



INDIAN GLAZED CERAMICS
 OF THE 19th AND EARLY 20th CENTURIES
 (From the collections of the Náprstek Museum, Prague,
 and City Museum, Moravská Třebová)

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In October 1886, there appeared in London *The Journal of Indian Art*, periodical devoted, in the first place, to the problems of the traditional Indian arts and crafts.¹⁾ The introduction to the first issue, and articles published in this and the following numbers, clearly indicate that the English intelligentzia realized the far-reaching influence the English colonial system would have brought to bear on the traditional Indian crafts. The standards of the Indian crafts were showing considerable decline, the numbers of craftsmen and of their products were seriously decreasing, and some of the crafts were actually facing total extinction.²⁾ This even led the State Secretary for India to declare to the Royal Commission in charge of organizing the Indian and Colonial Exhibition in London to be held in 1886, that it would be most deplorable should those beautiful crafts become extinct under the English government. The fault was found with the lack of interest on the part of the English Colonial Administration in the Indian crafts, and certain persons — business representatives in the first place — were blamed for having dealt dishonestly with the Indian craftsmen while forcing them to produce articles attractive to their own — often very deplorable — taste. Remedy was sought in the Indian Government issuing the decree of the 14th of March 1883, with the aim of building up a network of local and state museums in which to collect and house selected specimens of local crafts, all based on a systematic research.

The parallel tasks of these institutions lay in their furthering business exploitation of the craftsmen's produce through reliable information, and encouragement of their sales and exhibitions in India and abroad.³⁾

At the beginning of the second half of the 19th century, there appeared the first lists of the Indian traditional crafts containing very valuable data on the numbers of workers in the several workshops, and, in certain instances, also highly interesting details concerning production methods and processes, and materials used.⁴⁾ These lists — mostly the work of colonial administration officials, served as basis to bringing out more detailed studies on problems inherent in the traditional crafts. These were written by workers of the colonial cultural institutions such as art schools, introduced to India by Englishmen, and of the museums. Among these we find the father of the famous English writer Rudyard Kipling, J. L. Kipling, Curator, Lahore Museum and Director of the Mayo School of Art in Lahore, George C. M. Birdwood of the India Office in London, author of the first English textbook on Indian crafts, T. N. Mukharji, of the staff of the Indian Museum in Calcutta, and a number of others.⁵⁾ Thanks to these expert workers, some basic information on the existence of the Indian glazed ceramics has reached the European mind.

According to the 19th century sources, the production of the Indian glazed ceramics suffered from the same decline as the rest of the Indian crafts. In the second half of the 19th century, only a very few workshops with a minimal number of craftsmen — mostly the master's family members — were carrying on this noble craft. They usually produced articles of certain standard types and traditional categories — facing tiles for Islamic buildings — mosques in the first place — and tombs, and vessels of traditional designs and forms: large and small water flasks, containers for storing foodstuffs, bottles, smoking bowls, inkpots etc., whose traditional shapes were continued unchanged for centuries.

At first, the European interest in the Indian glazed ceramics appeared to favourably influence and support their further development. The Europeans started buying the traditional production of Indian workshops for their own use, or for decoration; by and by, these products appeared in the international exhibitions

and sales,⁶⁾ and gradually the workshop production revived. Some initiative was exercised even to introduce the production of certain successful types of the traditional ceramics in localities where it was not hitherto practised.⁷⁾ But this trial enterprise did not meet with success since it threatened to affect the way of life of the ceramics makers, and also the traditional workshop methods. Somewhat more favourably was received the suggestion to meet the taste of European customers by producing ware of new forms and functions. Even then, the conservative workshops took to the new tendencies only very gradually, and with hesitation. Side by side with the traditional types, development brought the production of dinner and tea services, different types of vases, jugs, pitchers, bowls, containers etc.

The growing demand for Indian glazed ceramics, along with the tendencies of commercial exploitation, led certain Europeans to founding new ceramic workshops that were inclined to meet the new situation more readily than the traditional ones. First, workshops sprang up in connection with Art Schools, and later on, as private enterprise. In this way got created, for instance, workshops in Bombay, in Jaipur and in Madras.⁸⁾ At first, they held on to the traditional technology, types and forms. Before long, old technology was dropped, new processes were introduced, and inspiration as to forms, shapes and décor was sought for in India, also in Europe, and in the Near East. These workshops were leaving Indian traditions further and further behind, the production was influenced, more and more forcibly, by calculated effects in decoration regardless of the function of the ware, — incongruous elements in form and décor were introduced, and combined. The workers of the cultural institutions observed this development with disappointment; they endeavoured to assist in keeping up the character of the production, criticizing business organizers and traders who forced the Indian ceramics masters to produce ware of discreditable standards — in many instances enforcing their own poor taste. But in some places, purely commercial interests prevailed, and both the craftsmanship and the aesthetical standards of the traditional Indian production kept on declining. There were, among these, a few pottery workshops which even became famous through producing the tasteless and sub-standard kinds of ware.⁹⁾

As a whole, and in principle, the intention followed by the enlightened cultural workers of the Colonial government met with success. The general interest in the traditional Indian arts and crafts was awakened, their production revived, and documentation concerning the contemporary conditions in the crafts gradually grew in volume. Among those interested in the craftsmen's wares, certain personalities came forward buying them not only for their own private uses but collecting them for museums in order to illustrate the contemporary arts and crafts production. By coincidence, these included a Czech physician and palaeontologist Otokar Feistmantel who was serving with the Geological Survey of India in Calcutta in the period of 1875—1883, and collecting specimens of the Indian material culture for the Industrial Museum in Prague (as was then called the Náprstek Museum), and a German I. V. Holzmaister, founder of the Museum at Moravská Třebová who travelled through Asian countries at the very beginning of the 20th century. Thanks to their efforts, the Indian departments in the Czechoslovak museums can also boast of collections of the Indian glazed ceramics.¹⁰⁾

Dr. O. Feistmantel obviously possessed some solid knowledge of the Indian glazed ceramics since in his collecting he covered three traditional Indian workshops — Multan, Peshavar and Delhi, and also the workshop affiliated to the School of Art, Bombay. The collection brought by I. V. Holzmaister covers only the workshop affiliated to Jaipur.

Multan

The collection consists of ten items: two double tiles, each in two parts (18 043-44, 18 045-46, plate 1), one simple tile (18 047, plate 2), one bottle with double-walled body (13 726 ab, plate 3b), two vases with double-walled bodies (13 396, 13 397, plate 3a, c) a large jar (45 992, plate 4b), a cup with two handles (13 510, plate 4a), a flat-bodied flask (13 511, plate 5b), and a shallow dish (13 395, plate 5a).

In the light of the ceramological analysis worked out by V. Štajnochr,¹¹⁾ these objects are ceramics of the semi-faience type, turned out on potter's wheel. There is a fine red-brown crock covered with white slip, decorated with a painted ornament in typical faience colours, cobalt-blue and turquoise-green. All the vessels are covered with an upper transparent glaze. Their deco-

ration are either floral, realistically stylized, or of arabesques, and it is either painted on off-hand (flowers) or else, stencilled (arabesques).

In technology, form and decoration, these objects recall the standard Multan production of the second half of the 19th century. Their forms are both traditional and new, influenced by the European demand; their colours are pure and clear, the upper glaze highly glossy; the colour combination of blue and white happens to be typical of that particular part of the country. It appears e.g. on the local textiles, hand-woven rugs, and on jewelry decorated with enamelling produced from the same mineral sources as the ceramic paints. Among the traditional products there are tiles (18 043 — 18 047, plates 1—2). They illustrate the fact that the Multan production took up not only some of the famous tradition of the ceramics in the neighbouring Iran but even the technology of the Iranian pottery workshops.¹²⁾ Some very interesting features are found in the vessels with a double-walled body (13726 ab, 13396—7, plate 3): the inner raw-paste body is enveloped in an outer glazed wall, pierced in a decorative manner either in arabesque or in lattice, this being an arrangement for cooling water held inside which slowly and gradually seeps through the raw-clay of the inner body and evaporates through the pierced part, cooling the water inside. The vases and especially the cup with handles, its form influenced by a Greek or European model (13 510, plate 4a), seem to represent products of the new style.

On a number of these objects, the original labels survived, with notes hand-written by O. Feistmantel. They indicate place of production and price, and, in one case, on the simple tile (18 047, plate 2), also the potter's name — Made by Azim. The name Azim, or, more fully Muhammad Azim, is quoted in the 19th century reports, and praise is attached to Azim's ware¹³⁾. In connection with his person and with the name of another Multan master, Muhammad Hussein, a close relationship of the Multan workshops with the Iranian tradition appears established. According to some data from 1882, both master potters declared their origin as Persians. According to the same source, the Multan ceramics-makers did not belong to the caste of Indian potters, the kumbhars, while they belonged to the so-called kashigars, makers of glazed earthenware who — as the local saying goes —

are only to be found in Punjab and in Sindh, and within the last few years also in the city of Bombay and in Khurja in the North-West Provinces. The name of this trade is Persian, derived probably from Kashan, the earliest seat of the manufacture, and they are usually Mussulmans of good caste.¹⁴⁾

The kashigars did not usually make the common unburnt ware. They bought these from the kumbhars, and before they set to decorating them, they perhaps removed some dirt or surface irregularities, etc. The decoration was executed by a painter specialist in this line, naqash. The procedure used in mixing the paints and glazes were secrets jealously guarded by the craftsmen. For achieving their radiant colours and lustrous glazes, the kashigars are believed to have used, for the baking, some special, almost smokeless wood of the kind *Prosopis Spicigera*, locally called jhand.¹⁵⁾ Although having perhaps originally come from Iran, they were, in the 19th century, so well settled in Multan as to refuse leaving the city in spite of the English offers of higher profits if they moved to Amritsar, there to start the production of ceramic ware.¹⁶⁾ Anyhow, the number of kashigars making ceramics in Multan in the second half of the 19th century, was very small. There were five workshops employing in the whole fifteen workers.¹⁷⁾

*Peshavar*¹⁸⁾

In the Náprstek collection, the Peshavar workshop is represented by two items only: a bottle (13 460, plate 6), and a plate (13 478, plate 7). These two items are supposed to have been acquired through Dr. O. Feistmantel solely on the strength of analogy with the rest of the collections of the Indian glazed ceramics. Up to this date, no definite note concerning their actual provenance was found in the museum inventories. In the light of ceramology, both items are wheeled pottery of a rude form. They have a fine brownish crock covered with white slip decorated with painted ornament and coated with an upper translucent glaze. The decoration is composed of highly stylized vegetable motives painted quickly and lightly free-hand with brown and yellow slip, and green glaze of a basically cupreous character. They were applied obviously on to the slip while still moist, as the paints diffuse. In places where the brush had taken on too much paint, the overdose was allowed to flow off freely over the

surface, thus forming part of the pattern. On the plate, the painted design is supplemented with a band of little triangles pressed into the broad rim of the plate while it was still moist, directly after its leaving the wheel.¹⁹⁾

Both these items appear remarkable for their very dynamical, in the Indian conditions unusual, and from our viewpoint modern ornament. Its general soft colour-scheme is further enhanced with the plumbic glaze underneath which the white slip acquired a delicately greenish touch in the baking. Reports dating from the 19th century bring out the fact that the Peshavar ware is, in a way, unique. "Scarcely anywhere else in India is glazed pottery employed in this manner. The ware, considered as pottery, chiefly made in form of plates, is decidedly poor. But there is a quality of colour in its very simplicity which is pleasing to artists."²⁰⁾ In the Peshavar workshop also attempts were made to influence the production so as to meet the European taste, start making tea-service sets etc., but only with moderate success. In the eighties, the glazed ceramics in this workshop were the work of five people only, very likely kashigars of which the best was one Shams-ud-din, a Muslim. In addition to yellow, brown and green paints, also red, black and blue were in use, produced "at home" from local sources.²¹⁾

Delhi

This collection was brought from India by O. Feistmantel. At this date it counts fifty five items. Its better part was bought by O. Feistmantel for the Museum of Vojta Náprstek, some specimens had remained in Mr. Feistmantel's family, and joined the museum collection later on. There are mostly vessels of the traditional types, and also non-traditional wares, as illustrative of the production of Delhi workshop at the close of the seventies, and beginning of the eighties, of the nineteenth century. Among traditional specimens, there are large jars, one tile, bottles, jars of smaller sizes for pickles and preserves, ink-pots, cups and saucers, flasks, one smoking bowl, one dry-skin scratcher. The newly introduced vessels are represented by vases and lidded cups and containers of different shapes and sizes, and dinner and soup plates (plates 8—21).

