A Dynasty of Ancient Jewels – A Fusion of Mughals and Chola

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Abstract - Aari embroidery, the traditional craft of intricate designs and rich detailing, has been the pinnacle of luxury in Indian fabric. Induced by majesty of the Chola and Mughal empires, this type of art overshadowed cultural heritage with extravagance of royal adornment. The chola dynasty, temple decorations, and architectural wonder left their marks on designs inspired by iconography of gods, flower motifs, and geometric perfection. Their decorations are spirituality and beauty infused, with beauty having the propensity to evolve ornateness in traditional clothing and temple decoration. The Mughal period did see the fusion of Persian beauty and Indian craftsmanship. They used to adore everything in abundance, and hence, they created elaborate designs with colorful emerald, vines, and floral motifs as per their culture. Their ornaments contained precious stones, golden threads, and vibrant colors, which were the symbols of power and refinement. Intermarrying the religiously inspired paintings of the Chola with Mughal extravagance, Aari motifs created today create stunning blends of historied art. It is because of these hybrids that a beauty can exist so timeless in scope and yet respect the rich historical heritage of earlier India so appropriately, that they make them even more well suited for wear and clothing and general design.

Key words: Aari embroidery, Chola, Mughal, Ancient, Jewellery, Textile, Embellishment.

INTRODUCTION

Aari embroidery is one of the ancient crafts. It creates grand and intricate floral designs. It was developed during the Mughal period and used since the 16th century. Its ability to create ornate floral patterns, leaves, and other intricate motifs with beads, zari threads, pearls, and sequins. It is a traditional form of needlework that involves intricate and delicate hand stitching. This technique is done with a hooked needle called an “Aari”. Encouraging artisans to develop and refine it to create elaborate designs on rich fabrics like velvet, silk, and brocade.

This Aari embroidery craft spread over time to different cults of India, with Rajasthan, Gujarat, and Uttar Pradesh. They developed creative and innovative designs and developed them. Later this craft became a symbol of cultural tradition, particularly in traditional Indian festive and nuptial celebrations. Jewellery has long been a part of culture, with jewellery used by the Chola and Mughal kings, the designs of jewellery used by the kings were very creative and unique designs. Their jewellery was developed to reflect their culture and tradition and included their temple designs. The jewellery used by the Cholas had temple designs, and the jewellery used by the Mughals had designs like leaves and floral designs. They wear different kinds of jewellery such as chokar, necklace and jhoomer, where the jhoomer is the one worn on the head by Mughal women.

Aari embroidery, praised for its creative and intricate detailing, and elaborate designs, derived in India and has been extensively employed to embellish textiles with beads, sequins, metallic threads, pearls and gemstones. This project fill the same level of complexity into jewellery creation, transforming Aari embroidery into a form of wearable art. The pieces embody the magnificence of both chola and Mughal dynasties while highlighting the adaptability of embroidery.

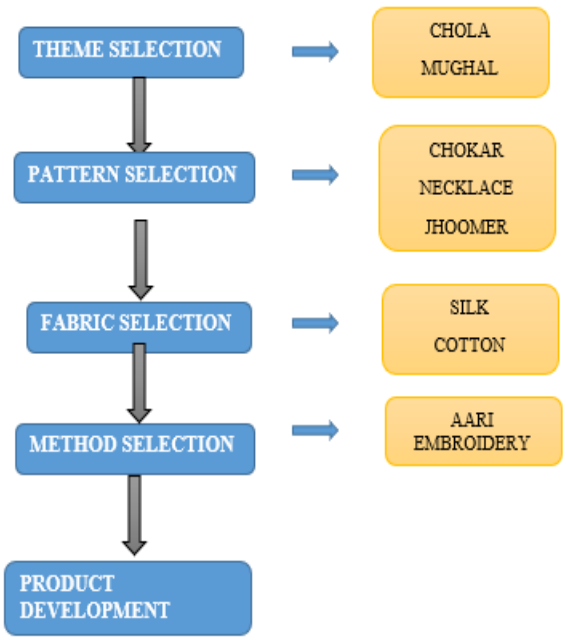
During the Chola period (9th–13th century) temples architectures stood alongside elaborate gold jewellery that showcased deities alongside floral motifs and geometric patterns. The substantial and bold jewellery from this era used distinguished techniques like

filigree, repousse, and granulation. This project uses the same motifs to craft chokars and necklaces that reflect the temple jewellery of queens and dancers from that era.

Mughal jewellery designs often incorporated jhoomers which were crescent-shaped headpieces along with chokars decorated using uncut diamonds and pearls set in intricate Kundan techniques. Through the use of Aari embroidery techniques this project aims to recreate the sophisticated grace that Persian artistry brought to Mughal jewellery.

Chokars from this collection take their inspiration from Chola temple jewellery and incorporate deity motifs together with lotus patterns and detailed geometric borders. Delicate floral vines combine Chola and Mughal influences with metallic thread work techniques that resemble Kundan settings in these necklaces. Mughal artistry leaves its mark on the jhoomers through the use of crescent shapes together with pearl drops and intricate embroidery patterns. The artisanal creation of each jewellery piece involves careful handwork with fine silk threads alongside zardosi, sequins and beads to maintain authentic traditional craftsmanship which is presented through modern design.

