun, as follows: A model made of 'ivory' has a long-horned mountain goat carved on its tip. In the Vedic period, there was a mention of a garland of 'flowers' which was worn on the head. In the literature of Kalidas, there is a mention of ornaments made of flowers. In the Bana literature, there is a mention of 'Mani' which has been called 'Chunamani'. This has also been called 'Chuda- Maniykarika'. Dr. V. Sh. Agarwal has called it 'Chatula Mani'. There is also a mention of the 'Muktamaya' head ornament. Mention of ornaments made of 'gems' is found in 'Mahavani' by Shri Harivyas Devacharya in the form of 'Ratnati' Tika. Jayasi has mentioned 'Motimanik'. 'Mohanjodaro's' Pointed earrings made of gold have been found during excavations. It is mentioned in Kadambari that earrings made of emeralds were worn in the ears and the gold leaves attached to them moved. An ornament called Dantpatra was made of ivory. Harsharachit has mentioned an ornament called Trikantak which had emeralds set between two pearls. Manasollas has mentioned an ornament called Mukul studded with gems like Garuda, diamonds, etc.

Jyotireswar has mentioned an ornament in the ear that had four diamond-studded Labang flowers and an emerald set between two large pearls. "According to K.K. Ganguly (The Harappa Herd of Jewellery, Indian Culture, page 415-419, Volume 6- No. 4), 'Many pieces of diamonds and gold beads have been found in the excavations of Harappa. Thus, it is known that in this period, beads or beads made of gold, silver, precious stones, and colors were strung together in many strings to make various types of necklaces. (240 Gold beads in four strings, A heart-shaped pendant inlaid with blue faience) are said to be available. The description of the types of jewellery is not only according to the body parts but also their names are based on the material used in their making. Such examples are available in Bharat Muni's Natya Shastra as follows- Muktavali, Ratnamalika, Ratnavali Sutra, Manijaal, Suvannasutra (Suvarnasutra), Asimalika (with Gujis beads), Mani Somanak, Vayumutta (Motilal), Pushpasutta (thread in which flowers are woven) etc. Dr. Ramji Upadhyaya (Sanskritik Bhumika of Ancient Indian Literature) has also described many such names. According to him, "In ancient times, pearls were found in abundance, so there was a trend of making different types of necklaces from pearls. Thousands of pearls were woven into necklaces. These had strings of 1008, 504, 100, 64, 54, 32, or 10 and these had different names. If 'gem' was also woven with 'pearl', it was called 'Yashti', if the gems were studded with gold, it became 'Yashti Ratnavali', and if pearls were strung in between the gold-studded gems, it was called refractive last, and if golden pearls were strung, it became step last. In Manasollas, Varnasar (blue ruby), a necklace made of blue ruby, which was made of the same size as the neck by adding nine or ten thick pearls, was called Sarika.

Chandhai, i.e. a five-strand necklace made of thread, Jawadh, i.e. a necklace of gold beads the size of barley, which remains in the front of the neck, etc. are described. Dr. Gurumaita (in cultural studies) has considered the neck ornament called 'Suta' as a collar made of silver or gold, attached to the neck. In Vidyapati's 'Padavali' there is mention of pearl necklaces, precious stone necklaces, and sapphire necklaces. In Ain-e-Akbari there is mention of 'Gulu Band' in which five or seven rose-shaped flowers are strung on silk with gold wire. In 'Varnak Samuchaya' names like 'Nagodar' Motisari Muktik etc. are mentioned. In historical material, there is mention of hand ornaments made of conch shells in addition to gold and silver. In Jain literature, there is mention of bangles made of tin, lead, gold, silver, iron, copper, ivory, etc. In the Ramayana period, women's hands were adorned with gems and pearls. Here in the Mahabharata period women's hands were adorned with gems and pearls. There is an indication of wearing bangles made of conch shells in the Mahabharata period. Description of bangles made of 'glass' is found in the compositions of Hindi literature which is very popular at present. In Rajasthan, bangles made of 'lac' were in vogue as per traditional customs, but today it is considered as a fashion statement. In Manasollas, there is mention of many types of ornaments made of gold, gems, yukta, indigo, ruby, vajra (diamond), and tiny gold threads. There is also a description of Gajmuktan, Gunj, shell, gunchin, etc. If you look at the rural areas of Indian states, you will find many other types of materials that are somewhat similar to these or are different from these. Ornaments made of clay were worn by the Shoka tribe of Uttarakhand, and are worn even today. This can be

