

# KUZA-I-FUQQA'A OR HUQQA-I-AATISH A NEGLECTED COLLECTION OF SOME CERAMIC VESSELS OF EARLY MUSLIM PERIOD IN PAKISTAN

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## Abstract

*Some twenty-four pottery vessels, mostly sphero-conical in shape and grey in colour, from some collections in Pakistani museums and discussed in this paper, have been described as "one of the most enigmatic artefacts that curators of Islamic art collection have ever known for years and years". Despite a good number of them having been discovered in Pakistan since more than hundred years back, these are still little known and least understood by archaeologists and museum curators. This paper deals with all such vessels as are known today in any collection in this country. These have been discovered from several sites in NWF Province and the northern parts of the Punjab. Some of them have been discovered from proper excavations, old and new. Outside Pakistan, these pottery vessels are widely scattered all over the Muslim world – South and Central Asia, Middle East, Arab countries and North Africa. However, these have not been reported from any place in present day India and in other countries of South and South-East Asia. Scholars are unanimous in dating them between 10<sup>th</sup> and 14<sup>th</sup> centuries – though some examples from 7<sup>th</sup>-8<sup>th</sup> centuries are also known. As regards their function(s), these have fatigued scholars and defied all attempts at arriving at a consensus of opinion. Several fanciful explanations and hypotheses have been proposed such as those that assign them the functions of hand-grenades, beer gourds, aeolipiles, fire-blowers, mercury containers, unguent flasks, plumb-bobs and rotating globes.*

*It will be for the first time that these odd-looking archaeological artefacts from some known and unknown sites in Pakistan are discussed and their significance for the study of early Muslim history of Pakistan emphasized. A proper study of the archaeological and historical contexts of these pottery vessels may prove significant for proper understanding of the cultural history of the Muslims of this region during the formative period that preceded the coming of the Mughals.*

## I. Introduction

The type of ceramic vessels I am going to discuss in this paper is certainly new to most of the museum curators and archaeologists in this country. In majority of cases this class of ceramic artefacts comprises vessels of sphero-conical shape each having a short constricted neck, narrow mouth, bulbous body and conical bottom. Sparingly vessels of other shapes – zoomorphic or pilgrim bottle shaped – and pots with slightly globular or pear-shaped bodies are also known. Pots so far examined are invariably shaped by hand but are always made of burnt clay in dark grey colour. Occasionally, red ware vessels have also been found. A few specimens in stone, glass and metal have also been reported. A number of these vessels made of earthenware, metal and stone can be seen in Tariq Rajab Museum, Tehran (?) – all from Iran, Iraq or Central Asia and some dated around the borderline of Sasano-Islamic period of 7<sup>th</sup> and 8<sup>th</sup> centuries<sup>1</sup>. Designs on these vessels are simple and confined to the upper half of the pot.

These vessels have been found all over the Islamic world that once extended from Morocco to Pakistan. For example, 40 of them were discovered in a single room in Tripoli, Syria. In Qazan Museum, Tataristan, there were recorded some 100 of them as far back as 1914. A good number of

them were discovered more than hundred years back from some unknown site in the NWF Province and distributed among museums at Lahore and Kolkata<sup>2</sup>. Several similar earthenware vessels have also been discovered from a site near Rawalpindi<sup>3</sup>. Present whereabouts of these last mentioned vessels, however, have not been mentioned nor is the source of this information revealed. Today, specimens of these can be found in museums all over the world – particularly in Asia, Europe and North America. Almost all scholars dealing with these vessels have assigned them to a period of Early Islamic age extending from the 7<sup>th</sup> to the 15<sup>th</sup> centuries of the Christian era. However, antiquity of this ware anterior to the beginning of the Islamic period can not be denied. But despite all this, scholars have failed to reach an agreement as regards the use or uses these vessels were put to and thus have proposed several names for these vessels depending upon the use they had perceived for them. Thus rightly, these have been described as “one of the most enigmatic artefacts that curators of Islamic art collections have come to know mostly to ignore, and for which some have offered the most extraordinary explanations”<sup>4</sup>. The controversy that was started over a hundred years back - almost at the same when these vessels were reported for the first time in the sub-continent, is still far from having been settled. The most appropriate explanation that I have ever met is that by Late Prof. Richard Ettinghausen. He has hypothesized that these vessels were used for packing, storing and transporting precious and expensive ointments, mercury or perfumes<sup>5</sup>.

