

usually the floral ornamentation was assorted within panels or medallions, the flowers being in a lighter shade than the local panel field. But a peculiarity of Sind pottery that separated it from Multan pottery, till the beginning of this century, was that pattern was first painted with a white slip then by colour on Sind pottery. The tiles were nearly always like those of Multan, white filled with blue design.

In the first quarter of this century the Halla potters also started imitating the floral designs, introduced by the then Bombay School of Art, without achieving any happy results. They have recently discarded these designs.

Long before the production of vases, plaques and other ornamental wares, Multan, like Halla, had a large trade in the production of glazed tiles. The ancient buildings of Sind and Baluchistan are mostly in brick, the ornamentation accomplished being chiefly by tiles. The oldest tomb in Thatta dates from 1572 A.D., and others up to the date of the tomb of Nawab Amir Khan, 1640 A.D. are all richly adorned with tiles in cobalt and turquoise blues on a white ground. The artistic pottery of Multan, like that of Sind, thus, originated with the production of tiles and for centuries lived through the demand for such goods. Later on the spirit of times, dictated doubtless by the vicissitudes of trade, led the potters of Multan to imitate the greens, yellows and browns, as well as the blues on a blue background.

In modern times in Pakistan glazed pottery is being produced on commercial scale with a complete disregard to quality and ornamentation. Bahawalpur and Peshawar go ahead in design, craftsmanship and artistic colouring of the unglazed potter. Hyderabad (Sind) Gujrat, Gujranwala and Sialkot are great centres of production for domestic pottery, but the firing and glazing are being done in a very unscientific manner with the result that there is still a great demand for imported crockery. A firm in Peshawar, probably the oldest in this part of the country, is producing ornamental pottery of good quality, but on a small scale. Given the necessary encouragement it can compete with foreign goods. The Halla potters in recent years have fitted up two beautiful tile mosaics in a Hyderabad hotel and recently Multan potters have done artistic and elegant glazed tile arches in the Central Museum Lahore, the latter works having been completed through the untiring efforts of Mr. B.A. Kureshi, a civilian art-lover, on the occasion of the opening of the renovated Museum by the President of Pakistan, Mohammad Ayub Khan, on November 28, 1967.

century were Bulri and Saidpur in Sindh. As mentioned before the Panjab and Sind pottery was directly influenced by the traditions surviving in Iran of the ancient civilizations of Nineveh and Babylon. It is found in the shape of drinking cups, water bottles, bowls, saucers, and dishes of all shapes and sizes, and of tiles, pinnacles for the tops of domes, pierced windows, and other architecture accessories. In form, the bowls, and jars, and vases may be classified as egg-shaped, turband, melon, and onion shaped, in the latter the point rising and widening out gracefully into the neck of the vase. They are glazed in turquoise of the most perfect transparency or in a rich dark purple, or dark green or golden brown.

Mr. Drury Fortnum, in his report on the pottery at the International Exhibition of 1871, observes of the Sindh pottery: «The turquoise blue painted on a paste beneath a glaze, which might have been unearthed in Egypt or Phoenicia—a small bottle painted in blue or white—is of the same blood and bone as the ancient wares of Thebes. But the tiles are very important... They are in the Oriental tiles known as Persian, which adorn the old mosques of Egypt, Syria, Turkey and Persia... The colours used upon them are rich copper green, a golden brown, and dark and turquoise blue... The antiquary, the artist and the manufacturer will do well to study these wares. As in their silk and woolen fabrics, their metal work and other manufactures, an inherent feeling for and a power of producing harmony in the distribution of colour and in surface decoration exists among the Orientals, which we should study to imitate, if not to copy. It is not for Europeans to establish schools of art, in a country the productions of whose remote districts are a school of art in themselves, a more capable of teaching than of being taught».

Sind pottery till the first decade of this century consisted of two forms—(a) vases, etc., for domestic use and ornament, and (b) tiles for the decorations of tombs and mosques. The former were curiously enough usually made in two or most three shades of the same colour. If blue, the ground was in pale blue, and the pattern in one or two shades slightly darker. But

To impart colour to the whole or portions of the surface, the vessels are coated with special clays or coloured earths, such as ochre, chalk or talc. Colour is imparted before the firing, and is fixed by the firing without the formation of a glaze.

After being fired, unglazed pottery is often smeared with lac and other substances to make it impervious to fluids. In Hoshiarpur and other towns of the old Panjab a varnish consisting of *biroza* resin dissolved in turpentine and mustard oil was burned into the clay for cooking utensils like *handis* (Cauldrons).

PAINTED POTTERY:

The centres that attained the greatest repute for their painted pottery are: Peshawar, Jalandhar, Hoshiarpur, Pind Dadan Khan, Gujranwala, Rawalpindi, Bahawalpur, Lahore, Luknow and Sasseram. The colour is given after the pottery has been fired. It is in fact the school from which much of the modelling and painting was evolved; it is intimately connected with the production of idols and statues, and that was why this type of pottery was mostly created by Hindus. The only historical example and exception which has survived the ravage of time and can be styled as work of Muslim potters is the tomb of Sher Shah in Sasseram, which dates from 1454 A.D. Passing through the town the visitor has his attention directed to the remarkable industry that there survives in painted pottery. This would seem to be the sole remnant of a school of art that most probably was focused around the first great Muslim administrator of India. It is Pathan in feeling and would seem to have lived without having assumed any importance, although it deserved recognition.