A ceramological analysis of the Prague collection was undertaken by V. Štajnochr who has determined these specimens as ru-

dimentary feldspar porous porcelain with non-plumbous frit glaze.²²) These objects have been formed in pour-in moulds. They have a whitish, porous crack, light and brittle, mostly thin-to-translucent, with the exception of two objects where it is thick-walled — namely, the smoking bowl and the scratcher (43 436, 43 462, plate 21). They are decorated with design painted directly on to the crack, consisting of a few conventionally rendered floral or geometrical motives repeated again and again in a few combinations. The decoration is painted with the aid of stencils — the entire outline of the pattern in more difficult section —, or else, its supporting points, pricked into the raw crack, and painted in several colour variations. Finally, the vessels are covered with glaze which gives them a firm holding and a soft sheen. The glaze is translucent, either coloured, i. e. turquoise-green, or colourless. The way in which are combined painted decoration with glaze divides the Prague collection into five variants:

1. thin to translucent crack, single-colour decoration in turquoise-green, translucent colourless glaze; seven items (13 392, 13 459, plate 8b, 13 499 ab, 13 716 ab, 13 740, 13 742, 43 490, plate 8a),

2. thin to translucent crack, single-colour decoration in cobalt-blue, translucent colourless glaze; nine items (13 390, 13 732, 13 736, plate 10a, 13 737, plate 10b, 13 741, 18 048, plate 9, 18 049, 43 489, A 12 195),

3. thin to translucent crack, decoration in two colours — cobalt-blue and turquoise-green, transparent colourless glaze; twenty items (13 457, plate 14, 13 498, plate 19a, 13 721, 13 722 ab, plate 17a, 13 724, 13 729, 13 730 ab, plate 17b, 13 731 ab, 13 733, plate 15a, 13 734, plate 16b, 13 735, plate 15b, 13 738, plate 16a, 43 493 ab, plate 18a, 43 579, 43 608, plate 13, 43 609, plate 12, A 127, plate 19b, A 128, A 129 ab, plate 18b, A 130),

4. thin to translucent crack, single-colour decoration in cobalt-blue, turquoise-green transparent glaze; seventeen items (13 388, 13 714, plate 20c, 13 715, 13 716, plate 20a, 13 717 ab, 13 718 ab, plate 20b, 13 720, 13 723 ab, 13 725 ab, 13 739, 13 743 a, 13 743 b, 13 863 ab, 43 491, 43 492, 43 495, A 254),

5. thick non-transparent crack, decoration in two colours, turquoise-green and brown, transparent colourless glaze; two items (43 436, 43 462, plate 21).

Most objects are provided with labels pasted onto the bottoms of individual objects indicating place of production and price in rupees, hand-written by Dr. O. Feistmantel.

Delhi ware locally called kamchini, in the English literature soft porcelain, was discovered in a Delhi bazaar by J. L. Kipling in 1896.²³) It was first on show for Europe to see at the London Exhibition in 1870. According to Kipling, the production at that date did not exceed the kind of traditional vessels for use in the Indian households; the new types were introduced in Delhi, the same as in Multan and Peshavar later on, when "the workmen were dragged into notice with apparent reluctance, and did not cordially accept opportunity to make money. In difference to Multan and Peshavar, the Delhi workers were ordinary Hindu kumbhars of the potter caste. Bhola was the best of them." The traditional, and the most popular ornament colours were cobalt blue and turquoise green, similar to the Multan ware; which leads to a query: was there perhaps some connection? Beyond any doubt, the two regions had been for centuries past under a strong influence of Islam, whence of the Persian culture, which left evident marks also on the local ceramics.²⁴)

Bombay

In the collection of the Náprstek Museum in Prague, the Bombay workshop is represented by twenty three vessels — vases small and large, jars, ewers, bottles, dishes, one incense-burner and one flask (plates 22—39).

In the light of ceramology, these vessels fall under four different types:

1. glazed pottery (sixteen items, plates 22—34).
2. semi-faience (four items, plates 35—36)
3. faience (two items, plates 37—38)
4. whiteware (one item only, plate 39).

The term glazed pottery is understood to cover vessels of the red-brown crock without slip, or else, with whitish or brown slip, with decoration painted usually free-hand, representing mostly vegetable elements, perhaps combined with figures. It is painted with coloured slip, on some items thick and plastic, or — differently — with green glaze and cobalt-blue. The entire surface is covered with upper translucent glaze, either colourless

or coloured (cf. Acc. no. 13 467 ab, 13 477, 13 509 ab, 13 512, 13 516, 13 560, 13 568 ab, 13 727, 13 728, 13 927, 14 520, 14 521, 43 496, 43 497, A 255, A 9 968, plates 22—34).

The semi-faience ware is represented by two vases (14 522 and 13 398, plate 35), an ewer (43 488, plate 36b), and a bottle with lid (14 523 ab, plate 36a). They all have a fine-grained red-brown crock covered with white slip on which the floral decoration is free-hand painted with cobalt-blue and then coated with turquoise-green glazing.

The faience ware is represented in: a) a bottle with a fine-grained red-brown crock covered with white glaze strongly crackled. The conventional floral pattern is painted on the glaze with the aid of stencil in cobalt-blue and turquoise-green (13 462, plate 37); b) a circular dish with flanged rim; its fine-grained whitish crock is covered with white glaze onto which a highly stylized floral decoration is free-hand-painted in golden-purple lustre and cobalt-blue (A 9 910, plate 38).

The whiteware, the so-called false faience, is represented by a bottle with two handles and lid. It has a fine-grained whitish crock decorated with floral elements, free-hand-painted in cobalt-blue. The surface is covered with translucent glaze (13 513 ab, plate 39).

On the bottom of most vessels of the Bombay workshop products there is a brush-painted mark in devanagari characters. It is painted in one of the colours used in the decoration and consists of the polite "Śrī" and a syllable, obviously the first syllable of a name, i. e. the name of the painter who executed the decoration (cf. e. g. plate 32). Part of this collection was gathered for the (then called) "Industrial Museum" by O. Feistmantel while the rest — the documentation missing — very likely reached Prague in the same manner.

The above detailed survey of the Bombay collection shows that its character differs from the production of the traditional workshops mentioned hitherto. The objects described here are products of an organized manufacture which did not follow one certain production method or ceramic type, but experimented freely with materials, shapes, paints and decoration. The workshop was founded by an Englishman, G. W. Terry, Superintendent of the Bombay School of Art, in the middle of the 19th cen-

ture.²⁵⁾ According to 19th century reports, starting the production was not an easy task. Bombay and the near surroundings had no suitable kind of clay to offer; a mixture had to be used containing ingredients that had to be brought over from the island Cuch. It was difficult to hire expert workers. Terry endeavoured to attract to his workshop the kashigars from Sindh, famous for its highgrade ceramics. These first refused negotiations, and when at last the first worker agreed to come over, he did not stay for long before he returned to Sindh.

By and by, the production of ceramics in the Bombay School of Art developed. Under the supervision of a Sindhi kashigar, Terry employed mostly Bombay kumbhars who turned out raw potter-wheeled ware while he led the students in the School of Art to paint the decoration. The coloured paints and glazes were for a long time brought over from Sindh; the master mixed pigments in the privacy of a special chamber so as to eliminate the danger of their eventual discovery.

At first, this production center copied ceramics produced by the traditional workshops in the region of the Bombay Presidency of the time, but mostly in the neighbouring Sindh, with their centres at Hala, Tatta etc.²⁶⁾ and in Gujarat, e. g. in the town of Patan.²⁷⁾ Typical of the production of Sindh were vessels with decoration painted in thick white slip and finished with coloured glazes, or else, vessels painted in two or three shades of the same colour, with either colourless or coloured glazes. In the Prague collection, this type of Sindh ceramics is represented by two large and two small vases. They are glazed pottery decorated with floral design, freehand-painted straight onto the red-brown crock of a fine structure. On one large, and on one small vase, the decoration is painted with thick slip and covered over with translucent green glaze. Even after baking, the painting remained plastic, and shows in a lighter shade against darker background (A 255, 13 519, plate 22). On the remaining two vases of this group, the decoration is painted straight onto the crock in white slip and in brown, and covered with translucent yellow glaze. The decoration also remained slightly plastic after baking (13 516, 13 728, plate 23).

Patan glazed pottery, decorated with design in green and brown, was copied chiefly for interesting shapes, as noted in the

19th century report: "The vessels are first turned on the wheel, and then mouldings are added to decorate them, sometimes in the most fantastic style, but artistic enough to deserve the admiration of Europeans". This ware was successful enough in the Calcutta International Exhibition, 1833, and sold well. The Bombay workshop enriched the original Patan ware in shapes and decoration, which was not exactly adding virtue to the production. Imitating both in shape and design the Patan glazed ceramics, there is, in the Prague collection, an incense-burner, with mouldings depicting human figures, and with a decorative ledge (13 568, plate 24).²⁹⁾ The influence of Patan ware may be seen on the shape and decoration of other five vessels. Their red-brown crock is covered with brown slip and painted with floral elements in polychrome (13 477, 13 509 ab, 13 727, 13 927, 43 497 and plates 25—27).

The activities of G. W. Terry were sympathetically acknowledged by the English cultural workers. "The Bombay School of Art Pottery we owe chiefly to the exertion of Mr. George Terry, the enthusiastic superintendent of the school, who has a quick sympathy with native art," writes Sir George C. M. Birdwood, "the work Mr. Terry's pupils turn out in the yellow glaze in Bombay is now with difficulty distinguishable from the indigenous pottery of Sind. It is only to be identified by its greater finish, which is a fault."³⁰⁾

Terry's workshop, called "Wonderland Art Pottery Work" soon became independent, new types of ware added to its production. Not only pottery, but also other types of ceramics came out of this workshop, and new influences were allowed to enrich the shapes and decorations: under the Persian, Turkish, and local influences, new elements added interest, and special popularity was gained by painted ceramics with scenes from the Indian mythology, from the classical epics of Mahabharata and Ramayana, with details copied from the Buddhist wall-paintings, taken down from the walls of the rock temples at Ajanta by John Griffith, at the time Superintendent of the Bombay School of Art. In the Náprstek collection, three glazed pottery dishes belong to this sphere. The first one, with a scene of "The God Krishna milking a cow" (43 496, plate 29), the second dish representing the scene of "King of snakes (Naga) with two consorts (Nagi-

nis)" (14 520, plate 28), the third dish representing a "Door-guard (dvarapala), holding a hatchet" (A 9 968, plate 30).³¹⁾

The influence of Islamic lustre ceramics is revealed in the golden-purple decoration of the dish with flanged rim (A 9 910, plate 38) which in craftsmanship and artistic value ranks with the best products of the Bombay workshop as represented in the Prague collection. A Turkish model is perhaps recalled in the shape of the glazed pottery ewer, with the figure of leopard stuck onto its handle (13 560, plate 33).