## II. Collections in Pakistan are Identified for the First Time

I know only two published references to these vessels having been found in Pakistan. Some hundred and four years back Marshall and Vogel published a few of these vessels excavated by them from Bala Hisar near Charsada<sup>6</sup>. In the same report they have also referred to some such vessels in the collections of museums in Lahore and Kolkata as sent from the NWF Province. One such vessel in Lahore Museum was reported from Jhelum in the Punjab. The only other published reference of these vessels is available in Syed Zafar Haider’s book published in 1991<sup>7</sup>. He refers to a large number of pots, each of the size of a pomegranate and conical in shape with a rough surface and tapering base which were found near Rawalpindi<sup>8</sup>. Unfortunately, he neither gives the precise name of the site of discovery nor gives any reference to his source. In any case Jhelum and Rawalpindi are the only two areas in the Punjab from where a large number of these (*Kuza-i-Fuqqa’ a*) have been reported. Zafar Haider, while accepting the theory about the use of these vessels as a fire arm or hand-grenade<sup>9</sup>, uses for it a perso-Arabic term *Huqqa-i-Aatish* i.e. a kind of rocket used in war.

Though certainly not recent acquisitions, some of the vessels of this description have been located and identified in four museums in Pakistan for the first time by the author. Some of these collections are certainly more than hundred years old. Present, these are located in Lahore Museum, Peshawar Museum, S. S. A. Qayyum Museum of Archaeology and Ethnology of Peshawar University, Mardan Museum and possibly the newly founded Hund Museum in district Swabi. The collections in Lahore and Peshawar Museums are very old but those in other museums are relatively more recent acquisitions. But, despite the fact that some literature about this class of vessels is available in several languages – Arabic, Persian, Turkish, French, German, Russian and of course in English, but majority of our scholars are not adequately acquainted with the information available. This probably is the main reason as to why this class of pottery has remained unattended<sup>10</sup> and unidentified<sup>11</sup> and even, at least in two cases, grossly misunderstood<sup>12</sup>. Even some new additions from proper excavations at Hund, Gor Khatree and Pir Manakrai – all discovered from Islamic period strata of their respective sites, have not stirred our scholars from their apathy towards these important documents pertaining to early and mediaeval Muslim culture and history of this region.

### III. Collections outside Pakistan

First of all we appraise ourselves with the class of pottery as known to the international community of scholars. In this small paper it is not possible to trace out in details the history of this ceramic group and when the type was rediscovered in the 19<sup>th</sup>-20<sup>th</sup> centuries<sup>13</sup>. Suffice here to say that whereas in the West attempt has been made to trace out the origin of this class of vessels to the Greek alabastrons<sup>14</sup> and by some, as already stated above, around the border line of Sasano-Islamic period, in Pakistan, however, this ware can unmistakably be traced back to 2nd and 3rd centuries AD where it is met with as water-bottles (flasks for *amrta kallasha*) held by Bodhisattva Maitreya in Gandhara Art<sup>15</sup> (see Standing Maitreya no. 1, [new number G-300] from Takht-i-Bahi<sup>16</sup> and Standing Maitreya, no. 2354 and Seated Maitreya no. 569 both from Sikri – all in Lahore Museum<sup>17</sup> (Pl. I.1). In Muslim history, the earliest representation of this vessel, dated in 730 AD, is known in the form of a water-bottle held up in the left hand of a female stucco figure fixed at the gate of the Umayyad Palace at Qasar-al-Hair al-gharbi, near Palmyra in Syria<sup>18</sup>. This figure is now in the National Museum of Damascus, Syria. This, however, is not a solitary example from Early Islamic period. Examples of the same type and period have also been quoted from two other Umayyad Period palaces at Khirbat al-Mafjar near Jericho and Khirbat al-Minya<sup>19</sup>.

