

## Gems and Jewels Conceptual Study in Historical Context

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### ABSTRACT

The history and cultural legacy of India are deeply entwined with the gem and jewelry industry. In order to understand the historical background of India's gems and jewels and to shed light on their value, cultural significance, and historical development. The study begins by diving into the history of Indian gemology and jewelry making, tracing its roots back to the Vedic and Indus Valley Civilizations. It explores the connections between the use of precious and semi-precious gemstones and ancient Indian society's social and economic structure, as well as its ritualistic and spiritual practiced. It explores the influences of the Mauryan, Gupta, and Mughal dynasties, focusing on their support of the arts and production of gorgeous jewelry encrusted with precious stones. It explores the blending of various styles and designs as a result of outside influences being assimilated into Indian jewelry-making practiced. This research offers a thorough grasp of the cultural significance of India's gems and jewels as well as the enduring imprint they have left on Indian art, culture, and spirituality by looking at them in the context of their historical development. This study examines the role of gems and jewels in shaping trade networks, fostering artistic innovation, and influencing fashion trends, providing insights into their aesthetics and craftsmanship. It also provides a platform for further research.

**Keywords:** *Cultural Legacy; Significance; Ancient Indian; Spirituality; Innovation and Craftsmanship*

### 1. Background

For centuries, gems and jewels have captured people's interest and desire. With their vivid hues, glittering facets, and inherent rarity, these priceless items have long been held in high regard by all major civilizations and cultures. As symbols of individual wealth and status, they have been incorporated into royal crowns, sacred objects used in religious ceremonies, and human bodies. A rich tapestry of human fascination, economic dynamics, and cultural symbolism is revealed by studying gems and jewels in historical context. This conceptual study aims to investigate the multifaceted roles that gems and jewels have played throughout history, examining their significance as markers of cultural identity, wealth, and power. We can better comprehend these priceless objects by exploring the historical context surrounding them (Chopra, 1976). The Indian Subcontinent developed its distinctive jewellery heritage over many

centuries, and its people have continued to wear it even after the 1947 Partition. Men also enjoyed wearing Indian jewellery to adorn their personas, weapons, or tools of the trade. It was not just for women. Indian sculptures and paintings from the Classical period onward visually demonstrate how both men and women covered themselves in a variety of jewellery from head to toe. A wealth of jewellery is visible in temple sculptures from the Classical era, late mediaeval art, and early modern paintings that were all influenced by different Indian dynasties. When other physical means of visual information are unavailable, jewellery serves as a reliable source. There are some similarities among the jewellery from different regions, but some have kept their unique stylistic nuances or distinctions because of their aesthetic and technical qualities. Additionally, the subcontinent has long served as the primary source of precious metals and gemstones used in jewellery (Ali & Abbas, 2022 and Rita, 2008). Both the residents of this region and the rest of the world have benefited from its abundant resources. Different geographical conditions have given consumers and patrons access to everything from the most precious materials, like diamonds, to the most basic but still significant materials, like cowrie shells and terracotta. Gold has been the most common and widely used material throughout history. Hindu dynasties, Muslim empires, and Sikh kings all favoured it too. As gold was easily accessible in this area through its own mines and more so through trade, all those who had access to it made heavy use of it (Hendley, 1906).

Since its inception, the Hindu religion has had a strong connection to jewellery, which is frequently mentioned in ancient texts and scriptures. Since its inception, Hinduism has been fascinated by gold. According to the Rig Veda, whoever gives someone gold will live in light and glory. Due to Lakshmi, the goddess of wealth, gold is also connected to prosperity in Hinduism. The Muslim rulers continued this association of gold with prosperity, considering that an abundance of gold, along with silver and jewels, was regarded as a component of the emperor's treasury. Even in the Buddhist Ajanta cave paintings, there are figures carrying ornamental-looking jewellery. The importance of this art is demonstrated by the female figures, which are specifically painted in Buddhist Cave XVII and are completely decked out in jewellery. The female body is covered in jewellery, including a waistband, girdle, basebands (jewellery pieces worn on the upper arm), necklaces with pearls, rubies, and other large gemstones, as well as a lot of bangles. Even the maidens are covered in jewellery, though it is less ornate and has a more straightforward design. All significant Hindu, Jain, and Buddhist dynasties have a strong jewellery-making tradition, but Mughal and Sikh rule had the greatest impact on the jewellery in Punjab and the surrounding areas.