The Prague collection of the Bombay workshop products indicates that it was a manufacture of purely decorative ware of average standards — with isolated exceptions. As a whole, the ware is made to several different models, local and foreign, while their makers endeavour to improve their craftsmanship and enrich their design. This is why the results are not truly satisfactory even where the production of the traditional local workshops is closely followed. In the manner of all imitation, the Bombay copies of traditional products lack the charm of their models which was expressed in the simplicity of shape, and in the spontaneity and balance of decoration and colour-scheme. Neither is the all-round standard any better in the non-traditional type of ceramics with figural design representing scenes from Indian mythology. It is heavy-handed in both form and décor, and the execution bears distinct marks of dilettantism.

Jaipur

The collection of Jaipur ceramics kept in the City Museum at Moravská Třebová consists of twenty six vessels: large and small vases, bottles, ewers, flasks, jugs and vessels in the form of animals (IE 351/71 — 375/71, plates 40—51, illustrating nineteen items).

Jaipur ware may be ceramologically specified frit faience with overglazed paint in porcelain style.³²⁾ Vessels poured in moulds and finished on potter's wheel show a whitish fine-structured crock, and are decorated with ornament painted straight onto the crock. The vegetable ornament is more-or-less realistically stylized, or else, arabesque-like, and there also appear figurative motives — Islamic angels, *parī*, and the god Ganesha (IE 365/71, plate 50b, IE 355/71, plate 49). Some of the vessels have their patterns painted in the traditional cobalt-

blue and turquoise-green, in certain cases the traditional combination is enriched with brown (blossoms) and green (leaves). There also appear colours like yellow, pink, orange, red, black, gray, etc. All the vessels with one exception only (IE 356/71) are covered with transparent colourless glaze overall. The forms of these vessels are varied just like the colours in their ornaments. There are globe-like and pear-like vessels, flat and shallow, there are amphoras, vessels with tall or short necks, wide and narrow necks, containers shaped like rings and blossoms; vessels diamond-shaped, disk-shaped, and made in the shape of different animals.

With the view to craftsmanship, the collection shows a good standard. The crock is of good quality, its surface is perfectly smooth, the décor shows capable painting hands, and experienced craftsmanship, the glaze is transparent, with high sheen. Nevertheless the plastic and aesthetical values in this collection reveal some degree of decline. It is a collection of a purely decorative character. The forms and shapes of the vessels are, in certain cases, devised artificially, with no relationship to their function; some lack in proportion or, plainly, in good taste, as for instance vessels in the form of realistically stylized and painted animal figures — two fishes bound together with ribbon (IE 357/71, plate 51b), aligator fighting a snake with its body wound up in a circle (IE 350/71, plate 51a), lion swallowing antelope (IE 358/71), vessels with the mouth in the form of animal heads, decorated in addition with vegetable ornament (IE 373/71). Even the purely ornamental décor develops vegetable motives to a richer colour-scheme and detail than the rule used to be in the traditional workshops. Synthetic paints are applied — their lines and flats uniform, lacking in natural colour values. Similar to Bombay, the Jaipur workshop was looking for new forms, new décor and new combinations of colours, and inspiration was found in India as well as in Europe and in the Near East, with results less satisfactory than in Bombay.

In the inventory book of the City Museum at Moravská Třebová, this collection is entered as faience bought "in der Kunstschule des Maharajah von Jeypore". The entry bears no date. Since this collection has been entered directly after the gains added in 1904, it may be surmised that the entry has been dated in the same year. It seems to follow that the collection represents pro-

ducts of the Jaipur School of Art which in fact is not mentioned in connection with the Maharaja of Jaipur.³³) Two vessels of which the photograph was published by Rustam J. Mehta (plate XCVI) as representing typical specimens of the Jaipur production, visually correspond with the vessels kept in the Prague collection e. g. pate 45a; there is nevertheless, a difference in the description of the production process as given by R. J. Mehta according to his witness Pandit Bisvesvarnath, Head Potter of the School during the opening years of the present century, and according to the result of the analysis undertaken with the Prague collection by V. Štajnochr.³⁴) While the Jaipur workshop founded in connection with the Jaipur School of Art in 1866, where the production was started — according to J. L. Kipling,³⁵) with the aid of one of the members of the Delhi kumbhars family — originally differed only slightly from the production of the feldspar porous porcelain, the collection of Moravská Třebová shows only a few indications of follow-up links with the Jaipur workshop beginnings, e. g. in some decorative elements and colour-scheme (cf. Acc. no. IE 353/71, plate 40, IE 359/71, plate 41b, IE 372/71, plate 45a, IE 360/71, plate 45b). These are the vessels found among the best in the entire collection of Jaipur ceramics at Moravská Třebová.

Materials yielded by the study of the Czechoslovak collection of the Indian glazed ceramics of the 19th and early 20th centuries, along with the 19th century reports, indicate that in the given period of time, the Indian subcontinent produced glazed ceramics of very good, average, and less-than-average standards. Originality and the highest craftsmanship are shown only in such products of which the makers retreated from the local tradition as little as possible, and who held on to the processes, forms, décor, proven by generations past, and never failed in the leading principle, to wit — form follows on function, décor and colour-scheme follow on form.

Notes

- 1) The Journal of Indian Art. Vol. I — XVII. 1886—1916.
- 2) Cf. "The Exhibition of 1886", JIA I/6, p. 48.
- 3) Cf. No. 239 Ex. Extract from the Proceedings of the Government of India, in the Department of Revenue and Agriculture, dated Calcutta, the 14th March, 1883. Museum and Exhibitions Resolution. JIA I/1, pp. 1—4.
- 4) Cf. e. g. C. J. Hallifax, The Pottery and Glass Industry of the Punjab, JIA V/41, pp. 35—42, plates 42, 43; V/42, pp. 43—49.
H. R. C. Dobbs, The Pottery and Glass Industry of the North-West Provinces and Oudh. JIA VII, pp. 1—6, plates 47—59.
- 5) Cf. George C. M. Birdwood, The Industrial Arts of India. 2 vol., London, 1880; T. N. Mukharji, Art-Manufactures of India (Specially compiled for the Glasgow International Exhibition, 1888). Calcutta, 1888.
- 6) E. g. London Exhibition, 1870
Paris International Exhibition, 1878
Calcutta International Exhibition, 1883
Glasgow International Exhibition, 1888 etc.
- 7) C. J. Hallifax, op. cit., p. 43
- 8) For Bombay and Jaipur workshops cf. pp. 81—85 and 85—87 of this article.
For Madras workshop cf. B. A. Gupte, Madras — Tanjore and Mysore Arts Industries, JIA I/14, p. 108; Edwin Holder, Madras Pottery, JIA VII/58, pp. 7—10, plates 71—73; for a representative collection of the Madras glazed pottery cf. e. g. No. 1887. 15—25 of the Royal Scottish Museum, Edinburgh. It was given by Gray Dawes and Co., London 1887.
T. N. Mukharji, op. cit., pp. 290—291.
- 9) E. B. Havell, The Industries of Madras, JIA III/27, p. 11.
- 10) There were two exhibitions of Indian glazed ceramics held in Czechoslovakia: December 1976 at the City Museum, Moravská Třebová, and January-May 1977 at the Náprstek Museum, Prague. Cf. the catalogue to the exhibitions "Indická keramika 19. a začátku 20. století". Katalog výstavy. Text Hana Knížková. Moravská Třebová 1976 (Indian Ceramics of the 19th and the Beginning of the 20th Centuries. Text by Hana Knížková). 27 pp. + 2 pp. of English summary, 9 plates.

- 11) V. Štajnochr, Three Ceramological Marginal Notes on Indian Ceramics of the 19th and the Beginning of the 20th Centuries. The Annals of the Náprstek Museum, vol. 10, pp. 195—199.
- 12) Cf. Géza Fehérvári, Islamic Pottery. A comprehensive study based on the Barlow collection. London, 1973; G. Weiss, Ullstein — Fayencebuch. München, 1970; H. E. Wulff, The Traditional Crafts of Persia. The Massachusetts Institute of Technology, 1966.
- 13) J. L. Kipling, Mooltan Pottery, JIA 1/9, pp. 65—67, 14 ills. in colour.
- 14) Ibidem.
- 15) C. J. Hallifax, op. cit., JIA V/42, p. 43.
- 16) Ibidem.
- 17) Ibidem.
- 18) For details about the Peshavar workshop cf. J. L. Kipling, The Art Industries of the Punjab, JIA 1/10, Supplement, p. 7; C. J. Hallifax, op. cit., pp. 43—44. T. N. Mukharji, op. cit., p. 287.
- 19) Cf. half-page illustration in colour, JIA II/20, 3rd plate after the page 42 as well as plate 7 of this article.
- 20) J. L. Kipling, op. cit., JIA 1/10, Supplement, p. 7.
- 21) C. J. Hallifax, op. cit., p. 44.
- 22) Cf. V. Štajnochr, op. cit., p. 204—208.
- 23) J. L. Kipling, The Industries of the Punjab, JIA II/20, pp. 28—29, plate 3. Repeated in C. J. Hallifax, op. cit. and T. N. Mukharji, op. cit., p. 286.
- 24) George C. M. Birdwood, op. cit., vol. II., p. 139.
- 25) Cf. Bombay Pottery, JIA II/17, pp. 2—5, six full-page illustrations in colour; George C. M. Birdwood, op. cit., p. 156; T. N. Mukharji, op. cit., pp. 291—292.
- 26) George C. M. Birdwood, op. cit., p. 138; C. J. Hallifax, op. cit., p. 43; T. N. Mukharji, op. cit., pp. 291—292; Rustam J. Mehta, The Handicrafts and Industrial Arts of India, Bombay 1960, pp. 84—85.
- 27) For a short report on the Patan workshop cf. B. A. Gupte, The Baroda Court, JIA 1/16, p. 132, one half-page illustration on the fourth plate after page 131.
- 28) Ibidem.
- 29) For Patan prototype cf. JIA 1/16, half-page illustration on the 4th plate after page 131.
- 30) George C. M. Birdwood, op. cit., p. 156.
- 31) For a colour illustration of a dish similar to the above mentioned ones cf. JIA II/17, 8th full-page illustration after page 8.
- 32) V. Štajnochr, op. cit., pp. 199—204.

- 33) Cf. Rustam J. Mehta, *op. cit.*, pp. 82—83; T. N. Mukharji, *op. cit.*, pp. 288—289; J. L. Kipling, *op. cit.*, JIA II/20, p. 29.
- 34) Cf. Rustam J. Mehta, *op. cit.*, p. 83, and V. Štajnochr, *op. cit.*, p. 200—204.
- 35) Cf. J. L. Kipling, *op. cit.*, JIA II/20, p. 29.
- 36) For a similar dish cf. No. 1662—1883 I. S., for a bottle, No. 1667—1883 I. S., Victoria and Albert Museum, London. — A pattern in green and brown on white slip similar to Peshavar ware can be found on the figure of a lion in The Royal Scottish Museum, Edinburgh, No. 1909.52, which may belong to the Peshavar production, too.
- These two jars seem to be modelled on Sindh prototypes. Cf. George C. M. Birdwood, *op. cit.*, vol. II, plates 70 and 72.
- 37) In the Victoria and Albert Museum there is a vase with two wing-shaped handles (No. 50—1884 I. S.) which belongs to this variety of Delhi ware. The same type of vases can be found in the Náprstek Museum Collection, too. Cf. No. 43.492; No. A 130 belongs to the "A" variation.
- 38) A dry-skin scratcher in the shape of a duck produced in Multan is in the Royal Scottish Museum. Cf. No. 1909.55.
- 39) A water bottle in the Victoria and Albert Museum, No. I. M. 7—1921, is of the same type of ceramics. The models for all three vessels were found at Hala, Sindh. The Hala ware is represented in the Victoria and Albert Museum Collection by e. g. Nos. 260—1883 I. S. (Vase and cover), and 01643 (I. S.) (Plate.)
- 40) For the original Tatta ware on which this Bombay products were modelled cf. e. g. Nos. 2921—1883 I. S. (Saucer), 2933—1883 I. S. (Dish), 2965—1883 I. S. (Bottle), Victoria and Albert Museum, London; No. 1886, 591 (Plate. Given from Gray, Paul & Co., 1886), Royal Scottish Museum, Edinburgh.
- 41) Cf. No. I. M. 54—1921, Victoria and Albert Museum, which is very similar to this Náprstek Museum example.
- 42) For other large flat dishes from the Bombay workshop cf. the collection of the Royal Scottish Museum, Nos. 1887.53 to 1887.56. The inscriptions on their back bottom-sides show that the names of the potters were written not only in devanagari but even in Arabic script, except the polite "Śrī" which seems

to be written in devanagari in all cases. Cf. e. g. No. 1887.53.