said to be a gift of the Vedic period. Vasudev Sharan Agarwal's statement in this regard that 'clay' bangles were worn by women of poor families matches here. The prevalence of silver ornaments can also be seen in abundance among the women of the Shoka tribe. Jewellery made of gold, coral, turquoise, oyster-shell, etc. was also in vogue here, which reflects the feelings of the unprecedented relationship between women, jewelry, and beauty among the primitive tribes. In the tradition of jewelry in Kumaon-Garhwal, gold, silver, etc. have been the most popular material. The inlay of 'nag' and Kundan in jewelry made of gold adds to its beauty. Pearls have also been used here. Lac bangles are not made like in Rajasthan, but lac is used to fill hollow beads of pahudi, etc. Details of 'glass' being set in rings can also be seen in the jewelry here. Women of the general class wear jewelry studded with colorful stone beads and strung-on threads. 'Chareu' beads are very fashionable in Mangalsutra. Apart from crystal, glass, etc., bronze, copper, etc. are also common in the jewelry of Uttarakhand. Like the Shoka of Uttarakhand, gold and silver jewelry have also been popular in the Buksa tribe. In ancient times, this tribe used to wear jewelry made of bone, stone, clay, pearl shells, coins, bronze, brass, koni, etc. Such details are also found mentioned in history. In the present era, with easy means of transportation, education, and modern fashion, the trend of jewelry has spread almost uniformly in the entire India. If we isolate some traditional jewelry, then now the trend and attraction of jewelry equipped with artificial and modern designs is more visible. But it is also equally true that makeup and jewelry are as much a subject of attraction here as they were thousands of years ago in the Indus Valley era.

TYPES OF JEWELRY

Based on body parts- Jewelry is an unprecedented medium of makeup in another sense. These can be called a medium of adornment of the human body. An attraction towards makeup can be seen in humans since ancient times, a direct example of which is the makeup cosmetics and jewelry used from the Indus Valley Civilization era. Naturally, humans tend to dress up and beautify themselves. This is a spontaneous and natural attitude. Due to this, a history of makeup and ornaments has been created today. It has become a subject of poetry and literature. A lot has been thought and written on this subject.

As a result, it is necessary to write as per the mention about ornaments that- Basically, ornaments with ornaments have been divided into two categories.-

- 1) Sambhar which was worn from above.
- 2) Bandh - Bandh These were called Bandhaniya because they were worn by tying them on the body.
- 3) In Bharat's Natyashastra, four types of ornaments are mentioned:
- 4) Aavedhyam which are worn through a hole like earrings, earrings, etc.
- 5) Bandhaniyam- which is worn by tying them like bajuband, chuchi, sheeshphool
- 6) Prakeshya which is worn by inserting it in some part, like Kada, Chuda,
- 7) Aarodhyam which are worn by hanging them on some parts, like necklace, Kanthmala, Champakali, etc.