Since ancient times, gems and jewels have captivated humankind's imaginations and served as symbols of beauty, wealth, and power. These priceless gems have long held profound symbolic meanings and served as crucial status and identity markers in a variety of cultures, religions, and societies (P, 2015).

This conceptual investigation explores the origins, cultural significance, and historical development of gems and jewels. We can learn a great deal about the economic, social, and cultural dynamics of civilizations all over the world by looking at the different ways that these precious stones have been mined, cut, and embellished throughout history. Gems and jewels have long been prized and sought after by both the ruling class and the common people, from the earliest civilizations of Mesopotamia and Ancient Egypt to the lavish courts of Europe and the magnificent empires of India and China. As ornaments for jewellery, crowns, and sceptres, they have also been used in religious ceremonies, funeral customs, and as protective talismans. This study aims to investigate the symbolic and spiritual significance of gems and jewels, in addition to their aesthetic properties. The historical setting enables us to comprehend how gems and jewels were regarded and utilised in various societies, illuminating their significance in influencing social mores, commercial networks, and even political allegiances (Knuth, 2007).

We can follow the development of craftsmanship and the shifting tastes and preferences over time by looking at the technological advances in gemstone cutting and the growth of gemological knowledge. We

will also look at how colonialism and globalisation have affected the trade in gems and jewellery, as well as the ethical and environmental issues that are relevant today.

This conceptual study aims to provide a deeper understanding of the significance of gems and jewels in human history through a thorough analysis of historical sources, archaeological discoveries, and cultural artefacts. We can understand the enduring allure of these precious stones and their continued relevance in modern society by looking at their roles in various civilizations.

## **2. Methods**

### **2.1 Literature Review**

There isn't much literature on jewellery, particularly traditional jewellery, in the South Asian region. We discover that while academics and writers have expressed interest in writing about Indian jewellery, the jewellery of the Indian Subcontinent has received less attention.

Investigating this region's rich heritage will give us a better understanding of how this area's culture would have appeared centuries ago. India was renowned as the legendary land of gems and jewels long before it became associated with significant sculpture, painting, and architecture in the West. Southern India produced a large amount of gold, accessible ruby and emerald mines, beautiful pearls in the Indian Ocean, and the finest rubies, sapphires, and cat's eye from Ceylon. Indian jewellery typically consists of these materials, with silver and base metal being less popular (Simmons, 2005). bloomed. Each brought their own traditions to the area and assimilated their way of life into the culture. For instance, meenkr (enamelling), a craft practiced by Sassanid artisans, eventually made its way to India as a result of the Mughals' conquests (Firouzeh, 2015). It flourished and gained popularity as one of the finest crafts in the region of India, especially during the Mughal and Rajputana eras. The work of meenkr was frequently combined with Kundan (the inlay of stone in gold), and the emperors wore many of these pieces to adorn themselves in a variety of ways. This study focuses on the rich heritage of these rulers and how jewellery was a significant part of that heritage, while also adding to the scant body of literature on this genre (Mathur, 2007). The study examines the types and designs of jewellery that were popular in the Punjab region, adding to the body of knowledge about locally made jewellery.

### **2.2 Material and Methods**

The research was carried out using qualitative methodology and APA citation guidelines. Information was gathered by visiting artisans to learn about Punjabi jewellery making techniques, as well as from books, articles, and online resources for historical analysis. It was possible for the researchers to follow the evolution and development of jewellery making, its motifs, and influences in the Indian Subcontinent through their study, *Jewellery of the Indian Subcontinent: A Significant Cultural Element*.