METHODOLOGY



1.1 THEME SELECTION

Selecting the subject of designing antique jewellery based on the Chola and Mughal dynasties allows the creation of timeless craftsmanship. The two dynasties are renowned for their intricate and unique designs of jewellery representing their magnificent cultural heritage. The Chola jewellery, which is full of intricate patterns and symbolism in its spirituality, represents the workability and craftsmanship of an ancient culture. Equivalently, Mughal jewellery, which has come to represent luxuries and massed precious metal and gemstone use, is also the coming together of a divergence of influencing cultural forces. Lesson-learned from these two dynasties, today's jewellery could be crafted so that justice would be served in bringing an older sophistication, yet creating work sensitive to our sensibilities now. This blend of traditional legacy and modern craftsmanship ensures the creation of ageless jewellery with a blend of beauty, heritage, and craftsmanship in timeless masterpieces.

1.2 PATTERN SELECTION

Choosing the theme to create Chola and Mughal empire-style antique jewelry is choosing motifs like chokers, necklaces, and jhoomers to create eternity-made jewelry. The empires are world-famous for complex but secretive motifs on jewelry that reflect the pervasive culture around them. The Chola jewelry, where the shape and religious meaning coexisted with immense detailing, typically consisted of a series of necklaces and chokers that were art and toil. The Mughal ornament, being rich in nature as well, usually consisted of jhoomers and necklaces with jewels set inside them, fusing a mix of influences from other cultures. Both these empires' ornaments are now created to celebrate the timelessness and the timeless beauty of the past as well as with chokers, jhoomers, and necklaces in new patterns. By the blending of antiquity and modern art, jewelry produced is ageless, combining beauty, history, and craftsmanship into art that stands the test of time.

1.3 FABRIC SELECTION

Fabric choice is an important idea in deciding how antique jewelry design can be made more beautiful, especially when choosing clothes such as silk and

cotton. These clothes offer the correct background for pieces of complex wide ornaments inspired by beautiful drapes and Mughal empires. Silk, in all its rich brightness, is the suitable foil suitable for the wastage of Mughal jewelry, but cotton shows a inferior without lack of sophisticated grounds, on which the description of the chola decoration can clarify itself. Its use enhances jewellery in connecting gravity in craftsmanship by providing additional aircraft of prosperity in terms of culture and durability. By incorporating silk and cotton in the design, it is possible to make jewelry that speaks in a way to materials, combination history, imagination and beauty.

1.4 METHOD SELECTION

Selecting the technique is crucial in creating ancient jewellery, and Aari embroidery and thread embroidery are the best techniques to accomplish this. Ari, with its intricate and detailed needlework, provides a modern and elegant touch to delicate details and jewellery items and makes them aesthetically pleasing. Conversely, thread allows for the creation of embroidery, colourful, textured pattern that can be used to add beauty to jewellery with bold, coloured motifs. Both approaches add depth, intensity and cultural prosperity to the jewelry so they can introduce them old, traditional designs to life. With Aari and Thread embroidery, anyone can achieve a perfect blend of expansion and craftsmanship in creating pieces of ageless jewelry.

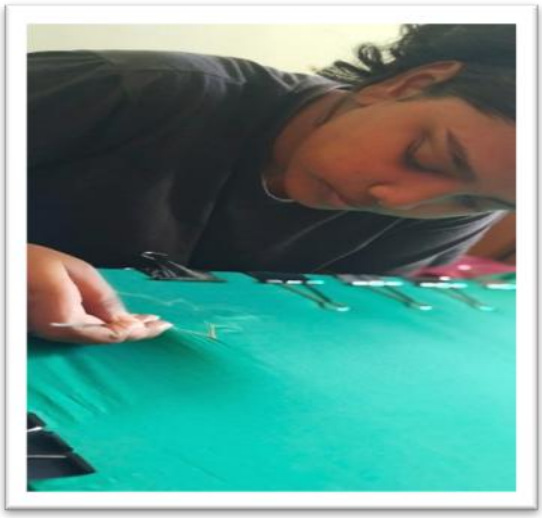


PLATE 1 - DESIGNING

PLATE 2 - OUTLINING

PLATE 3 - POCESSING

CHOKAR

PLATE 4-MUGHAL CHOKAR

PLATE 5-CHOLA CHOKAR

PLATE 6-MUGHAL CHOKAR

PLATE 7-CHOLA CHOKAR

PLATE 8-CHOLA CHOKAR

NECKLACE

PLATE 9 – MUGHAL NECKLACE

PLATE 10 – CHOLA NECKLACE

JHOOMER

PLATE 11 – JHOOMER

PLATE 12 – JHOOMER

SUMMARY AND CONCLUSION

The Aari embroidery dream was taken from them to employ in this endeavour to re-establish the glorious jewellery designs of the Chola and Mughal periods. Copying the diligent handwork, patterns, and ornaments of their previous kingdoms, the designs were then capable of bringing back the glory and radiance of old Indian jewellery using the tool of embroidery.

The Chola influence introduced temple-inspired bold motifs with intricate carvings, and Mughal beauty introduced flower and geometric motifs with fine work, hence marrying heritage and beauty. The project showcased how embroidery could be reimagined as a jewellery art form, bridging the gap between decorative art and textile decoration.

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