Many scholars have described the number of ornaments in different ways in different periods - twelve types of ornaments are mentioned in Jayasi's Padmavat, Rupagoswami in 'Ujjvalmani', Sursagar, etc. Ain-e-Akbari is also not different from this, in which their number has been stated to be 36. Generally, it seems more appropriate to classify these ornaments based on body parts. Because all types of ornaments which are used for body decoration are included in it. It is also noteworthy that from prehistoric civilization till the present, the inclination towards wearing ornaments has not only been limited to women's decoration but examples of interest in it can also be seen among men. Therefore, it would be appropriate to know and understand all types of ornaments based on body parts, which are as follows:

- 1) Head ornaments,
- 2) Ear ornaments,
- 3) Nose ornaments,
- 4) Neck ornaments,
- 5) 5)Waist ornaments,
- 6) Estelar Head ornaments,
- 7) Foot ornaments

ORNAMENTS

Ornaments related to the head, hair, and forehead can be kept under this category. Examples related to hair decoration and beautification of the head have been found since ancient times. There is a statue found from the Harappa mound on whose head there are carefully embroidered bands which are fixed with 'Paat' worn in the front. The beauty of a bun tied with 'Paat' is found in many statues. There is a 'braid of hair' woven on the back of a white stone statue. This makes it clear that being the head part, man has shown special interest in head decoration since ancient times. It can also be said that the process of hairdressing and head ornamentation has been going on parallel. In the material obtained from the excavations of Mohenjodaro and Harappa, 'patraks' have been found for tying under the hair. These patraks, which look like ribbons, are called 'paat'. There are fine holes on both their ends for tying. Due to the practice of tying the hair in a bun, various types of 'kante' in the related ornaments have also been mentioned in the material obtained from the excavations. Clay female statues are laden with ornaments. The copper statue found in the excavations of the Indus Valley

Civilization is very important from this point of view. This is the statue of a dancer whose arms are filled with 'katakavalli' or 'bangdi' which are called 'khadayah' in Rigveda." She is wearing a necklace and an ornament like an armlet is also seen on the right hand. Similarly, signs of anklets being worn on the feet are also seen in the statues found here. Example- There is a sitting statue of white stone which has holes around its ankles in which 'anklets' were threaded. The head of a white stone statue has been found, behind which a bun of hair is tied, which has three 'pattiyani'. In the 64 arts mentioned in Vatsyayana's Kamasutra, the arts of ornaments and makeup have also got their due place. On the head of a statue found from Mohenjodaro, there is a cover spread like a fan. It is a kind of ornament of a beautiful woman. A 'paat' is also worn to tie it below.

"Even in the Vedic period, hair was decorated with ornaments. There is mention of cosmetics. In Rigveda, two head ornaments were special for women-

- Kurir
- Opash.

Kurir was the crown of women. Dr. Rai Govind Chandra accepts it as a straight-standing ornament on the head like the 'peacock feather' of Harappa. The 'Opash' ornament was probably worn by wrapping it around the head like today's 'Bendi'. It can be considered a type of hair covering. An ornament called 'Kumb' was also worn on the head. In the Panini period, the hair ornament of women was called 'Kumba'. The garland of flowers which was worn on the head was called 'Strag'. The tilak on the parting of hair was called 'Lalatika'. Natyashastra written by Bharat Muni also mentions such head beautifying ornaments like Chudamani, Shirshajal, Muktajaal, Venikaj, Shikhapaash, Shikhajaal, Shikhapaatra, etc. Artifacts of Mathura and Kushan period are also found decorated with such ornaments. In an example found in Kapisha, a woman's hair bun is tied with a silken uttariya. Similarly, floral ornaments have also been widely used in hair decoration. The flowers were pricked and applied by making a floral braid. Even today, floral hair ornaments are considered to be the most popular hair decoration, especially among women in South India. Braiding long braids and decorating the head with a braid like a headdress is very popular. In many poetic works of poet Kalidasa, descriptions of women adorning their heads with flowers are found. The ornamentation of Shirish flowers in Shakuntala's hair is an example of this. The ornaments called 'Choodamani' 'Simant Chumbi' or 'Choodamani Karika' can also be included in these ornaments. Vasudevsharan Agarwal has called it 'Chatulamani'.