#### IV. a. Countries of their Distribution

This class of ceramic ware has a wide distribution in time and space. It was manufactured all over the Islamic world during early and mediaeval periods of Islamic history. Specimens of this ware have been discovered from the following areas/countries:

**Afghanistan, Egypt/North Africa, Iran, Iraq, Lebanon, Pakistan, Palestine, Syria, Tataristan in Russia, Turkey and Uzbekistan<sup>20</sup>.**

#### IV.b. Sites of Discovery

Forty-nine of these sites were listed as far back as 1965 – non from the territory now comprising Pakistan. Since then several more have been added to this list including eight new locations in Pakistan. Outside Pakistan, these sphero-conical vessels have been reported from countries as listed above. A few important sites that have yielded this class of ware of early Islamic period are listed below:

**Rayy, Iran; Nishapur (Qanat Tapa), Iran; Isphahan, Iran; Shahr Sultania, Iran; Hamadan, Iran; Qazan, Tataristan, Russia; Jurjan (Kunya Urgench), Uzbekistan, (Central Asia); Sharukhiya, Uzbekistan, Central Asia; Cairo / Fustat, Egypt; Samarra, Iraq; Tripolis, Syria; Bala Hisar near Charsada, Pakistan; Jhelum, Pakistan; Hund, Pakistan; Shah-Ji-Ki-Dheri, Peshawar, Pakistan; Kurram Agency, Pakistan; Gor Khatree, Peshawar, Pakistan; Rawalpindi, Pakistan and Pir Manakrai near Haripur, Pakistan.**

Besides, there are also several sites, unnamed though, that have been mentioned to have existed in the NWF Province, Pakistan.

#### IV. c. Museum Collections known all over the World

So far I have been able to locate specimens of this class of ceramic ware in the following museums of the world including one in India and five in Pakistan. These are:

- Victoria and Albert Museum, London
- British Museum, London (Acc. No. 727-29 8).

- School of Oriental and African Studies, London.
- National Museum of History, Moscow
- National Museum of Archaeology, Tehran, Iran. (20 + some more after 1990).
- Iranian Centre for the Study of Art and Architecture, Isphahan, Iran.
- Bastan Museum, Tehran.
- Tariq Rajab Museum, Tehran (?).
- Islamic Fine Arts Museum, Cairo, Egypt (Collection from Fustat)
- Kazan Museum, Kazan, the Capital of Tataristan (100 specimens recorded in 1914).
- Metropolitan Museum of Art, New York.
- Royal Ontario Museum, Ontario, Canada
- Oriental Museum of Art, Rome, Italy.
- Indian Museum, Kolkata, India. (A collection was sent there from the NWF Province before 1902).
- National Museum, Damascus, Syria. (40 examples were discovered in one room from Tripolis).
- Musee des Arts Decoratifs, Paris, France (Acc. No. 10951B).
- Institut du Monde Arab, Paris, France.
- Peshawar Museum, Peshawar, Pakistan.,
- Lahore Museum, Lahore (Pakistan). (A collection was received from NWF Province and Jhelum in Punjab before 1902).
- Mardan Museum, Mardan (Pakistan), (Originally, some 25 specimens were discovered in proper excavations at Hunds. This collection is now divided between museums in Mardan and Hund.)
- Sir Sahibzada Abdul Qayyum Museum of Archaeology and Ethnology, Peshawar University, Peshawar (Pakistan). (One Specimen excavated during excavation at Gor Khatree, Peshawar and a fragment of this ware excavated from Pir Mankrai is in this museum).
- Hund Museum, Hund, District Sawabi.
- Motiur Rahman Collection, Lahore (Pakistan).

## V. General Characteristics

As far as specimens in Pakistan are concerned, or as well as those I have come across outside Pakistan, these sphero-conical vessels share some common features: material, colour, technique and decorative motifs. Though exceptional specimens of stone, metal and glass are also known, but as a rule these are all made of clay<sup>21</sup>, burnt in pottery kilns, and grey in colour<sup>22</sup>. They are all hand made or cast in moulds by pressing clay from inside<sup>23</sup>. In broken examples, finger prints are easily discernible. The shape is invariably sphero-conical or, occasionally though, spherical or pear-shaped. In Pakistani collections, zoomorphic shapes are also met with but only of a quadruped and a young fowl. But, no vessel with human form is known. Besides, their mouth-openings or spouts are narrow – 1 cm, some are even less, or so in diameter and invariably have a collar for a cord to suspend. Walls of these vessels are always quite thick in order to withstand external pressure as well as wear and tear during transportation. Laboratory tests on some vessels excavated at Nishapur have shown that despite having been made of clay, these vessels were not porous<sup>24</sup>. Decorations mostly consist of incised patterns, but occasionally these are also found in relief. Usually, the motifs are either stamped, carved incised or appliqué. Decorative motifs consist of circles, dots, asterisks, straight and diagonal lines, rectangles, knobs, pellets, tear-drops or almond-shapes, etc. Sometimes, though rarely, the outer surface is covered with a glaze of azure blue, green, manganese, brownish grey and cobalt colours.