## **3. Results and Discussion**

The qualitative research project examines inspirations that sparked advancement in jewellery making while taking historical developments into account. Understanding the stylistic evolution under the various rulers of the Indian Subcontinent required on-site observations of jewellery-making techniques. A review of the decorative items found throughout the Subcontinent will supplement the meagre amount of research on Indian jewellery already available. Although this region had a long-standing tradition of jewellery making long before the Mughals, the Mughals nonetheless set a significant standard for the art of jewellery making. They added elegance and stylistic variety to the jewellery. The craftsmen excelled in their craft more during the Mughal era, particularly in the sixteenth and seventeenth centuries. They gained wisdom and knowledge of the Indian Subcontinent's established and developing fashions. The artisans and

craftsmen focused their artistic attention on honing their skills while operating under the protection of the Mughal emperors (Smith, 2015). With a firm grasp on their long-standing traditions and a desire to improve themselves, India's craftsmen redefined what constitutes high-quality workmanship. The Mughals' accompanying artisans and craftsmen must have been mesmerised by the entire region when they arrived in the new land. They embraced the colour schemes, designs, and lavish jewellery displays with ease. India was long regarded as an endless source of diamonds and other precious gemstones, which the people of this region sparingly used in their jewellery. The nine stones of the *nauratnā*, which were frequently worn by Hindus as a necklace, held great significance for the people of this land. Gemstones held a special place in Hindu culture because they were given various attributes that were both spiritual and cosmic. These superstitious beliefs also influenced the Mughals, who invaded this area. They also began donning armlets, rings, and necklaces made of the *nauratn*. The talismanic effect of the *nauratnā* stones made the *nauratnā* jewellery a popular item among the Mughals. In the talismanic context, the setting of the *nauratnā* was very important and was determined by certain rules known to the astrologer and the jeweller. Patterns were designed according to the cardinal points, with individual variations determined by the horoscope. This practice is still done in modern-day India. (Evans, 1989).

Jewellery was valued as a form of wealth in addition to its significance as a religious or secular object. Jewellery and precious stones were traditionally kept as a safe deposit that could be used as a form of currency in times of need by people in general and rulers. As a result, large gemstones were occasionally left uncut or in larger forms. Large and uncommon diamonds from places like Golconda and the Deccan mines have been discovered frequently in India. The *Koh-i-noor*, also known as the Mountain of Light, and the *Darya-enoor*, also known as the Sea of Light, two of India's most well-known diamonds, are displayed to us at Golconda as exceptional examples of purity and clarity. These two, following their altercation (Jackson-Stops, 1985),

The emperors loved jewellery in all its forms. They didn't just adorn themselves with jewellery; they also decorated everyday objects. Gold and priceless stones were set in intricate patterns and inlaid onto surfaces. Even fine surface embellishment and ornamentation on huqqa bases, wine cups, and dagger hilts can be found. On occasions of state, the Mughal emperors' flair for jewellery and aesthetic pleasure in it were especially obvious. On significant occasions, all the emperors—aside from Aurangzeb—used to adorn themselves with a variety of jewellery (Chopra, 1976). The Mughal emperors were very particular about this, even though the emperor was intended to be more fashionable than the general populace. They used to lavishly embroider their shoes and headdresses with gold wire and gemstones, in addition to their clothing. Famous authors like Monserrate and Roe have described their splendour in their works. They arrived in this new eastern country that was drawing tourists from all over the world, along with many other missionaries, travellers, and traders. These foreigners used to reside in India for months or even years, occasionally as court guests and occasionally even as employees (Chaille, 2019).

Spanish missionary Father Antonio Monserrate served in Akbar's court. He carefully observed and documented the emperor, his court, and his way of life while he was in India. Monserrate describes Akbar's clothing in one of his writings: "His Majesty wore clothes of silk, exquisitely embroidered in gold. His Majesty is dressed in boots that completely cover his ankles, a cloak that reaches his hose, and pearl and gold jewellery. An emperor's use of a wide range of jewels in both his clothing and accessories was very impressive. A clear picture of this is provided by Sir Thomas Roe, an ambassador at the court in Agra, in his description of Jahangir's attire on the Emperor's birthday. (Losty, 2015). The rare and priceless jewellery the Mughals owned is admirable. As gifts, they used to exchange priceless items like jewellery and gemstones. They exchanged gifts of jewellery both ways. According to the emperor's wishes, high nobles received popular jewellery pieces like the bejewelled sarpesh (turban ornament), a highly valued and significant piece of turban jewellery. It is well known that Jahangir gave his sons Parvaiz and Shah Jahan rubies worth thousands of rupees. Shah Jahan was incredibly generous, bestowing priceless gifts in the form of jewellery. He once gave his son Dara Shikoh his personal pearl necklace, which was worth