Women also used to wear pearl ornaments called 'Shashikala' on their foreheads. Among the head ornaments, the ornament called 'teeka' is very popular. It is usually seen hanging on the forehead in the middle of the parting of hair. It is also sometimes worn by tying a braid-like headflower from both sides behind the ears. In Rajasthan, along with the teeka, an ornament called 'Bor' or 'Bodla' (its synonym) which looks like a round top or round bell is also very popular. In Mathura and Kushan period female idols, in Ajanta paintings, an ornament called 'Kirit' also bears a similar resemblance. 'Shekhar' described in Dr. Bhuvaneshwar Prasad's Varnaratnaakar is a synonym of 'Chudaamani'. 'Sudari' is also mentioned for the teeka on the parting of hair. In Manasollasa, a description of head ornaments called 'Hans Tilak', 'Dandak', 'Choodamandan', Path, Chudibhushan is found. Ambeal, Banwar Mukut, Mauli, Chunaamani, Ujjwal Neenamani, Gofna, Chaku, Trisanthiu, Sauthau, Rakhdi, Sheeshphool, etc. are also names of head ornaments found in many poetic texts. In Prithviraj Raso, the names 'Kabak Sheesh Phool' and 'Manibandh Pushp' come in this order. Names of head ornaments are also found in Christianity and Islam, namely Shirsha Phool, Moti Manik, Shees Sufulani, Chandrika, Mukta Malas, Kamaluyukta Chhatra, Bandiya, Mendi Bandi (Benabandi), Lar, Alkawali, Chandrama, Choti. The names of head ornaments are also found in Christianity and Islam. The names of the ornaments worn in different regions or states and tribes of India can also be included in this.

KARNA ORNAMENTS

Those ornaments or jewelry worn in the ears come under this category. The trend of ear ornaments also started in ancient times. Mention of different types of ornaments is found not only in women but also in ear ornaments worn by men. In the depiction of ornaments in a clay female statue obtained from Mohenjodaro, the last end of the leaf tied on the head has been made with a tassel near the ear. Earrings have been shown in the ears. "According to Vasudev Sharan Agarwal (pages 34-35), Gold Kulfi-like ear ornaments- Gold Kulfi-like pointed round ornaments have been found at both Mohenjodaro and Harappa, which have a noose at the end. Many clay toys show that these were worn behind the ears. There are also some samples of leaves in the earrings, probably these were not removed from the ears of women at the time of death, as is the practice till today. There is not a single sample of a nose pin, Bhogali or Nath because this ornament is not found anywhere in ancient India before the Muslim period. "In the description of the toy of the Shring period, there is a mention of Kundal (earring) in the ears of a statue. The picture of the Goddess of beauty Sri Lakshmi obtained from Kosam, adorned with ornaments can be considered important. A smiling-faced dancer is wearing a round earring in the right ear and a drum-shaped earring in the left ear. Gold studded earrings have been found in the ornaments obtained from the excavation of Takshila of the Shaka-Kushan period, which is a direct introduction to the artistic skill of the craftsman. In the Vedic period, men used to wear 'Karnashobhana', and women used to wear 'Suchakram'. According to the Granth Sutras, the ornament which completely covers the ear is called Karnaveshtak. In the Panini period, 'Karnika' and in the Buddhist period 'Karnotpal' and 'Manikundal' were prominent among the earring ornaments. Kundal and Karnika are also mentioned in Bharat Muni's Natyashastra. In these, earrings, There is also mention of names like Patrakarni, Karnamudra, Damak-shaped 'Karnotkilak', Karnapur, etc. Among the ear ornaments of this period, mention of Karendu, Shrinkala,