GLAZED POTTERY:

The glazed pottery by Muslims of the Indo-Pakistan subcontinent has been produced mainly at the following places: Peshawar, Gujrat, Lahore, Sialkot, Delhi, Ajmer, Multan, Thatta, Halla, Hyderabad and Lucknow. The chief places for the manufacture of encaustic tiles till the beginning of this

use; the artistic potter or *kuzagar* (*kashigar*) who makes artistic wares, often glazed. There are thus arguments in favour of the opinion that the glazed pottery of Muslims in the Indo-Pakistan sub-continent originated with coloured tiles, and when the demand for these goods declined, only then the art of the *kuzagar* was diverted to the production of jars (*martabans*) *surahis*, and such like ornamental wares. It would also appear fairly certain that every quarter of a century witnessed radical changes in demand for glazed pottery. For example, the series of samples selected from the Calcutta International Exhibition of 1884, and deposited in the Calcutta Museum, when contrasted with the collections at the Delhi Indian Art Exhibition of 1903, show that not only the designs and schemes of colour changed, but they deteriorated in character, finish and purity of colour.

The classification of the ceramic collections of Muslim pottery of the Indo-Pakistan sub-continent preserved in some of the well-known museums can be done as follows:-

- (a) Unglazed or terra-cotta pottery
- (b) Painted or stained and varnished but not glazed pottery
- (c) Glazed pottery.

UNGLAZED OR TERRA-COTTA WARE:-

This is met with all over the sub-continent, but certain localities are more especially famed for the superior quality of their crude pottery. Hazara, Bannu, Gujranwala, Gujart, Multan, Bahawalpur, Amritsar, Shahpur, Jalandhar, Aligarh and Dacca Muslim potters enjoyed great popularity for their craftsmanship. The best example may be said to be the classic-like designs of the Aligarh and Bahawalpur pottery. But by far the most instructive patterns are those adopted by the village potters. They consist for the most part of fancy lines, cut as the plastic material is revolving on the wheel, or are imprinted from blocks kept for that purpose. In Bahawalpur and Peshawar pottery a higher art is manifested when the designs are incised or carved on the half-dry surface.

East, and that was why the Muslims first imitated the Chinese wares and then added elaborations of their own. According to the conjecture of some writers Chingiz Khan, after his conquest in China in 1212 A.D., brought back with him a Chinese wife, and through her the Chinese art of glazing pottery is believed to have been carried to Iran and subsequently to India, more especially Sind. The glazed pottery of the Panjab and Sindh probably dates from this period, and was directly influenced by the traditions surviving in Iran of the ancient civilizations of Nineveh and Babylon. The oldest building in the Indo-Pakistan sub-continent, with glazed tiles on it, is in Delhi, which was in good form as late as the beginning of this century, and was known as Kala'e Kohna mosque. It dates from the middle of the sixteenth century or toward the close of the Pathan dynasty (948 A.H./1541 A.D.) and was built by Sher Shah Suri.

In the Indo-Pakistan sub-continent the absence from the country of a good and abundant Kaolin doubtless greatly retarded the higher developments of the potter's craft, but perhaps less severely than the social and religious customs of the people. According to Hindu and Muslim observance pottery is easily defiled and has to be broken whenever polluted since it cannot be cleansed in the same way as metalware. Thus the artistic skill of the Hindu potter developed in the manufacture of unglazed jars for storing grain spices, pickles and the Muslims devoted themselves to the production of glazed tiles used in the ornamentation of their tombs and mosques. It may accordingly be inferred that in the Indo-Pakistan sub-continent the introduction of glazed earthen vessels was subsequent to the establishment of even the earliest Muhammadan dynasty. There are possibly two exceptions to this view, namely (a) the appearance of glazed pottery among the Dravidians of South India, and (b) the fragments of glazed pottery found in the Charsada excavations in the Peshawar district.

The potters are referred to two sects — the *kumhar* or village potter, who as a rule produces unglazed rude earthenware, red, brown, yellow or grey, and confines, himself to the ordinary articles of household and agricultural

Islamic Pottery In the Indo - Pakistan Sub - Continent

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Ceramics as an art hardly existed in Europe till the ninth century A.D., when Muslim potters of Egypt, Syria, Mesopotamia and Iran had already developed advanced methods of ceramic decoration and had evolved a great variety of patterns, colour-schemes, shapes, and techniques, which could be exclusively styled as Islamic. Although the chronological study of Islamic pottery still remains in a highly speculative stage, yet systematic excavations of various sites, such as Fustat, Samarra, Ctesiphon, Susa, Rayy, Nishapur and Sultanabad, have furnished us information which lead us to believe that as early as the middle of the seventh century A.D. Muslim potters were busy dabbling in this art.

It cannot be denied that during the early Middle ages China greatly influenced the works of Muslim potters, because as early as the beginning of the ninth century A.D. Chinese stoneware and porcelain reached the Near