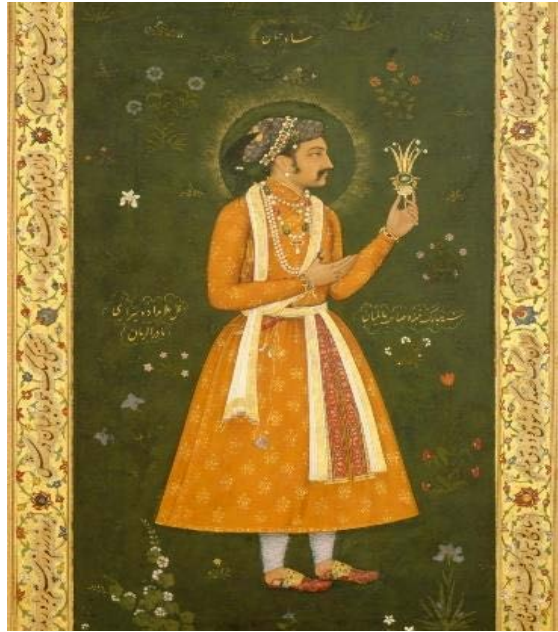
\$1.4 million. The Mughals loved to collect the finest jewellery and gemstones because they considered them to be significant and necessary objects of beauty. They supported the jewellery industry and were keen on incorporating local jewellery-making methods. The Mughal Empire added to the long-standing tradition of jewellery use in the Subcontinent's culture. It was common to see jewellers working on jewellery made of various materials for a range of clients (Firouzeh, 2015) It was common to see jewellers working on jewellery made of various materials for a range of clients. They were seen producing jewellery in a variety of materials, from gold to brass, depending on the customer's budget. By establishing workshops (krkhns) at Fatehpur Sikri that catered to various branches of the jeweller's art, Akbar carried this tradition forward. These krkhns were not only used to produce jewellery; Akbar also assigned four of his officials to handle the buying and selling of gemstones. Itimad Khan Gujrati, Baqi Khan, Jagmal, and Hakim Ain ul Mulk are the names of these four officials as they appear in the *Ain-e-Akbari* (Ali & Abbas, 2022). Following Akbar, subsequent emperors maintained a similar interest in precious stones and fine jewellery made from them. Jahangir was "the greatest and richest master of precious stones that inhabits the whole earth," according to Edward Terry, the chaplain to Sir Thomas Roe. Shah Jahan was more knowledgeable about gemstones than his father, Jahangir, who is regarded as the master of precious stones. He was drawn to gemstones and enjoyed appraising, collecting, and wearing jewellery made of them. In most of his portraits, he is shown holding a gemstone and either reviewing it or evaluating it, demonstrating his fascination with jewels. In one of his portraits, the Emperor is seen evaluating the quality of gemstones (Jackson-Stops, 1985).



**Figure 1.** *Shah Jahan as the Jewel Connoisseur, 1620, watercolor on gold paper, 38.9 x 26.2 cm, or 15 14 x 10 38 in., Metropolitan Museum of Art, New York. from (Dehejia, 1997, Source).*

Dara Shikoh, Shah Jahan's son, is seated next to his knee as he occupies the throne. In his left hand, the Emperor is holding a plate that is covered in vibrant gemstones. He raises a red jewel in his right hand for access. Shah Jahan is seen wearing an archer's ring on the thumb of this hand, which was a prized and distinctive item of jewellery worn by Indian kings. It is possible to see jewellery on both figures in the painting that is made of pearls and coloured stones that appear to be rubies and emeralds. A long ml, or string of pearls, and two necklaces are worn around the Emperor's neck. He is wearing large pearls strung on a gold wire as pearl earrings. He wears pearl bracelets with large rubies in the centre that match the

pendant necklaces on his wrists. The headpiece is embellished with a kalgh (plume) that is encrusted with precious stones.