Dwirajik, Vajragarbha, Mukutakantak, Lalatik Patre Pashya, etc. is found. Kundal has been a common ear ornament in almost all eras which was used by both men and women. In many important poets and texts like Srimad Bhagwat, Someshwar's Manasollas, Kadambari, Kalidas, and Ban, many ear ornaments are mentioned like Karnapur, Kanak Kamal, Avatais, Sumrisht Mani Kundal, Jwalolkundlaah, Puratkundal, Ear Loose, Tooth leaf, Ear leaf, Earring, Tatank, Mukul, Kardimb, Kanchdi, Tadarpat, Kayyadi, Kanvas, Kannayans, Kalija, Trika, Veer, Chakrashalaka, Peg, Keelak, Beera, Khutila, Khubhi, Bari (Balli), Bali, Bala, Tarki, Ear flower, Tarauna, Veere, Tarivna, Khubhi, Tatank, Khutila, Earring, Earring, Birbali, Jhuljhuli, Goshmench, Shravanmukta, Shravanmarg, Shrutibor, Lurki, Bijli etc. Different types of ear ornaments have been mentioned in 'Varnaka Samuchaya' such as Akuta, Ugniya, Kadi, Karna Kundal, Karnapala, Karnapith, Karnabharana, Khitli, Jhali, Troti, Bala, Shravanpal, Shravanpith, Suvarna etc. In the Mughal period Ain-Akbars, a description of Khutila, Karnaphool, Durbachch, Peepalpatri, Bali, Champakali, Morbhavar etc. is found. Like head ornaments, many other folk ornaments or ear ornaments are named based on Indian states, tribes, towns, and different religions. Latkan, tops, earrings, etc. are the common names used in the modern era.

NOSE ORNAMENTS

Ornaments related to wearing or carrying the nose are kept in this category. If we turn the pages of history, we come to know that unlike the ornaments related to head and ears, references to nose ornaments are not available from ancient times. Neither is there any indication of these in any literature, even in the ornaments mentioned in Bharat Muni's Natya Shastra. From ancient times to the middle of 8-9th centuries, no such ornaments have been shown being worn in sculptures or wall paintings, miniatures, etc. In the article written by Dr. P.K. Gode on nose ornaments in *The Antiquity* (now *The Hindu Nose - Ornament called 'Nooth' A 313-14*), it has been told that their first use started around the 11th century. Based on the study of Sanskrit literature, some shreds of evidence mentioned by them are quoted as follows- 'Naasaavanshavinirmukta- Muktaphalam' in the 11th-century book written by Vilhana, 'Naasa Anguri' in Laxmandeshik of the same century, 'Naasagramuktaphalak' in Vaidyanatha's 13th century, 'Naaki Moti' in Leelacharith etc. Similarly, according to the verses found in Subhashitaavali of Vallabhdev, references to these are also found such as 'Naasagrenavmouktivam' etc. According to Dr. Altekar (*Dress and Ornament Utva The Hindu Women' Journal BHU*), there is no indication of this in the idols obtained from Bodhgaya, Sanchi, Mathura, Ajanta, Ellora, Bhubaneshwar and Udayagiri. Till the Hindu period, Indians did not know nose ornaments. But its use is seen for the first time by Muslims in the architecture of Puri and Rajputana. Therefore, it is possible that the use of 'nath' in India must have started with the influence of Muslims. This has been supported by scholars like Prof. Mohd. Habib, a famous historian, and Dr. Chopra.

This clear evidence is found in Khusro's composition in which this ornament is mentioned. It is also clear from the accounts of many foreign travelers that this ornament came to India from Arabia or Persia. Prominent among them are Tavernier, Edward Moore, Terry, etc. Many nose ornaments are also mentioned in the medieval Mughal period text *Ain-e-Akbari*. Among these, Besar, Phuli, Laung, and Nath, etc. are prominent. Names like Nakfooli, Nakphool, Nath, Bulak, etc. are also included under nose ornaments. Reference to this ornament is found in many works of Hindi literature. In the works of Bihari Padmavat, Dev, Alam, Mubarak, Bhikharidas, etc., names like Nath, Nathuni, Jhulni, Nakamoti, Laung, Lurki and Latkan etc. have been used for nose ornaments. In Pahari, Rajasthani-Mughal miniatures, the depiction of 'Nath' or nose ornaments is found in the depiction of women. Bani-Thani is a prominent painting of Kishangarh in which its use can be seen. In Krishna-Radha's depiction, Radha has been depicted wearing a nose ring in Nathdwara style. Nath (Nose ring) has been the main ornament of women living in the hilly areas of India. Here the size of this Nath is so big that a thread or string is required to handle its weight. In this unique tradition of adornment, instead of a string, a string containing pearls or other ornaments is tied to the nose ring, and the other ends are hooked and tied to the hair at the back. This works like a pearl in a shell and adds to the beauty of the woman. This ornament is also considered to be the main ornament of the women of the tribes living in the mountains. Mention of wearing a nose ring is found in the ornaments of the Shoka tribe.