- 43) For the same type of vases cf. e. g. No. 140—1886 I. S., Victoria and Albert Museum.
- 44) For the Hala prototype of these Bombay products cf. e. g. No. 1632—1883 I. S., (Flower pot), Victoria and Albert Museum, No. 1886.552 (Large Disc. Given from Gray Paul & Co., 1886), Royal Scottish Museum.
- 45) Cf. No. I. M. 77—1926 (Pilgrim flask) which is very similar to the above mentioned one.

Semi-faience of Multan. Plates 1—5

Red-brown fine-grained crock, covered with white slip, painted in cobalt-blue and turquoise green, coated with colourless transparent glaze; floral or arabesque decoration.

Plate 1 Two tiles of rectangular shape, each in two parts; decoration of flower spray in a pot standing on table, placed under foliated arch; single spray on both sides of the table.
Dimensions: 24,2 by 19 cm (each part).
Náprstek Museum — Acc. no. 18.043 and 044; 18.045 and 046

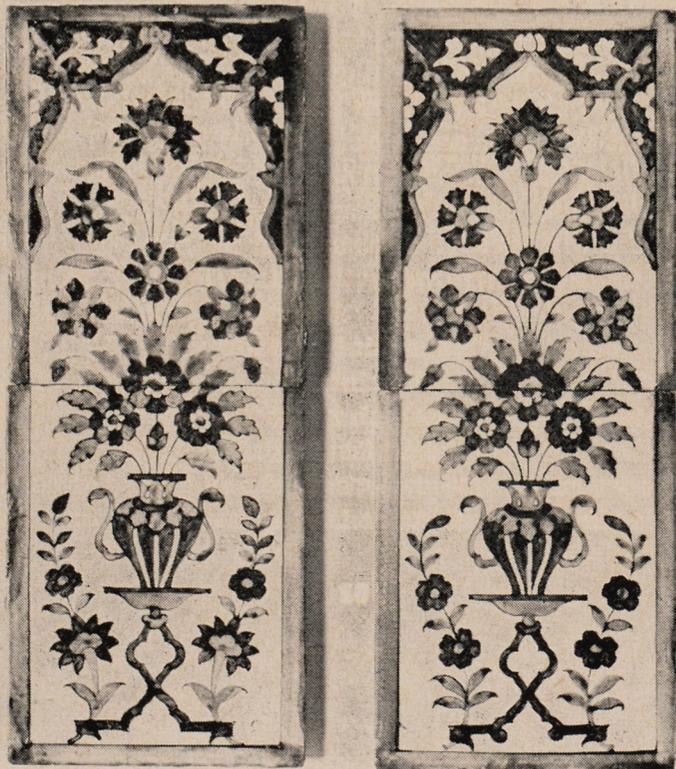
Plate 2 Square tile (ascribed to Muhammad Azim), with decoration of roses springing from a leafy base, under foliated arch.
Dimensions: 19,2 by 19,2 cm
Náprstek Museum — Acc. no. 18.047

Plate 3 double-walled vessels, with globular body on tall spreading foot; outer body with pierced decoration, covered with translucent turquoise glaze

a) Vase,
pierced decoration of lattice pattern; painted decoration of flower sprays growing from leafy base on large neck; additional elements of lotus petals; spreading mouth, slightly everted rim
Ht. 20,7 cm; Diam. 12 cm

b) Bottle with lid,
main pierced, as well as painted pattern of arabesque, additional painted elements of lotus petals; tall spreading neck with ring below; slightly projecting lid with a ball on top
Ht. 25,5 cm; Diam. 12 cm

c) Vase,
with pierced decoration of arabesque; painted decoration of floral scroll on large neck; additional elements of lotus petals; spreading mouth, slightly everted rim
Ht. 20,7 cm; Diam. 12 cm
Náprstek Museum — Acc. no. a) 13.397; b) 13.726 ab; c) 13.396





2

3



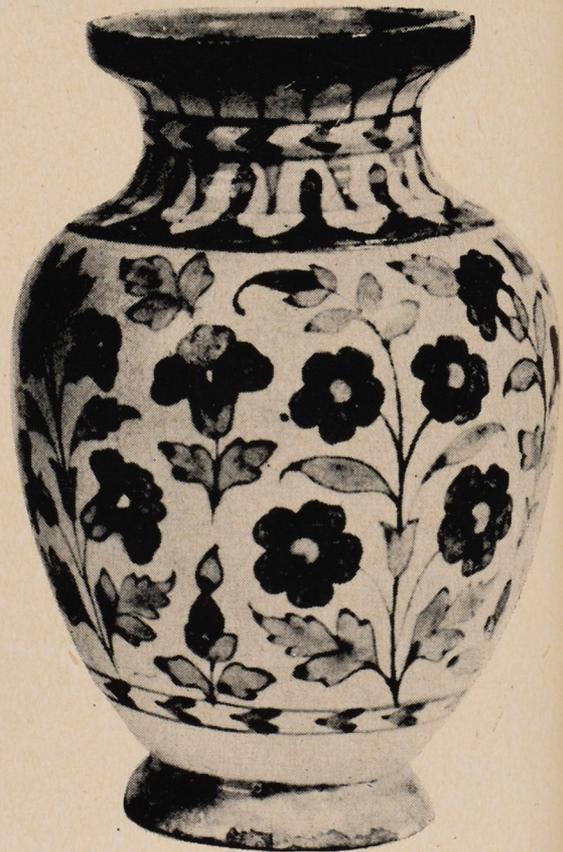


Plate 4 a) Large cup,

with flatted globular body on tall spreading foot with ring above, large spreading neck, wide mouth; two S-shaped handles with thumb-grips and two rings; decoration reserved in white on cobalt-blue and turquoise green background; on the body rosettes in four-lobed medaillons separated by floral sprays, on the neck flower scrolls; additional elements of lotus petals

Ht. 24,5 cm; Diam. 9,8 cm

b) Large jar,

with ovoid body, a shallow spreading foot-ring, short neck with ring, wide mouth, slightly everted rim; main decoration of flower sprays, additional decorative elements of lotus petals and arrow-heads

Ht. 29,5 cm; Diam. 15 cm

Náprstek Museum — Acc. no. a) 13.510; b) 45.992

Plate 5 a) Large dish,

with rounded sides, shallow foot-ring; in the centre flower spray growing from leafy base, surrounded by narrow band of lotus petals; decoration reserved in white on turquoise background

Diam. 25,7 cm

b) Flask,

with flat circular body on rectangular foot, narrow neck, slightly everted rim; main decoration of flower spray, additional elements of lotus petals and leafy medaillons, reserved in white on turquoise background.

Ht. 14,7 cm; W. 12 cm

Náprstek Museum — Acc. no. a) 13.395; b) 13.511



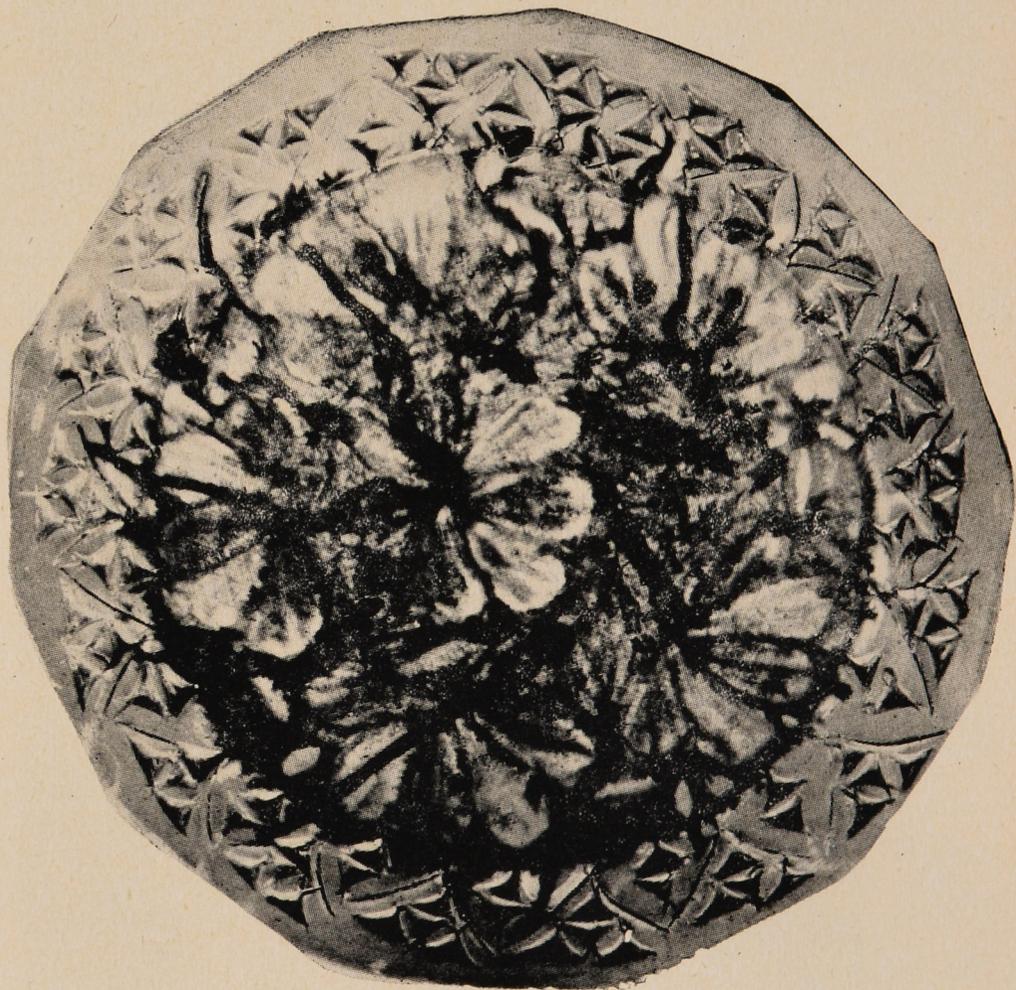


Glazed pottery of Peshavar. Plates 6—7

Brownish fine-grained crock, white slip, painted in brown, green and yellow; green tinted transparent glaze; highly stylized floral decoration

Plate 6 Bottle,
with globular body on shallow recessed foot-ring, narrow neck with ring
bellow
Ht. 19 cm; Diam. 11,2 cm
Náprstek Museum — Acc. no. 13.460

Plate 7 Plate,
with rounded sides, shallow ring; a thirteen-lobed flanged rim with
moulded geometrical decoration³⁶⁾
Diam. 22 cm
Náprstek Museum — Acc. no. 13.478



Feldspar porous porcelain with non-plumbous frit glaze of Delhi.