**Figure 2.** *Portrait of Shah Jahan as a Prince by Abu'l Hasan (Nadir-uz Zaman), 1616–1617, opaque watercolor and gold on paper, Victoria and Albert Museum, London. (Source: Victoria and Albert Museum, "Shah Jahan," Painting of Shah Jahan is available at <http://collections.vam.ac.uk/item/O16761/>.*

All Mughal emperors enjoyed wearing jewellery, and portraits and court paintings frequently show them donning substantial amounts of jewellery. A turban ornament is held in the young Emperor's fingers in Portrait of Shah Jahan as a Prince of 1616–1617 as he stands in front of a dark green garden full of flowering plants (figure 2). He is adorned with various pieces of jewellery, from elaborate turban ornaments to delicate gold bracelets, earrings, and rings. The Mughal women were just as eager to adorn themselves with jewellery as the men. The women have worn jewellery since they were very young. These customs play a significant role in Indian subcontinental culture. From a very young age, children were accustomed to donning jewellery, whether it was an earring, ring, or amulet.

They wore jewellery of some kind that was associated with their region's customs or religion. The Mughals quickly adopted Indian traditions of jewellery wearing because they were accustomed to Iranian and Central Asian jewellery trends. Young female children used to have their ears and noses pierced, and as their means permitted, they began to wear smaller pieces of jewellery made of gold, silver, or even brass. This demonstrates that although not everyone could afford to wear expensive jewellery, people were generally very passionate about wearing jewellery. Sometimes it might have been a deliberate choice, but often, it was a custom that had long been ingrained in their culture.

The girls began to wear more jewellery as they grew older, particularly heavier jewellery. In the past, women used to have jewellery on every part of their bodies. Thirty-seven different ornamental types are listed by Abu Fazl in the *Ain-e-Akbari*. The Mughal women indulged in all kinds of ornaments, from headpieces to foot ornaments. They used to wear head ornaments such as jhumar, chak, and mng; ear ornaments such as karnphl, mor bhanwar, bl, and champkal; nose ornaments such as nath, laung, and besar; neck ornaments such as hr and gulband; arm ornaments such as bazband; wrist ornaments such as gajr, kangan, and chur; and hand ornaments such as rings (Chopra, 1976). Similar to this, all princesses and queens portrayed in Mughal miniatures are seen wearing heavy jewellery that is covered in precious stones from head to toe. It reveals the royal culture of enjoying dressing up in traditional native jewellery like large crown ornaments strung with pearls and emerald jighan, ml hr, paunt, and jhumks (large bell-

shaped earrings). Bahadur Shah Zafar was the final Mughal ruler. He is depicted sitting with a huqq pipe in one hand and a landscape and river behind him in a painting from Delhi, India (Chopra, 1976).



**Figure 3.** Watercolor on ivory, portrait of Bahadur Shah Zafar, 1850, Victoria and Albert Museum, London. (Source: "Bahadur Shah II," <http://collections.vam.ac.uk/item/O20380/bahadur-shah-ii-r-1837-painting-unknown/>, Victoria and Albert Museum)



**Figure 4.** 1854 painting of Bahadur Shah Zafar. [http://en.wikipedia.org/wiki/File:Bahadur\\_Shah\\_II.jpg](http://en.wikipedia.org/wiki/File:Bahadur_Shah_II.jpg) is the source for information about Bahadur Shah II.

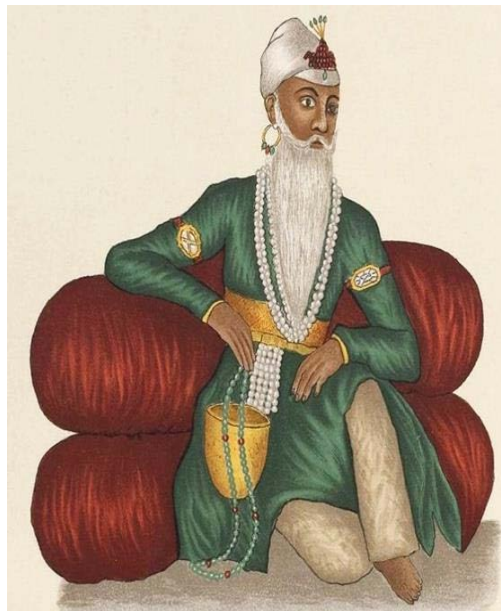
The emperor is depicted in the painting wearing a sarpesh, several necklaces of varying lengths, and a tassel attached to the turban, all of which are made of pearls and emeralds. In a different painting, the Emperor is depicted kneeling inside a building while wearing opulently embroidered royal clothing. A sarpesh and a sarpatt are fastened to his head. He has large pearl necklaces around his neck. The pearls have large ruby pendants in the centre and emerald intervals between them. The Emperor is depicted by the artist wearing heavy jewelry on every part of his visible body, including his wrists, which are also covered in heavy bracelets. Babar's introduction of the Mughals to the Subcontinent coincided with the evolution of the Sikhism religion. It coexisted with Islam and Hinduism for a very long time. The Mughal Empire and the Sikh gurus had a good relationship because emperors like Akbar, who supported religious freedom, had favourable views of the religion. However, the relationship between the Mughals and Sikhism was short-lived. Many wars were fought as a result of the Sikh gurus' retaliation by Akbar's successors.

