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**ORIGIN OF ORNAMENTS AND SURSUNDARIES**

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**INTRODUCTION :**

The study of human society involves the study of culture. The analysis of human society must certainly be carried out on the culture level that's why the study of nature origin and significance of culture is important. We know that the content of culture is extremely diverse. It include art, music, literature, science, technology, philosophy, religion and millions of other things. One thing is clear, that human beings create countless physical objects-



axes, wheels, vehicles, houses, books, paintings, clothes and also ornaments, these are regarded as a part of culture. I have focused just one part of these things in this paper, that is ORNAMENTS,

To study the ornaments on sculptures, it is interesting to go in the origin of it.

**IMPORTANCE AND ORIGIN OF ORNAMENTS :**

It may be observed that love for ornaments is the main characteristic of human being. A most primitive instinct of human beings is to make more beautiful, by ornamentation. In India, there are some tribes, who do not wear clothes, but wear different types of Jewelry. The idea of jewelry we find from early sculptures, which display more of Jewels on the body of the person rather than garments. the person wear ornaments not only for attracting physically, but also for satisfaction and established dignity. On the other hand some ornaments. Are only for dignitaries. For example, the crown has remained special right of king & queen only. We find the reflection of this feature of society & ornaments is equally present in arts.

Looking directly into the context of Indian culture in the field of art, we see the fascination in Indians for ornaments is old, Right from the pre and proto historic times, we start getting remains like beads etc. and sometimes also the metal ornaments which all speak about the love of Indians towards the ornaments.

In many cases, we find that the ornaments of the male figures far exceed than the female ones, but we have to agree that as civilization advanced, an all round change regarding the quest for jewelry which is displayed more and more by women, in the field of art, it is seen in the ornate forms of female sculptures decked with a number of ornaments covering themselves almost from top to bottom.

In society nothing happens without reason. The circumstances find its psychological reflection in Indian man, in his always wanting to find the reason for those phenomena which interest him. Historically speaking, a consciously utilitarian standpoint, savages almost Universally rub their bodies with fat , with the juice of various plants, in the last instance with clay. This became custom & this custom plays an important role in the primitive adornment of the body. Hottentots smear their bodies with the juice of an aromatic plant called 'buchu' to protect themselves from insects, and they special pains in greasing their hair to protect themselves from the sun. the well-known Jesuit, Lafitau accounted in a similar way for the North American Redskins. Custom of rubbing themselves with fat. he says, the oils without which the savages smear themselves make them extremely smelly and filthy ... but these oils, without which they are devoured by insects, are an absolute necessity for them. Von den steimen says that the Brazilian colored clay. They must first have noticed that the clay cools the skin and is a protection of mosquitoes and only afterwards turned their attention to the fact that the body, thus daubed was more beautiful.

In India the plants have served for human adornment for millennia. Their use as ornaments & cosmetics is not only ancient but survives to the present life. Over 165 plant species used for human adornment in India have been identified. But it is true that originally man rubbed himself with clay, fat or plants juices because it was useful. Afterwards the body smeared in this way , began to seem beautiful to him and he began smearing himself for aesthetic pleasure. According to Burton, negroes of the Wajiji tribe in East Africa are fond of covering their heads with time, the whiteness of beautifully sets off the darkness of their skin. The same Wajiji, and for the very same reason love ornaments made from the teeth of the hippopotamus, which are remarkable for their dazzling whiteness.

Utilitarian standpoint precedes the aesthetic standpoint, the same thing may be seen in primitive Indian man used to kill birds or animals for food. The birds or animals every part of the body was not useful for food. So feathers, skins, prickles, teeth, claws, which could not be eaten, were became for the use of covering body with skins, festering horns on his head, using claws & teeth around the neck, sticking feathers through lips, ears & nose so, primitive man used to make ornaments of Metal. Metal manufacturing is the changing point of ornamentation and starting point in the new history of ornamentation. In the history of metal ornamentation, it is clear that it was man's desire to boast of his wealth by adorning himself and his wife. We find no another motive to wear such ornaments. It is highly probable that metal rings were first worn on the legs and arms, for example from certain practical considerations, afterwards they began to be worn not only for practical considerations, but to boast of wealth as well, and parallel with this people's tastes gradually began to form, so that arms and legs became to appear beautiful when decorated with metal rings.

### **ORNAMENTS IN INDIAN LITERATURE :**

In Vedic period the attraction for ornaments of Indians was more than that of their predecessors. In Rigveda, we find the references of gold ornaments those are ear rings (karna bhushan), necklaces (nishkagriva), bracelets(khadi), garlands (rukma-vaksha) and anklets. (Pasta-Khadi)

Even if we study on the Harappa, Mohenjodaro and other sites of Indus valley Civilization, we find large number of ornaments including anklets. For the rich, possibly these would have been

made of gold-silver-fairance ivory or semiprecious stones. For the poor those were of shell, bone, copper or terracotta.

Thus wearing jewelery was natural to women in ancient days as is today. In Indian culture, there are 16 different embellishments that is known as solah singaar, of female. The anklet is mentioned the last of these sixteen ornaments.