Plates 8—21

A Thin to translucent crock, painted in turquoise-green covered with transparent colourless glaze.

Plate 8 a) Cup,

with flatted globular body on tall spreading foot with thick ring above, large neck, wide mouth, everted rim; on the body, decoration of acanthus leaves in two horizontal bands; on the neck, oblique bands of leafy sprouts; additional elements of lotus petals

Ht. 17,6 cm; Diam. 8,4 cm

b) Flask,

with flat circular body on rectangular foot, narrow neck with ring above, spreading trefoil mouth, loop-handle; main decoration of circular medaillon with cross pattern and trefoil lotus petals, surrounded by leafy scroll, additional elements of stripes and lotus petals

Ht. 21,5 cm; Diam. 14 cm

Náprstek Museum — Acc. no. a) 43.490; b) 13.459

B Thin to translucent crock, painted in cobalt-blue, covered with transparent colourless glaze

Plate 9 Square tile,

with decoration of flower spray in pot placed under foliated arch, framed with a narrow band of arrow-heads

Dimensions: 15 by 15 cm

Náprstek Museum — Acc. no. 18.048

Plate 10 Two ink-pots,

with globular body on recessed foot, short neck, wide mouth

a) decorated with a horizontal band of wavy scroll with flowers and leaves, narrow band of dots above

b) decorated with horizontal band of oblique compartments, narrow band of dots above

a, b) Ht. 4,5 cm; Diam. 6 cm

Náprstek Museum — Acc. no. a) 13.736; b) 13.737

8





9

10



Plate 11 a) Small cup,

on recessed foot-ring, projecting body, straight sides, decorated with a horizontal band of lotus petals

Ht. 4,5 cm; Diam. 6,7 cm

b) Saucer,

on shallow foot-ring, rounded sides, everted rim; decoration of stylized lotus flower in the centre, narrow band of braid pattern on the rim

Diam. 10,7 cm

Náprstek Museum — Acc. no. a) 13.390; b) 13.741

C Thin to translucent crock, painted in cobalt-blue and turquoise green, covered with transparent colourless glaze

Plate 12 Large plate,

on shallow foot-ring, rounded sides, broad flanged rim; in the centre a flower spray in pot standing on leafy base, under a foliated arch; surrounded by two narrow bands of lotus petals and of arrow-heads; wavy scroll with leaves on the rim

Diam. 25 cm

Náprstek Museum — Acc. no. 43.609

Plate 13 Large soup plate,

on shallow foot-ring, rounded sides, broad flanged rim; in the centre a foliated flower spray in pot, symmetrically arranged; two narrow bands of lotus petals and arrow-heads around; on the rim a scroll of foliage

Diam. 25 cm

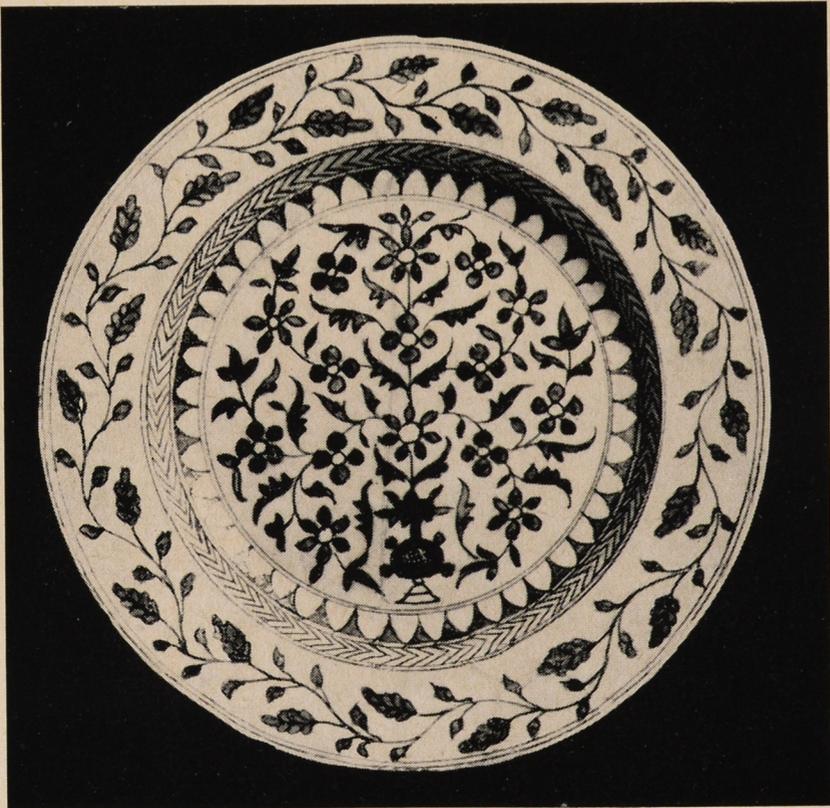
Náprstek Museum — Acc. no. 43.608





12

13





14

15



Plate 14 Vase with five mouths,
with ovoid body on shallow base, four mouths with narrow necks projecting from shoulders; main mouth with short wide neck; everted rims; decorated with broad horizontal band of acanthus leaves, four single flower sprays above; additional elements of lotus leaves
Ht. 15 cm; Diam. 10,2 cm
Náprstek Museum — Acc. no. 13.457

Plate 15 Two ink-pots,
on recessed foot, with globular body, short neck, wide mouth; two loops for suspension on one side
a) decorated with horizontal band of acanthus leaves, narrow band of dots and arrow-heads above
b) decorated with broad horizontal band of floral scroll, narrow band of dots and arrow-heads above
a, b) Ht. 4,5 cm; Diam. 6 cm
Náprstek Museum — Acc. no. a) 13.733; b) 13.735

Plate 16 Two ink-pots,
with two loops for suspension on one side; chess-board pattern in broad horizontal band, narrow band of dots above
a) with ovoid body on tall recessed foot, wide mouth, slightly everted rim
Ht. 6 cm; Diam. 5,2 cm
b) with globular body on recessed foot, short neck, wide mouth
Ht. 4,5 cm; Diam. 6 cm
Náprstek Museum — Acc. no. a) 13.738; b) 13.734

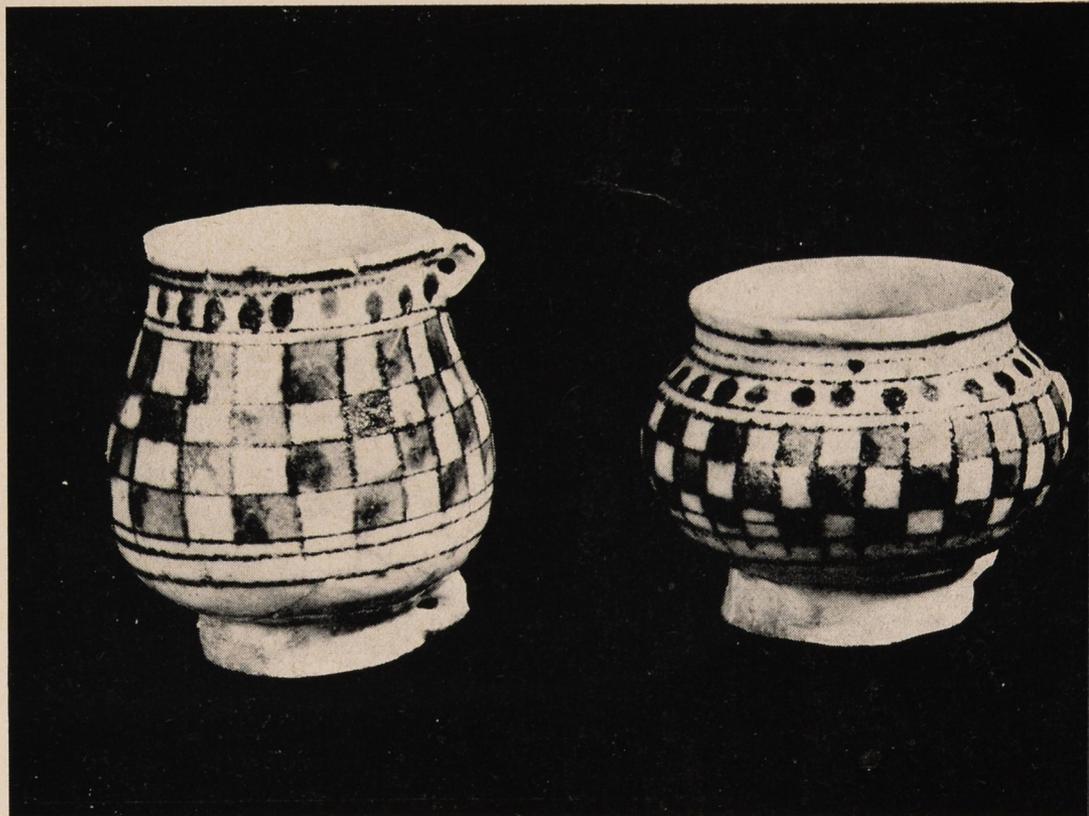


Plate 17 a) Large jar with lid,
with globular body on recessed foot, short neck, wide mouth, slightly everted rim; domed lid with lotus bud on top; main decoration of tulips in foliated arches separated with vertical bands of arrow-heads; floral scroll on shoulders; additional elements of lotus petals and leafy scroll

Ht. 17,1 cm; Diam. 12,7 cm

b) Small jar with lid,
with flatted globular body on recessed foot, large neck, wide mouth, slightly everted rim; domed lid with lotus bud on top; floral scroll on the body, leafy sprouts in rounded arches on the neck, leafy sprouts in oblique compartments on the lid; additional elements of lotus petals

Ht. 14 cm; Diam. 6,5 cm

Náprstek Museum — Acc. no. a) 13.722 ab; b) 13.730 ab

Plate 18 a) Cup with lid,
with flatted globular body on tall rectangular foot with a spreading base and a ring in the centre; flat lid with lotus bud on top; main decoration of broad horizontal band of acanthus leaves; additional elements of lotus petals and arrow-heads.

Ht. 15,5 cm; Diam. 11,2 cm

b) Container with lid,
with spreading body and straight sides, shallow recessed foot; domed lid with lotus bud-shaped top; main decoration of horizontal band of acanthus leaves; stylized lotus flower on the lid

Ht. 15,5 cm; Diam. 11,2 cm

Náprstek Museum — Acc. no. a) 43.493 ab; b) A 129 ab

Plate 19 Two large jars ^{36a}).