Up until the time of Aurangzeb's passing, these turbulent times persisted. The fall of the Mughal Empire led to the Sikhs' ascent. It marked the start of the Sikh empire, which was based in the Punjab region and lasted from 1799 to 1849 (Maps of India, "Sikh Empire"). Maharaja Ranjit Singh, also known as the Sher-e-Punjab (Lion of Punjab), founded the Sikh empire. He was one of the Empire's most powerful emperors. During the nineteenth century, the Subcontinent's vast areas came under the control of Ranjit Singh and his atelier, known as the Empire. The Khyber Pass in the west, Tibet in the east, Kashmir in the north, and Sindh in the south were all parts of the Empire at its height (Hendley, 1906).

One of the most magnificent courts in the Subcontinent was Ranjit Singh's. Ranjit Singh built up a wealth of treasures and artefacts because of his victories. His incredible collection made him the envy of his peers and astounded British East India Company officials. According to Sir Henry Edward Fane, an ADC assigned to Ludhiana, the Maharaja's magnificent collection is as follows:

"The Raja's court's attire and jewellery were the most exquisite that can be imagined; the entire setting can only be compared to a gala night at the opera. His neck, arms, and legs were covered in necklaces, armlets, and bangles in the shapes of pearls, diamonds, and rubies that were layered so thickly that it was difficult to see anything underneath them. The minister's son, in particular, the current favourite of the day (Hira Singh), was literally one mass of jewels (Fane, 1842)."

The Maharaja used to give lavish gifts to his visitors, especially dignitaries or foreign visitors. According to *Misr Beli Ram*, an employee of the Maharaja's *Toshkhan*, *the Maharaja presented numerous priceless gifts to Mac Naughten, the seniormost officer accompanying the Governor General*. "Fifteen garments, a pearl necklace, a jewelled armlet, a pair of gold bangles, an elephant with a silver saddle, and a jewelled sword" were among the gifts given (Losty, 2015). Maharaja Ranjit Singh did not enjoy showing off his expensive clothing. Despite owning the most expensive and magnificent jewels, including the ever-famous *Koh-i-noor* diamond, he wore simple clothing. Maharaja *Ranjit* Singh is depicted in a portrait wearing jewellery, which is very out of character for his typically unadorned demeanour.



**Figure 5. Reproduction of the Maharaja Ranjit Singh painting by Jiwan Ram that is located at Rupar. The reference is to Hendley, 1906**

The Maharaja only occasionally wore such elaborate clothing, but on this particular occasion, he accessorized with some extremely fine jewels. This is an exact replica of the original portrait. Jiwan Ram, a Delhi-based artist, painted the original portrait while accompanying Lord William *Bentinck*, the Governor General, as he conducted an interview with the Maharaja at Rupar on the Sutlej.



The Maharaja fastens pearl strings to his clothing and wears them around his neck. In Ranjit Singh's portraits, pearls are frequently used as a material for jewellery. Large *balays* (earrings), which were customarily worn by Sikhs, *Khattris*, and *Dogras*, are another accessory that frequently appears in his portraits. Most of *Ranjit* Singh's portraits show him donning a jewelled turban and an elaborately embroidered outfit. He can be seen wearing a variety of jewellery to match his outfit, such as baz bands, *sarpesh*, pearl necklaces, bracelets, and rings made of precious stones (Chopra, 1976).