NECK ORNAMENTS

The ornaments related to decorating the neck and chest or the chest of men come under this category. Without the decoration of the throat, the adornment seems incomplete and the thought that this thought must have come to the human mind of the primitive age so early, this feeling seems surprising, but also pleasant. The tradition of neck ornaments can be seen in India since the Indus Valley period. In every era, so many beautiful neck necklaces, garlands, etc. have been made with various new shapes and designs that even the new designs of the modern era are taking them as a base. The confluence of the traditional and the new is a sight to behold. These ornaments, which have been created with new imagination of shapes, depict a history. Many examples of gold and bead necklaces have been found in the excavations of Harappa. Mala, necklace, Kanthe, etc. are usually common ornaments but in every era, their names have changed based on their design and material. In the Vedic period, there was a mention of Mala, Nishka, and Hiranyaaurvashi, they were threaded in the garland by making holes in them. Flower garlands were very popular. Names like Kantha Sutra, Kantha Vardhik, Vilambhaar, Visikt Haar, Yoktrahaar, Harmanina, Ratnavali, Malya etc. are mentioned. The female idols found in the Indus Valley period describe neck ornaments in which they are wearing 'Kantha' around the neck and five small and big necklaces on the chest. Among these necklaces, one Mahahaar is worn on the shoulders and touches the girdle in the middle. According to Vasudev Sharan Agarwal (*Indian Art page 33*), 'One treasure of jewelry has been found in Harappa and four in Mohenjodaro. It contained about 500 pieces of 'Bhujband' and necklaces of gold and beads. Many types of women's and men's jewelry, various types of 'necklaces' and girdles, etc. have been found here. Different types