In Lahore Museum collection there is a vessel of the shape of pilgrim flasks (Fig. 2. b-c. & Pl.VII.3). Usually these vessels form a class of their own among the Islamic ceramics<sup>25</sup>, but our example in Lahore Museum is certainly not a pilgrim bottle for the simple reason that unlike the flat underside of a pilgrim flask, our example has both sides in domical and hemispherical form. Similarly, a pilgrim bottle always has two handles near the spout whereas Lahore Museum example, true to the standard form of a *Kuza-i-Fuqqa'a*, has none. Walls of such vessels, anyhow, are always quite thick.

## VI. Material

There is a complete consensus among scholars that the principle material for making these vessels has always been clay burnt in pottery kiln. However, exceptions are there. Maria Vittoria Fontana has mentioned several materials with which these sphero-conical vessels were made of and which have been found in many Islamic<sup>26</sup>. On the whole, following materials have been mentioned in different sources:

**Ceramic, Stone, Glass<sup>27</sup> (Stain Glass), Bronze and Gres i.e. Sandstone**

## VII. Functions and Nomenclature

As regards their functions, these vessels have fatigued the curators of Islamic collections. They have propounded such theories and expressed such views which are greatly diversified and widely divergent from one another<sup>28</sup>. They range from fire-blowers or aeolipiles to hand-grenades or *Huqqa-i-Aatish*, to unguent containers and beer gourds and even as plumb-bobs and rotating globes. Ettinghausen's succinct account of these vessels as meant for packing, storing and transporting precious and expensive ointments, mercury or perfumes is worth mentioning once again<sup>29</sup>. Most of the Iranian scholars, however, have proposed them to be beer gourds or *Kuza-i-Fuqqa'a*<sup>30</sup>. Some scholars have hypothesized that they served as cooling devices in pottery kilns and hence named them as Fire Blowers. Even some scholars with wild ideas have proposed them to be Rotating Globes. Some have taken them as perfume containers<sup>31</sup>. One such aeolipile (sphero-conical grenade) from Iran or Iraq, 12<sup>th</sup> century AD, is in the British Museum<sup>32</sup>

In several places these jars have been discovered close to places of kilns<sup>33</sup>. This has led to the theory of these vessels being used as a cooling device or as Fire Blower placed in pottery kilns. Syed Zafar Haider, on the other hand, regards it (his *Huqqa-i-Aatish*) as a part of Muslim weaponry (Fig. 4.c)<sup>34</sup>. Some have taken them as water-bases of a smoking pipe popularly known as *narghalai* in Turkey or simply as *Huqqa*<sup>35</sup> in Urdu and Hindi (Fig. 4.b). R. J. Forbes has also included two such vessels from Fustat (Cairo), Egypt, and one from Tripolis (Syria) in his book on bitumen and petroleum and has taken them to be hand-grenades<sup>36</sup>. Same is the opinion of F. de Saulcy, who has quoted examples from Tripolis (Syria)<sup>37</sup>. Marshall and Vogel, basing their information on a few example discovered at the site of Bala Hissar at Charsada and a few other examples that had been lying in museums at Lahore and Kolkata, have regarded them as unguent containers. They have also compared them with the water-flask, containing sacred water (*amrta kalasha*), held in the left hand of Bodhisattva Maitreya in the 2nd-3rd century. AD sculptures of Gandhara Art<sup>38</sup> (Fig. 4 [a.] & Pl.I.1). The unguent-flask theory has been supported by the fact that a stucco female figure standing outside the Umayyad palace of Qasr-al-Hair al-gharbi near Palmyra in Syria, dated 730 AD (Pl. I.2), shows a similar bottle held in the raised hand<sup>39</sup>. As already mentioned above, similar vessels have also been seen in the Umayyad palaces at Khirbat al-Mafjar near Jericho and Kirbat al-Minya. A similar vessel has also been reported from one of the paintings of Abbasid period manuscript of Ibn-i-Muqaffa as well in a 14<sup>th</sup> century Tuscany Marble now in the Victoria and Albert Museum, London showing St. Gabrail and St. Michael holding similar bottles in raised hand (Pls. I.3 and III)<sup>40</sup>.