**Figure 6.** *Photograph of Maharaja Bhupinder Singh taken in 1911. (Source: Maharaja Jewelry, "Maharaja Bhupinder Singh")*



**Figure 7.** *Photograph of the Sarpesh of Maharaja Bhupinder Singh by Cartier. (Source: "Sarpesh of Bhupinder Singh," The Sikh Foundation).*

The lush mountainous regions of Jammu and Kashmir's princely state were ruled by Sikh kings wearing their traditional opulent garb and turbans. Maharaja Gulab Singh, the first and founding Maharaja of Jammu and Kashmir, stands out among the numerous rulers in this region (Evans, 1989), (Jagjit, 2012). The Maharaja is depicted in Kashmir in one of William Carpenter's paintings, who also produced several other works for Gulab Singh. He is seated on a carpet with his grandson and a servant.



Figure 8. Raghuraj Singh, *severalSource: Images of Indian King, <http://rareandvintageimage.blogspot.com/2012/05/images-ofindian-king.html>, Rare and Vintage Images*

The Rajpat (crown), which is made of gold and set with precious stones, is the Maharaja's most important ornament (figure 8). The crown's front is decorated with numerous diamond leaflets that resemble the kalgh and the krit. Hendley claims that these diamond leaflets have "a large central ruby and emerald pendant hanging from them." A sizable sapphire that has been shaped into *Chaturbhuj*, the four-armed Vishnu, is set into the plaque beneath the krit (Chaille, 2019). Diamonds are used to create seven Chand (crescent) patterns along the top edge of the crown. The chnd is a common design found in Punjabi jewellery as well as numerous female ornaments. The crown's bottom rim hangs from a chain with a large, rough, oval-shaped pearl.



Figure 9. *Rajpat Crown, according to Hendley (1906).*

## 4. Conclusion

The various examples discussed have been used to highlight the significance of jewellery as an essential component of attire and a sign of wealth. Jewellery has been a constant material object of desire and aesthetic pleasure throughout the history of the Indian Subcontinent, from the Mughals to the Sikhs and Rajputs. The aristocracy, which followed the fashion favoured by the emperors, was also impacted, in addition to the ruling class. Along with an abundance of precious and semiprecious stones, India has a vast and rich heritage of jewellery-making techniques. Gemologists can also broaden the study, which will open more possibilities for explanations of the choices made when choosing stones for jewellery. Indian jewellery has been handed down from one generation to the next. Consequently, the original traditional methods of making jewellery are still being transmitted today. The significance and evolution of these precious stones over time have been thoroughly explored in this conceptual study of gems and jewels in historical context. Gems and jewels have been significant in human history, reflecting the economic, social, and cultural dynamics of civilizations all over the world, from their beginnings as Earth's natural wonders to their development into prized adornments.

Throughout the course of the study, we have seen how gems and jewels have been prized for both their inherent beauty and their symbolic and spiritual significance. These priceless stones have been used to adorn the regalia of rulers throughout history, from Mesopotamia and Ancient Egypt to the opulent courts of Europe and the majestic empires of India and China. The development of gemstone cutting methods and the progression of craftsmanship, which have influenced the aesthetics and styles of jewellery throughout history, have been traced by looking at the historical context. We have also acknowledged how trade networks, colonisation, and globalisation have affected where and how gems and jewels are found today, as well as the ethical and environmental issues that they raise. This research has illuminated the enduring allure and cultural significance of gems and jewels by utilizing a wealth of historical sources, archaeological findings, and cultural artefacts. It has demonstrated their capacity to captivate people's imaginations across time and distance. As we end, it is abundantly clear that investigating gems and jewels in historical context sheds light on the various cultures, traditions, and beliefs of humanity. The study promotes a deeper understanding of the craftsmanship, symbolism, and economic systems related to these precious stones while also bringing to light the moral and environmentally responsible practices required for their survival and enjoyment. In the end, studying gems and jewels in historical context offers an intriguing journey through time, enabling us to comprehend and appreciate the enduring allure and cultural significance of these extraordinary works of nature more fully.

## 5. Declarations

**5.1 Ethics approval and consent to participate:** Not applicable.

**5.2 Conflict of interests:** Not applicable.

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