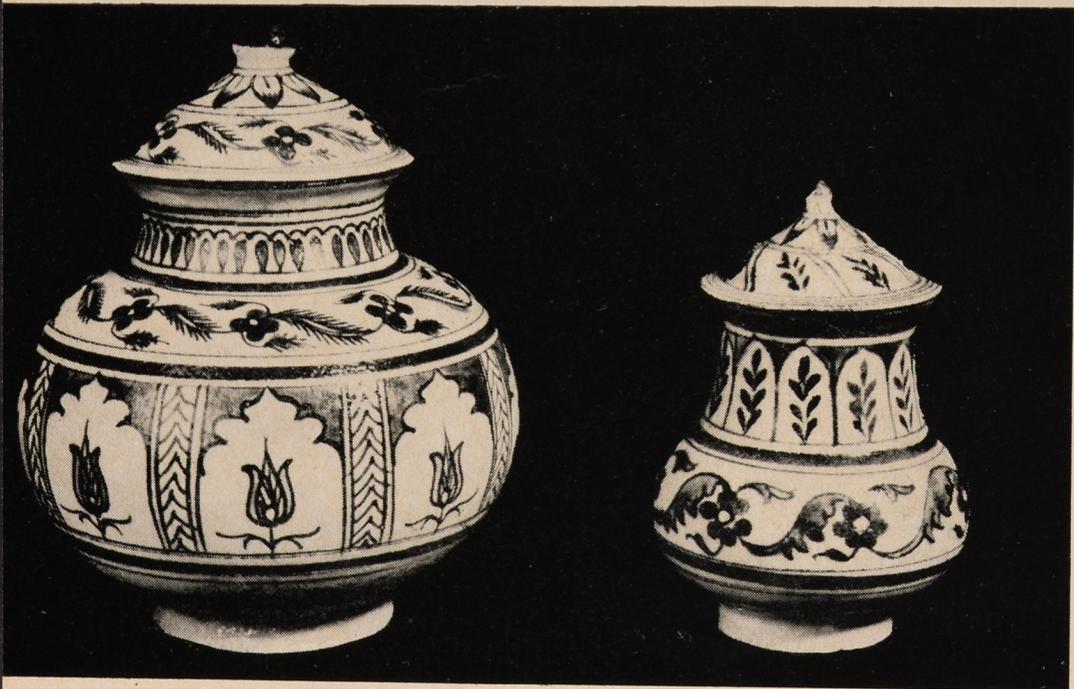
a) with ovoid body on slightly spreading base, short neck, broad mouth; decoration reserved in white against turquoise green background; floral sprays in oval medaillons separated by vertical bands of leaves. Ht. 21 cm; Diam. 16,5 cm

b) with barrel-shaped body, short, slightly spreading neck, broad mouth; main decoration of flower sprays in ovoid medaillons, additional elements of braid pattern, stylized clouds and rosettes; decoration reserved in white against turquoise green background

Ht. 21 cm; Diam. 17,5 cm

Náprstek Museum — Acc. no. a) 13.498; b) A 127

17





18

19



D Thin to translucent crock, painted in cobalt-blue, covered with transparent turquoise-green glaze³⁷⁾

Plate 20 a) Flask,

with flat circular body on rectangular foot, short narrow neck; a rim in shape of thick ring; two small loop-handles on shoulders; of the same decoration as Acc. no. 13.459 (Plate 8b)
Ht. 18,8 cm; Diam. 14,1 cm

b) Bottle with lid,

with globular body on recessed foot-ring, tall spreading neck, wide mouth; domed lid with lotus bud-shaped top; main decoration of floral scroll, additional elements of leafy sprouts vertically arranged in arches (on the neck) and in oblique compartments (on the lid)
Ht. 21,7 cm; Diam. 10,5 cm

c) Flask,

with flat circular body on rectangular foot, tall spreading neck, wide mouth; in the centre, decoration of stylized lotus flower in circular medaillon; floral scroll around; oblique strips on shoulders, leafy sprouts vertically arranged in arches on the neck
Ht. 22,5 cm; W. 10,5

Náprstek Museum — Acc. no. a) 13.718; b) 13.713 ab, c) 13.714



E Thick heavy crock, painted in turquoise-green and brown, covered with transparent colourless glaze

Plate 21 a) Smoking bowl

with lotus bud-shaped body, short neck, heavy mouth with rings below and above; moulded petal decoration in relief; painted decoration of dots alternating with braid pattern arranged in vertical bands; narrow bands of braid pattern also below and above the main decoration; vertical lines on the mouth

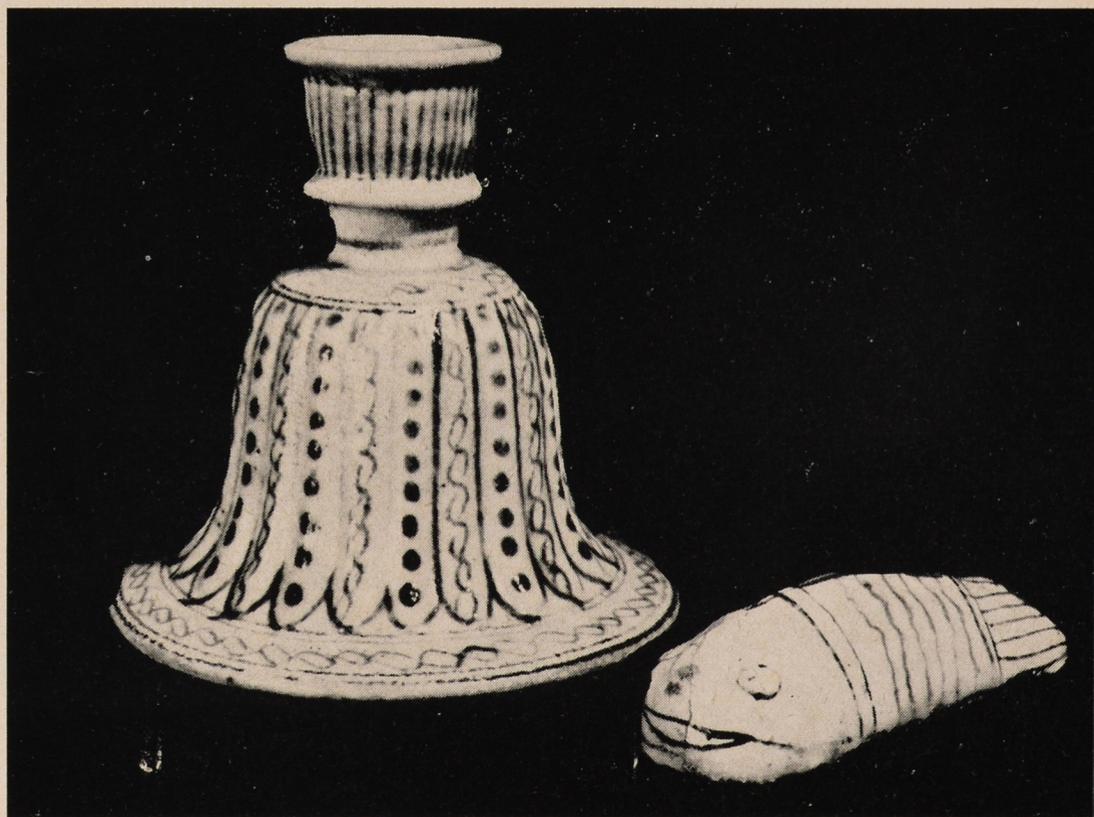
Ht. 16,2 cm; Diam. 16,3 cm

b) Dry skin-scratcher,

in shape of a fish; scales stylized into parallel wavy lines; bottom part covered with silica sand⁵⁸⁾

Dimension: 3,5 by 5,3 cm

Náprstek Museum — Acc. no. a) 43.436; b) 43.462



Ceramic wares of Bombay. Plates 22—39

I. Glazed pottery. Plates 22—34

Plate 22

Wares with reddish fine-grained crock, painted in thick white slip; covered with transparent green glaze; floral decoration in horizontal bands

- a) Large vase,
with globular body on tall foot, tall expanding neck;
 - b) Small vase,
with globular body on recessed shallow foot-ring, large expanding neck, everted rim³⁹⁾
 - a) Ht. 24,3 cm; Diam. 16,3 cm
 - b) Ht. 13 cm; Diam. 8 cm
- Náprstek Museum — Acc. no. a) A 255; b) 13.512

Plate 23

Wares with reddish fine-grained crock, painted in thick white slip and in brown; coated with transparent yellow glaze; main decoration of floral design composed in wide horizontal band; additional decorative elements of stylized leaves, flowers, sprays, arrow-heads, circles.

- a) Large bottle,
with globular body on shallow recessed foot-ring, slightly flat shoulders, tall expanding neck with ring below;
 - b) Small bottle,
with globular body on shallow recessed foot-ring, tall narrow neck, with ring below, everted rim; two handles⁴⁰⁾
 - a) Ht. 27,8 cm; Diam. 17,5 cm
 - b) Ht. 17 cm; Diam. 9,5 cm
- Náprstek Museum — Acc. no. a) 13.516; b) 13.728



Plate 24 Incense-burner

with reddish fine-grained crock, painted in thick white slip and in brown and green; coated with transparent colourless glaze;

cylindrical body with pierced decoration that is arranged in the form of pavilion with multi-lobed arches and appliqué depicting five human figures with hands in "anjali mudra", i. e. gesture of respect; tall expanding foot with foliated edge; domed lid with serrated edges and a lotus bud on top; painted decoration of dots, crosses, arrow-heads, leaves, rosettes.

Ht. 32 cm; Diam. (with the edge) 15 cm
Náprstek Museum — Acc. no. 13.568 ab



24

23



Plates 25—27

Glazed pottery with reddish fine-grained crock, covered with brown slip; painted in white slip, reddish brown and green; coated with transparent colourless glaze; main decoration of floral design composed in horizontal bands; additional decorative elements of leaves, arrow-heads, dots, spirals.

Plate 25 a) Jar,

with globular body on a high spreading foot, tall neck with lotus bud-shaped mouth, two large handles.

Ht. 27,7 cm; Diam. 16 cm

b) Large vase,

with ovoid body, shallow spreading neck, slightly everted rim

Ht. 23,1 cm; Diam. 15,7 cm

Náprstek Museum — Acc. no. a) 13.927; b) 13.727

Plate 26 a) Tea-pot,

with globular body on shallow recessed foot-ring, flat shoulders, tall narrow neck with two rings, spreading spout, domed lid with lotus bud on top; large handle⁴¹⁾

Ht. 21,8 cm; Diam. 18,7 cm

b) Large ewer,

with cylindrical body, large spreading neck, large handle

Ht. 36 cm; Diam. 13,6 cm

Náprstek Museum — Acc. no. a) 13.509 ab, b) 13.477



Plate 27 Two-handed jar,
with ovoid body on a high spreading
foot with a ring above, tall neck with
a ring below; small birds below main
band of floral scroll.
Ht. 46 cm; Diam. 17,5 cm
Náprstek Museum — Acc. no. 43.497



Plates 28—29

Glazed pottery wares, with reddish fine-grained crock, covered with white slip, painted in brown, reddish brown, white, blue and green; coated with transparent colourless glaze; figural decoration.

Plate 28 Large flat dish,

in the centre a circular medaillon with a scene from Hindu mythology "King of snakes (Naga) with two consorts (Naginis)"; surrounded by a narrow band of stylized creeper with flowers and leaves and a wide band of geese in flowering lotus sprays.

Diam. 37,7 cm

Náprstek Museum — Acc. no. 14.520

Plate 29 Large flat dish,

in the centre a circular medaillon with a scene from Hindu mythology "God Krishna milking a cow"; surrounded by a narrow band of arabesque and a wide band of geese in flowering lotus-sprays.

Diam. 38,7 cm

Náprstek Museum — Acc. no. 43.496

Plate 30 Large flat dish,

with reddish fine-grained crock, covered with white slip, painted in brown, reddish brown, white, blue and green; coated with lustre glaze. In the centre a circular medaillon with a figure of Indian door-guard (Dvarapala), holding a hatchet; surrounded by a narrow band of stylized floral design and a wide band of a wavy scroll with large lotus flowers.