of 'necklaces' and 'necklace sutras' were made by weaving beads of many shapes and sizes. The specialty of Mauryan period statues is the heavy neckpiece (graveyak). A flat triangular necklace on the chest, whether it is a female statue or a male statue. The statue of Yagya found from Parkham of the same period is wearing a thick necklace with four strands hanging from the back. In the Shunga period, along with gemstone garlands, flower garlands (pushphalata), garlands (damani), etc., Mangalak garlands are described in detail in the count of ornaments, which were considered to be the main adornment of Goddess Shri Lakshmi. These have also been given the name of Manglik Hem Malas. These are two types of garlands which are filled with auspicious symbols. Mithuns are also shown holding these garlands in their hands. The statue of Bodhisatva found from Ganesara of Mathura has a Karandak garland on the chest. This is a form of Raksha Karandak or amulet garland with tantric influence in Buddhism. In the idols of Balarama of Mathura itself, very long 'vanmalas' hanging till the knees have been seen. In a statue of Gandhara art, Prasadhika has been depicted holding 'mahavar' in her hands. In the statue of Lakshmi obtained from Kosam, there is a flat 'graveyak' around the neck and a pearl necklace on the chest. In Jain Agama literature, there is mention of Ekabali (a necklace with one strand), Haar (with eighteen strands), Ardhaaar. In the poetic works of Kalidasa, we find descriptions of Taarhaar, Haarshekhar, Haaryashti, Indraneel Muktamaayi, Muktakalap, Nishank, Ratnanu Vidh, Pralamb, Nirdhit Haar Lambhaar etc. When gems were strung with pearls, it became Yashti Ratnavali and if the gems were gold-studded, it was called Yashti and if the gems were gold-studded, it became Yashti Ratnavali. If pearls were strung in between the gold-studded gems, it was called Afirtak Yashti, Sopanak Yashti with gold pearls. Extremely long necklaces that enhanced the beauty of the whole body were called 'Deh-Bhushan'. This necklace hung to the navel. In Manasollas, Varnaratnakar and other literary texts, many types of names of neck ornaments have been mentioned such as Sarika, Jalakanthi, Kanthi, Sonajalar, Ganthiya Tagau, Chandhai, Jawadh, Suta, Sankali, Davaniyari, Pataka, Navsar Haarlay, Haru Kasavi, Navlakha Haar, Muktauli Mala, Rashan Haar, Manmohan Haar, Motiyahaar, Manimay Haar, Gajmouktik Haar, Naugrahi, Kanthsiri (Kanthasri) etc. In Ain-e-Akbari, the description of Guluband, Hamel, Tauki, Hans, etc. Names of necklaces made of pearls also became popular separately such as Motivimaal, Mortin Mala, Moti Nihar, Kantamnibhushan, etc. In literature, 'Kanthalchch' has also been used many times for the Naulakha necklace. Chowki, Vajra Khachit Haar, Chandrahaar, Hiranhaar, Haardhundchin, Padmakar, Urbasi, Taaveez Ka Tos, Dhukdhuki Ka Tos, etc. have also been described in the works of various writers. In this way, like other ornaments, there is a plethora of neck ornaments worn by gods and goddesses, sages, etc. based on country and abroad, folk tribes, and regions, which have their own identity based on their characteristics. All ornaments related to the hand, arms, palm, wrist, etc. come under this category. How can a beauty-loving human being refuse hand ornaments in his desire to decorate every part of his body. India had set foot in this desire right from the beginning of history. The copper statue of a dancer wearing a bangad found in Sindhu Valley is a direct example of this. Chudi, Bangad, Bhujband, Kangan Kade, etc. are very popular names for these hand ornaments which have been worn not only on women but also on the body parts of many men. These ornaments have been mentioned in all the compositions of love, drama texts, poems, etc. which can be called evidence of this history. In the remains found in Mohenjodari, a hollow armband, bangle, bracelet, etc. ornaments are found in the hands of a female statue. In the Vedic period, both men and women used to wear bangles, bracelets, etc. in their hands. The tradition of 'Parihasht' gives the impression that the husband used to tie a bracelet on his wife's hand. Even today, the tradition of tying bracelets or string-like bracelets can be seen in many castes and religions as part of the marriage tradition. This tradition is alive in Rajasthan. Bharat's Natyashastra mentions wrist ornaments like valaya, barjur, svechhitikya which are considered different forms of Manibandha. T.N. Mukherjee in his book 'Art and Industry' has considered keyur, angad, panchak, kataka etc. as arm ornaments and valaya, choor, and kankan etc. as wrist ornaments. Angad, ruchak, suchika, hastakataka, etc. are forms of bracelets and armbands. Mudraika is an ornament to be worn in a ring. Performing the ritual of engagement by wearing a ring has been considered an important tradition in many religions and it is still prevalent today. Christianity is also an example of this. Bangles, armbands, etc. have been used in all the periods like Maurya, Shudra Satvahana period, Ramayana-Mahabharata, etc., the evidence of which can be seen in the sculptures and paintings related to these periods. Baat (Thatta), Tadda, Sarghundi (Fundi), Churi, a belt found in Mohenjodaro's deposit number 2 is 3" 4" long. The finest specimen of the excellence of the art that the goldsmiths of the Indus Valley had acquired in their craftsmanship is seen in this six-stringed Mekhla or Chhallad Karghani, whose beads are still shining in the same way as they were when they came out of the hands of the sculptor. Whether it is the sculptures of Bharhut-Sanchi etc. or the Mathura Gupta period, there has never been a time when the importance of waist ornamentation was underestimated. More in the category of fashion than tradition. The Yaksha idol found from Parkham of the Mauryan period has a Mekhla tied around the waist over the dhoti. The Sung period sculptures of all the Shalam-Manjilas and women on the altars of Mathura have Mekhla ornamentation. In Dr. Rai Govind Chandra (Indian Jewellery of the Vedic Age), waist ornamentation has been accepted by the name of Kinkini. In the Vedic era, the use of Nivibandh, Varunpaash, Hikhyavartani, and Rashna is found. Other names include Nyochani, Kanchi, Muktik Jaal, Kulak, and Kalaap etc. Mukhar Mekhla and Chhudraghantika have also been used in Abdul Rahman's Sandeshshashak Rasanavali, Vidyapati's Padavali. In some places, chains, waist sutra, Kandok, Kandora, and Shrensutra are also found. The marking of girdle can be seen everywhere on the waist of both Radha and Krishna in some form or the other. It can be seen in Ghughri (Ghungria), Kamarpatta, Kamarmal. Ghughri (Ghungria), Kamarpatta, Kamarsal, and Zar-Kamar have also been considered important. In Indian sculptures and paintings, waist ornaments are given prominence in the attire of the idols of gods and goddesses. This ornament has been very interesting among the ornaments of Indian women. In the present era, it has become more fashionable than traditional. 7) Foot ornaments: The ornaments worn on the toes come under this category. The practice of wearing ornaments on the feet is also very ancient in India. Payal, bangles, anklets, anklets, rings, jhanjhar, etc. are very popular names that have no parallel in enhancing the beauty of the feet. Names like Payjeb, Bichhiya, Ghungroo, Pagani, Chain, Meerathi, Janjari, Chhagal, Phoolnevari, Unghabat, Jhanjhne, Khadua, Panjani, Pajaniyan, Gandpadak, Pariherak, Khinsini etc. have also been used