In epics like Ramayana and Mahabharata, we find references of ornaments. It is: Pramadam-iva yatnena bhshitam bhshan-ottamaih Vasanabharan – opeta Pramadev- abhyalamkrita.

Malati Kunda hulmaischa bhandirair- nichulais- tatha

Ashokaih sapta-parmaischa ketakair kaih

Anaischa vividhair vrikashaih pramad-ev opashobhitam

Valmiki also mentions several varieties of ornaments for the different parts of the body, those are Kundalas, haras, mekhalas, keyuras, hastanbharanas, anguliyakas. panini referred ornaments as alankaras

An anklet means ankle. The anklets historically have been worn for centuries in Egypt & Arab.<sup>17</sup> We find so many references of anklets in Indian literature with various other names. Anklets in Ramayana of valmiki are referred to by the name of Nupur.

Charanam Nupuram bhrshitam vaideha ratna –bhushitam

Vidyunmandal Shankasam Papat dharanitalam.

In Kalidasa's Kumarsambhav, Raghuvamsham & Malvikagnimitram also we find references of ornaments. There is the scene of Aja's lamentation for Indumati in Raghuvamsha. Kalidasa says,

“Smartaeva sa-shabda nupuram charan-anugraham anya-durlabham Amuna kusum- ashru varshinatvam ashokena shugatra sochyase”

It means “Ashoka, which has received the stroke. The feet of Indumati along with the jingling of the anklets is also lamenting on the loss of Indumati in the form of its flowers shed like tears.”

There are eighteen sursundaris , at Korivali Temple of Shiva obviously sculptured outside of the temple. These are so beautiful & in standing posture. All are adorned with varieties of ornaments. It is not easy to observe the sculptures, because those have suffered damage. To observe clearly .

### NAME OF THE ORNAMENTS :

1. Stuka – Head ornament is called 'Stuka' and 'Stupa' in Rigveda. Kirit or mukut is also head ornament, especially it is for king or God. Chudamani is also head ornament. This is the beadspatti or gemspatti.
2. Necklace-
  - a) Kantha – Short necklace banded to the neck
  - b) Hara- It is somewhat long & little upper side of the breast.
  - c) Stanahara – It is long which is upto the breasts.
3. Skandapatra – It is the ornament on the shoulder.
4. Armlet – It is flat ornament worn on the arm just over the biceps muscle called keyur or Bajubandh.
5. Bracelet – It means kankana or bangles worn at the wrist. In this pattern there is another ornament called tode.
6. Finger –ring – It is worn in the fingers.

7. Ear –rign- It is also called kundala. ‘chakra’ ear-rings were used by the women, which are in the ears of these sursaris.
8. Girdles – The belt going round the hip is girdles called katibandha or kamarpatta.
9. Anklets – The anklets which are tight around the ankles are called tode and the chain around the foot is called nupurs. Or janjeriya. all these ornaments are there on the body of Sursundaris, but we have not seen the ornament of nose called ‘nath.’

#### There are 14 Sursundaries at Koravali

1. Patralekha
2. Mardala or Mridungvadini-
3. She is also Mardala or Damruvadini-
4. Darpana-
5. Women and monkey-
6. Torana –
7. Phaldharini-
8. Padmagandha-
9. Phaldharini-
10. Mardala – Veenavadini –
11. Devangana or chamara-
11. Munjughosha
12. Putravallabha-
13. Nupurpadika-

All the ornaments of Sursundaries are gold, silver, beads & gems. All are carved artistically we have attached the all types of ornaments with sketches & photographs. The sursundaris are not to be seen only as symbols of sex, but each one of them portrays a message of rich cultural activities. They also give the message, when you enter the temple you should leave all the temptations & worldly attractions outside and submit totally to the god, the intention is a devotee should visit the temple and sense the message. It should not be only a formality of worshipping the god but being genuinely spiritual and merging with the universal spirit. They want to give a message the god doesn't have discretion of any kind as far as his devotees are concerned, but genuine human spirit is more important. These are at present neglected and misunderstood, but they are symbols of our culture & religion. Although the ornaments are as old as seven hundred years, they attract genuine interest to the sculptors & the artists take ideas and inspiration of them.

#### CONCLUSIONS –

1. These sursundaris represent the best jewellery of their times. We can say that gems, jewels & ornaments loved by the people of that period.
2. These sculptures represent various forms of ornaments.
3. Having visualized the details the ornaments of these sursundaris we find 9 varieties of ear-ring, 11 varieties of necklaces, 10 varieties of katibandh (mekhala), 8 varieties of bracelets, 8 varieties of anklets, means nupurs, 8 varieties of hair dressing, 11 varieties of keyuras, 8 varieties of stanaharas, 8 varieties of skandmala, 11 varieties of padvalay (Tode), 3 varieties of kantha, 3 varieties of rings, 4 varieties of probhavalay, only one sursundari is having mukut. She has choti. The length of choti is upto the knees & she taken the choti in her hand.

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4. There are khadavas in the feet of a Torana.

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