Diam. 30,6 cm

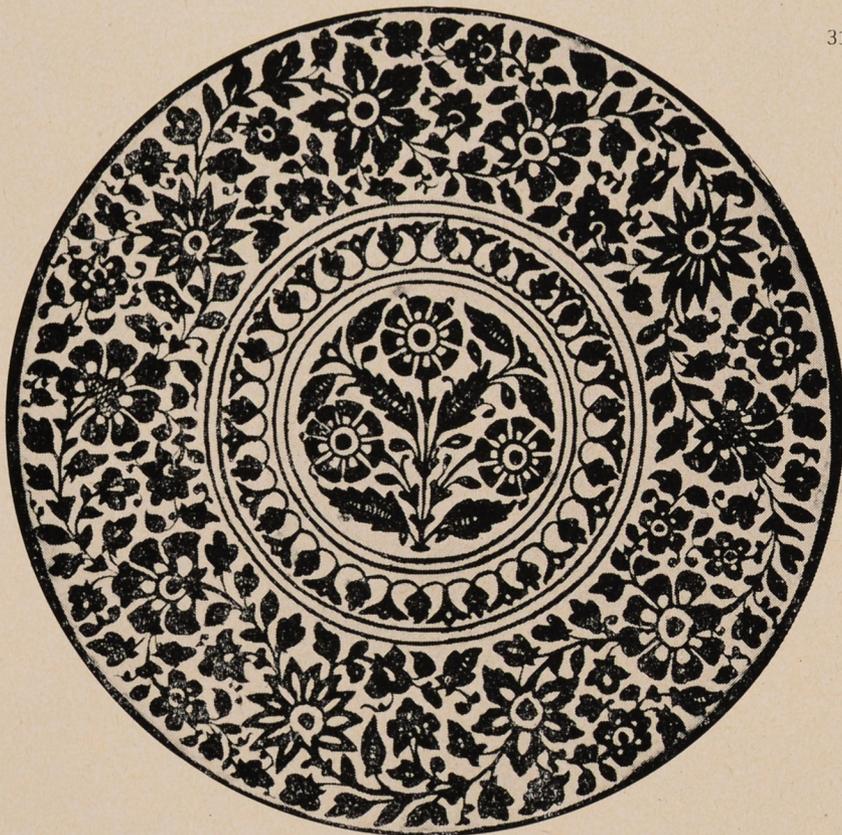
Náprstek Museum — Acc. no. A 9.968





Plates 31—32 Large flat dish,
with reddish fine-grained crock, covered with white slip, painted in
brown; coated with transparent yellow glaze. Inner side (Plate 31): In
the centre circular medaillon with a symmetrical arrangement of flowers;
surrounded by a narrow band of stylized creeper with flower and leaves
and a wide band of floral scroll. (Plate 32): Back side of the dish with
inscription in devanagari script: Śrī Sā (perhaps the abbreviation of painter's
name)⁴²
Diam. 47 cm
Náprstek Museum — Acc. no. 14.521

31



32



Plate 33 Large ewer,

reddish fine-grained crock, painted in white slip and in green and brown, covered with transparent yellow glaze; main decoration of flowering sprays, composed in wide horizontal band (on the body) and vertical compartments. Globular body on shallow recessed base, tall spreading neck, with a ring below; large handle decorated with appliqué depicting a seated figure of leopard.

Ht. 31; Diam. 16 cm

Náprstek Museum — Acc. no. 13.560



33

Plate 34 Jar with lid,

in the reddish fine-grained crock, covered with white slip, painted in brown, reddish brown and green, coated with transparent yellow glaze.

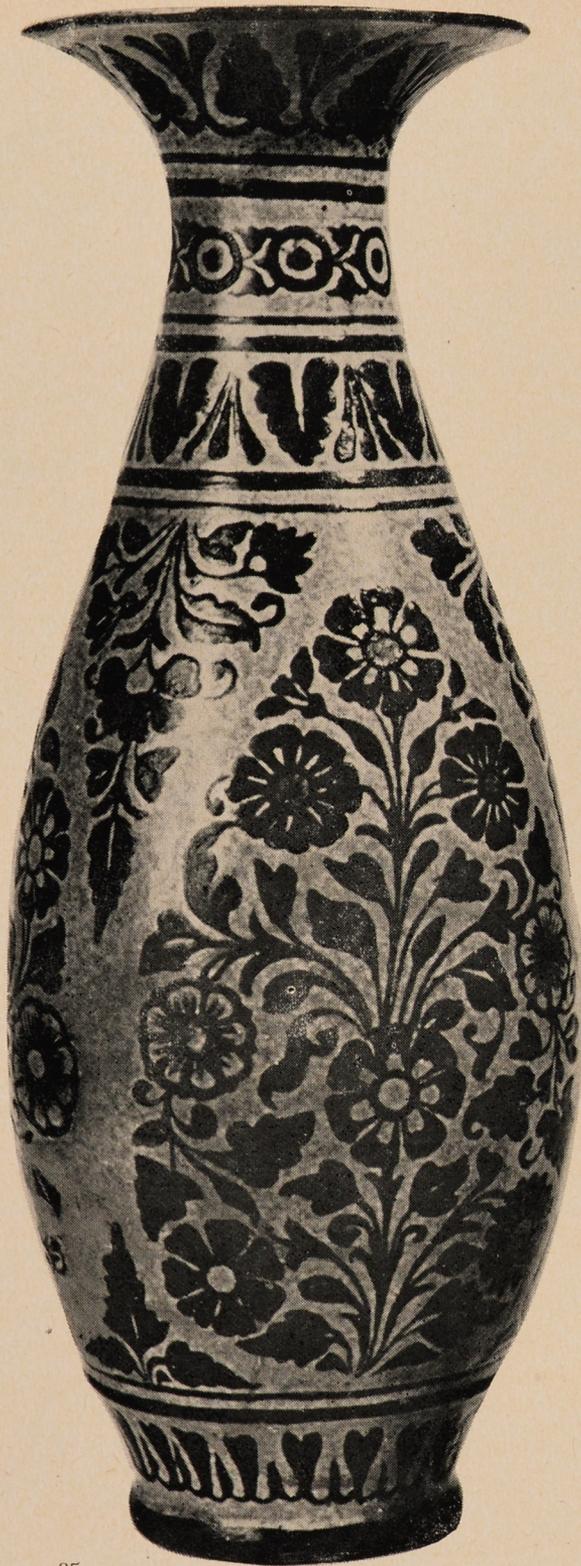
Large globular body, on shallow recessed foot-ring, flat shoulders, tall neck with ring, wide mouth, slightly everted rim, spreading lid with lotus bud on top; main decoration in two wide bands: symmetrically arranged flower sprays above, arabesque below; additional decorative elements of leaves, lotus petals, stylized creeper, scroll.

Ht. 26,5 cm; Diam. 47 cm

Náprstek Museum — Acc. no. 13.467 ab



34



II. Semi-faïence. Plates 35—36

Ware with reddish fine-grained crock, covered in white slip, painted in cobalt-blue under turquoise glaze.

Plate 35 Two vases,

with cone-shaped body on shallow foot-ring, wide mouth, everted rim;

a) main pattern of flower sprays,

b) flower sprays composed in leaf-shaped compartments, additional decorative elements of rosettes and leaves arranged in horizontal bands⁴³⁾

a) Ht. 48,3 cm; Diam. 14,2 cm

b) Ht. 17 cm; Diam. 8 cm

Náprstek Museum — Acc. no. a) 14.522; b) 13.398

Plate 36 a) Bottle with lid,

with ring-shaped body on tall spreading foot, narrow neck with three rings, domed lid with a lotus-bud on top; main decoration of flower spray, additional decorative elements of leaves, stylized flowers and arrow-heads; two "S"-shaped handles.

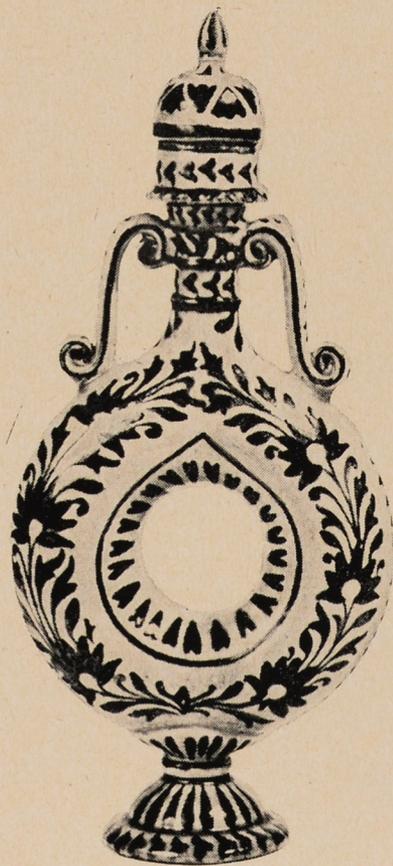
Ht. 33 cm; W. 19 cm

b) Ewer,

with pear-shaped body on shallow recessed foot-ring, tall neck with two rings, slightly everted rim, two small handles; main decoration: symmetrical arrangement of flower sprays, composed in vertical compartments; additional decorative elements of lotus petals, rosettes, scrolls, flowers.

Ht. 36 cm; Diam. 15 cm

Náprstek Museum — Acc. no. a) 14.523 ab; b) 43.488



36



III. Faïence. Plates 37—38

Plate 37 Large bottle,
reddish fine-grained crock, covered
with white slip, painted in cobalt-blue
and turquoise in crackled colourless
glaze; main decoration of leaf-shaped
medailons, composed of flower sprays;
additional decorative elements of lea-
ves, scrolls, lotus petals and single flo-
wer sprays⁴⁴⁾

Ht. 41,2 cm; Diam. 18,3 cm

Náprstek Museum — Acc. no. 13.462

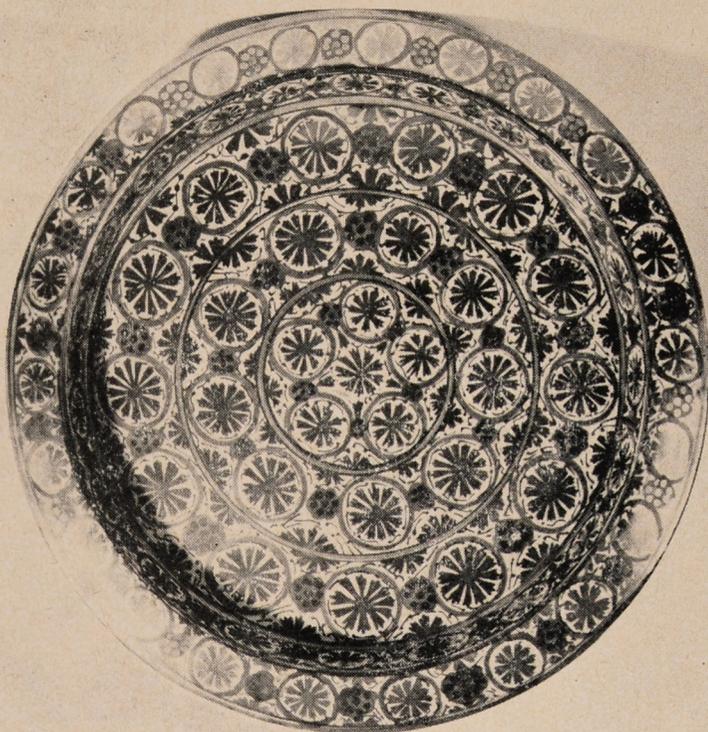
Plate 38 Large dish,
with white fine-grained crock, flanged
rim and deep vertical sides; painted in
cobalt-blue and gold-purple lustre in
transparent colourless glaze; decora-
tion of concentric circles of stylized ro-
settes overall inner side

Diam. 46 cm

Náprstek Museum — Acc. no. A 9.910



37



38

IV. Whiteware

Plate 39 Bottle with lid,

white fine-grained crock, painted in cobalt-blue, covered with transparent colourless glaze; globular body on shallow recessed foot-ring; tall, slightly spreading neck with ring below, slightly everted rim; domed lid with a ball on top; two handles; main decoration of flower sprays, additional elements of leaves, scrolls, lotus petals, arrow-heads.