in the category of these ornaments. For example- Songs like 'Thumak Chalte Ramchandra, Bajat Panjaniya', Pag Ghungroo Bandh Meera Nachi Re: etc. have added sweetness to the ornaments. Dr. Ambaprasad Suman has used the following names of foot ornaments in Brajbhasha vocabulary- "Lachche Imarti, Ghungroo, Faniya, Sutiya, etc. Chailchuri, Belchudi, Chamakchudi, Adokha lachche with knobs attached to them, Chhngal ghungroo cymbals, Nyola, Khadua, Paijani, Sam. Padshinjani, Jhamar- thin cymbals, Khadua made of silver bars with thick knobs on the ends. Sursagar's Krishna-related poetry is not untouched by this. The use of anklets etc. has come naturally in the makeup and other descriptions of Radha, Krishna, and the gopis. Various types of foot ornaments can be seen on the feet of female idols carved in the altars of the Sung period Mathura Kushan period. In the ornaments of all women, whether urban or folk life or rural, foot ornaments are important. They are also considered a symbol of marital bliss, especially the anklets worn on the toes. In every region of India, their regional forms and names are different. In the modern era, it has now taken the form of fashion. Foot ornaments were not in vogue among the Shoka tribe of Uttarakhand. Because their clothes were such that not even a little part of their feet and legs remained naked.

CONCLUSION

The traditional jewelry of Uttarakhand's culture is well-known. It is also well-known across the globe since visitors come here because they have faith in Uttarakhand. Because of its numerous temples, rich history, and complex customs, Uttarakhand is also known as "Devbhoomi." You may discover a lot of blogs about Uttarakhand on our website. If you haven't read the article, please do so. Some of the blogs that disseminate information will help you get to know Uttarakhand better. Notable ones are the temples like Kainchi Dham, which is frequented by well-known figures like Steve Jobs, Mark Zuckerberg, and many other notable leaders. We cordially welcome you to our paradise and extend an invitation to visit the lands of God, Uttarakhand, which are a slice of heaven on earth.

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