Some scholars believe that the hard stuff these vessels were made of indicates them to be meant for transporting mercury or unguent perfume over long distances. But, since these vessels do not have any ledges or handles (with one exception); it is difficult to presume that these vessels travelled a long distance as long trade-objects. Their pointed bases force us to think that they were always held vertically in one hand either as unguent flasks or as objects thrown on a nearby standing enemy – hence the theory of hand-grenade. A few zoomorphic vessels – quadruped, a fowl or fish, on the other had, indicate that such delicate forms could not have been meant for using as hand grenade unless we take them to be the prototypes of modern plastic toy-bombs. One scholar has identified these spherico-conical vessels as plum-bobs<sup>41</sup>. It is quite obvious that a more sensitive or delicate function has to be perceived for them.

Some vessels are inscribed with soft-spoken prayers on them<sup>42</sup>, and others bearing names of ladies<sup>43</sup>. One vessel from Samarra, Iraq, bear an inscription about drinking of matured wine in such a vessel could have been used certainly for some occasion other than warfare. In nut shell, these theories can be classified into following categories:

**Fire-blowers (aeolipiles), containers of precious liquids, plumb-bobs, gourd beers, and hand-grenades<sup>44</sup>.**

### VIII. Contents of these Vessels

None of the *Kuza-i-Fuqqa'a* discovered in Pakistan has been examined with a purpose to ascertain its contents. But at some other places, scientists have subjected the contents of these vessels to chemical analysis. Following substances have been identified and reported:

- **Grape Seeds** (at the site of Dvin, Central Asia).
- **Dough**, like mastic, gum or raisin (at the site of Dvin, Central Asia).
- **White or yellow powder** (at Ani, Central Asia).
- **Pyrites**

- Sand
- Straw
- Clay
- Coal at the site of Baalbeck, Lebanon.
- Cinnabar discovered in glassware.
- Mercury at the sites of Sidon (modern Saida or Saidon in Lebanon), Hurrán and Kryn (Kazan in Tatar or Tataristan, Russia)<sup>45</sup>.

This list is neither exhaustive nor definitive. However, from some contents such as mercury, raisins, and cinnabar, one is tempted to give weight to the views of those who believe that these vessels were meant to contain mercury, wine or beer, some incense or unguent. The word *Fuqqa'a* or *Fukka'* has been described as "A kind of drink made of water, barley, or dried grapes (raisins), beer, ale"<sup>46</sup>. Pyrites in natural form, on the other hand, are composed either of iron sulphide or copper sulphide. Both types are capable of igniting fire. This can be used as an argument of these vessels having been used as hand-grenade or *Huqqa-i-Aatish* as Syed Zafar Haider has explained this term<sup>47</sup>.

### IX. Shapes

Although these have usually been described with a generic term 'sphero-conical vessels', but their shapes are greatly varied as Sphero-conical, Spherical, Pear-shaped, Pomegranate-shaped, Coconut-shaped, Zoomorphic-shaped – Quadraped, Fowl or Fish-shaped. No anthropomorphic vessel has ever been found so far. However, on one stone sphero-conical vessel in Tariq Rajab Museum, we see three human faces carved in relief<sup>48</sup>. It is an early Islamic or Sasano-Islamic period vase from Iran or Central Asia and dated in the 7<sup>th</sup>-8<sup>th</sup> century<sup>49</sup>. All these vessels have a stub-like neck with a collar and a narrow hole for using it as spout for pouring its liquid contents. Some pilgrim bottles, like the one in Lahore Museum (Cat. No. KF 7, Fig.2.b-c & Pl. VII.3) has similar treatment on the exterior and may, therefore, belong to the same category. Though some people have traced the origin of this type (shape) of vessels from Baylaqan, now Oren Kala, but its ultimate origin is derived from Iranian bronze prototypes of Sasanian period.