Ht. 37,4 cm; Diam. 17 cm

Náprstek Museum — Acc. no. 13.513 ab



Frit faience of Jaipur. Plates 40—51

Whitish fine-grained crock, decoration painted in porcelain style, translucent glaze.

Plates 40—44

Main decoration of floral elements composed in horizontal bands or in medallions, additional decorative elements of lotus petals and acanthus leaves; covered with transparent colourless glaze

Plate 40 Decorative flask,

with flat circular body on foot-ring, tall narrow neck with ring below, slightly everted rim; painted in cobalt-blue, turquoise and yellow; pierced decoration in central circle

Ht. 29,2 cm; Diam. 9 cm

City Museum, Moravská Třebová — Acc. no. IE 353/71

Plate 41 a) Small jug,

with shallow foot-ring, projecting body, slightly rounded sides, flat shoulders, high neck with small spout, large loop-handle;

b) Flask,

with flat circular body on rectangular base, shallow neck with bud-shaped mouth, two ring-handles⁴⁵⁾

c) Vase,

with globular body on shallow foot-ring, wide slightly expanding neck;

painted in cobalt blue, turquoise and brown

a) Ht. 16,5 cm; Diam. 11 cm

b) Ht. 33,8 cm; W. 23 cm

c) Ht. 20,5 cm; Diam. 19 cm

City Museum, Moravská Třebová —

Acc. no. a) IE 360/71; b) IE 359/71; c) IE 367/71

Plate 42 Two bottles,

a) with globular body on shallow foot-ring, slightly recessed shoulders, tall neck with a ring below, wide mouth;

b) with globular body, shallow foot-ring, tall neck with ring below, wide mouth;

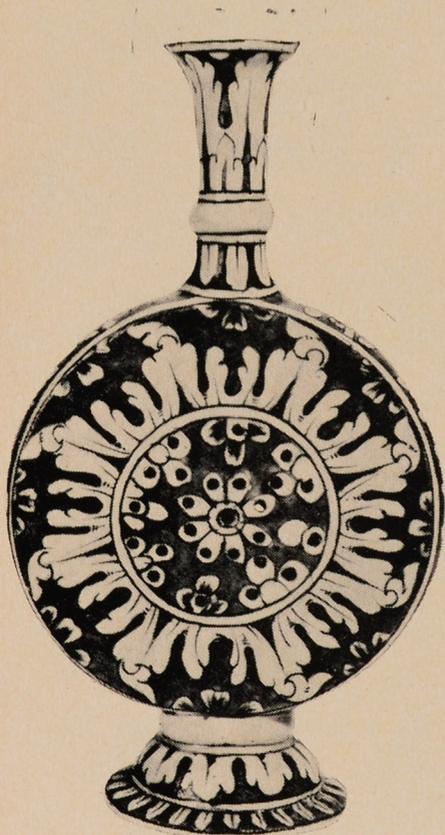
painted in cobalt-blue, turquoise, brown and yellowish green

a) Ht. 24,7 cm; Diam. 13 cm

b) Ht. 21 cm; Diam. 14 cm

City Museum, Moravská Třebová —

Acc. no. a) IE 362/71; b) 363/71





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- Plate 43 a) Flask,
with ring-shaped body on rectangular foot, shallow neck, bud-shaped
mouth;
- b) Bottle,
with ovoid body on shallow foot-ring, recessed shoulders, tall neck
with ring below, wide mouth; painted in cobalt-blue, turquoise,
brown, pink-orange and yellowish green.
- a) Ht. 30,1 cm; W. 16 cm
b) Ht. 25 cm; Diam. 12,5 cm
City Museum, Moravská Třebová —
Acc. no. a) IE 354/71; b) IE 370/71

Plate 45

Main decoration of flower scroll composed in wide horizontal band, additional decorative elements of lotus petals, dots, rosettes and acanthus leaves; covered with transparent turquoise-green glaze; painted in cobalt-blue, turquoise and brown;

- a) Vase,
with globular body on shallow foot-ring, shallow neck, wide mouth,
everted rim
- b) Ewer,
with globular body on eight-edged shallow foot, tall narrow neck,
expanding mouth, small spout;
- a) Ht. 16,7 cm; Diam. 19 cm
b) Ht. 27,6 cm; Diam. 17,5 cm
City Museum, Moravská Třebová — Acc. no. a) IE 372/71; b) IE 369/71

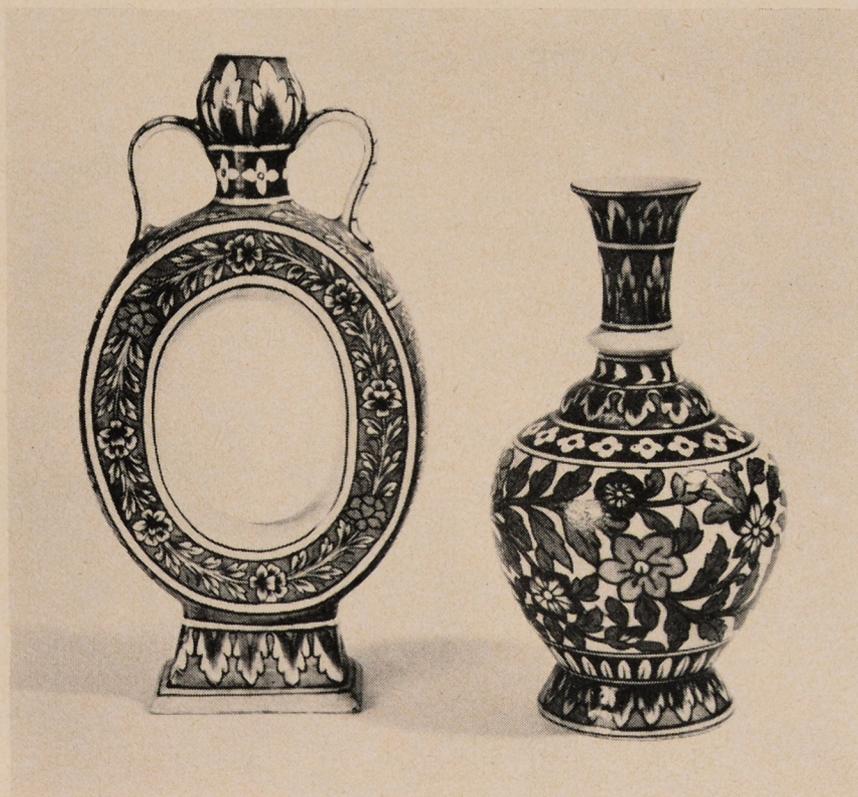


Plate 44 Bottle,
with globular body on shallow foot-
ring, slightly recessed shoulders, tall
neck with thick ring below, straight
mouth;
painted in cobalt-blue, light brown and
yellowish green.
Ht. 24 cm; Diam. 12 cm
City Museum, Moravská Třebová —
Acc. no. IE 351/71



44

45



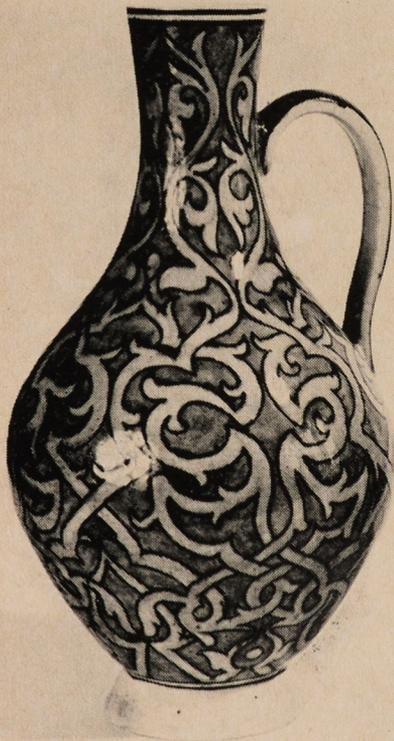
Plate 46 Jug,
with pear-shaped body on shallow foot-ring, protruding narrow neck,
large loop-handle; arabesque decoration, painted in cobalt-blue, turquoise
and yellow-green.
Ht. 31,3 cm; Diam. 17,5 cm
City Museum, Moravská Třebová — Acc. no. IE 371/71

Plate 47 Vase,
with globular body on shallow foot-ring, tall, slightly expanding neck;
cobra figures composed in wavy scroll on the background of main floral
decoratin;
painted in cobalt-blue, turquoise, brown and yellow-green
Ht. 25,5 cm; Diam. 13 cm
City Museum, Moravská Třebová — Acc. no. IE 387/71

Plate 48 Amphora,
with globular body on recessed foot-ring, tall expanding neck, everted
and foliated rim, two large sprout-shaped handles; two cobras in moulded
relief below handles, encircling foot-ring with their tails;
painted in cobalt-blue, turquoise, brown, gray-brown and gray
Ht. 35 cm; Diam. 18 cm
City Museum, Moravská Třebová — Acc. no. IE 361/71

46

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Plates 49—50

Main decoration of figural design or architectural pattern, additional decorative elements of lotus petals, rosettes and acanthus leaves; covered with translucent colourless glaze

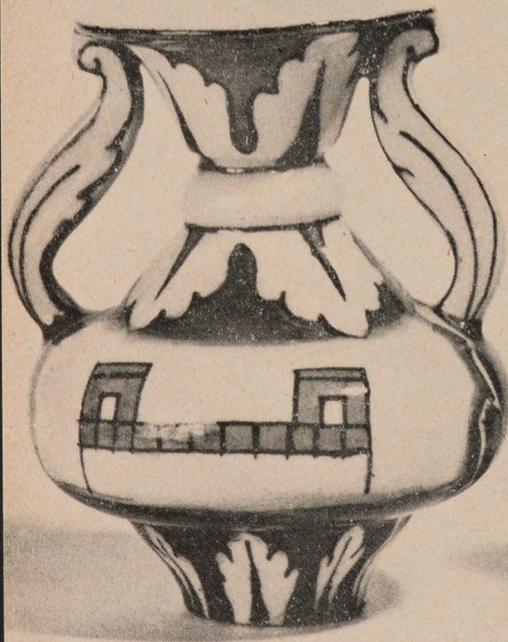
Plate 49 Flask,

with flat eight-edged body on rectangular foot, shallow neck, bud-shaped mouth, two ring handles; painted in cobalt-blue, turquoise and yellow-green; main decoration of the seated god Ganesha

Ht. 28 cm; W. 14.5 cm

City Museum, Moravská Třebová —

Acc. no. IE 355/71



50

Plate 50 Two small vases,

- a) with flatted globular body on expanding foot-ring, recessed shoulders, expanding neck with ring below, slightly erected rim; two handles in shape of acanthus leaves; decoration of fortress pattern on the body
- b) with ovoid body, slightly expanding neck with ring below; decoration of two figures of Muslim angels (pari) separated by acanthus leaves; painted in cobalt-blue and turquoise
 - a) Ht. 13 cm; Diam. 10,5 cm
 - b) Ht. 10 cm; Diam. 6,5 cm

City Museum, Moravská Třebová — Acc. no. IE 366/71; IE 365/71

Plate 51

Animal-shaped vessels; covered with transparent colourless glaze

- a) Ring-shaped crocodile, with open mouth, supported with tortoise laying on large foot-ring; painted in cobalt-blue, turquoise, brown and yellow-green
- b) Bottle with two fishes, attached to flat body, on spreading foot, shallow neck with bud-shaped mouth; painted in cobalt-blue and turquoise; floral and leaf pattern on the body
 - a) Ht. 27 cm; W. 17 cm
 - b) Ht. 24,5 cm; W. 23 cm

City Museum, Moravská Třebová — Acc. no. a) IE 350/71; b) IE 357/71