### X. Decorative Motifs

All sphero-conical vessels are decorated with one or the other design usually confined to the upper globular half. But there are certain vessels of this category which have full-body decoration - like the zoomorphic (Pl X.1) and bird-shaped (Pl. X.2) pots in Peshawar Museum. Designs are either stamped, punched or incised. Generally, these vessels offer the following variety of designs: **Oblique, horizontal and slanting lines, Squares, circles and rectangles, wavy lines, plaited wicker, dots, and droplets, almond or tear-drops, reliefs (mostly tear-drops, and rarely human faces)**. The most elaborate and beautifully decorated example is a fragment of a *Kuza-i-Fuqqa'a* from Charsada<sup>50</sup>.

### XI. Literature

There are a few solitary mentions of these vessels in archaeological literature of India and Pakistan published some one hundred and four years back by Marshall and Vogel<sup>51</sup>. The only other reference in any local publication that I know of was published in 1991<sup>52</sup>. However, scholars have also written on the subject in several languages such as English, Germany, French, Arabic, Russian, Turkish and Persian. But all these publications are not easily available in libraries of Pakistan. This may be the

main reason for lack of awareness on the part of our scholars in this country about the existence and identity of this class of ware.

## XII. Kuza-i-Fuqqa'a in Arabic and Persian Literature

The word *fuqqa'a* has been expressed variously such as *Kuz-i-fuqqa'a* (Persian), *Kuz Fuqqa'*, *fuqqa'at* and *Fuqqa'iyah* (Arabic). *Fuqqa'i* means both as manufacturer and the seller of the pot. *Fuqqa'a* is variously translated in Arabic and Persian lexicons as *aab-i-jau* i.e. barley water or *sharbat-i-jau* i.e. barley wine, *sharbat-i-fuqqa'a* as well as simply as *fuqqa'* i.e. honeys *sharbat*.

In Arabic and Persian literature there are several references to *Fuqqa'a*, *Fuqqa'i* and *Kuza-i-Fuqqa'a*. Suffice here to mention a few very useful references wherein there further references to the original sources<sup>53</sup>.

In Arabic and Persian, the term *fuqqa'a* "refers primarily to a container for beer, like a modern beer can, or a similar effervescent drink made from raisins<sup>54</sup>. Such a vessel was simply called *fuqqa'*, *fuqqa'iyat* or *kuza-i-fuqqa'a* in Arabic and *Kuza-yi-fuqqa'* in Persian. *Fuqqa'* has often been taken to mean either 'honey-sherbet' i.e. a kind of wine which Jews were permitted to drink or as 'beer' which was not intoxicating. For fuller discussion of this term we refer to Goitein<sup>55</sup>, Ettinghausen<sup>56</sup>, Ghoushani<sup>57</sup> and Ghouchani and C. Adle<sup>58</sup>. Following few specimens are from Persian poetry to show how in olden times poets conceived the shape and function of a *Kuza-i-Fuqqa'a*<sup>59</sup>:

*Chun Kuza Fuqq'I z afsurdgan asr*

*Dar seena josh hasrat wa dar halq resman*

### Translation:

"The melancholy one resembled a beer gourd

His heart brimmed with regret and his throat (felt)

as if tightened with a string".

(Khaqani, 12<sup>th</sup> century AD)

*Afriyat satam zankai Suleiman neeroast*

*Dar band cho kuza-I Fuqa'a basta glu ast*

### Translation:

"Since power belongs to Solomon, the Demon of tyranny

Is imprisoned, his neck tied like a beer gourd"

(Khaqani, 12<sup>th</sup> century AD).

*Chun Kuza-i-Fuqa'a dilam tang shud az ankai*

*Sarmast hamnasheen man wa ghamgusar baraf*

### Translation:

"My heart is distressed (constricted) like a beer gourd since



The cold is my companion and the snow my confident”.

(A distich by Nizam al-Din Mahmud Qamar Isfahani, 12<sup>th</sup> century AD).

A *qita'* of Hukama Dihqani Ali Shatranji Samarqandi, on the other hand, describes the use of a Kuza-i-Fuqqa'a beautifully in the following words:

*Dil maneh bar zaban az ankai zanan*

*Mard ra Kuza-i-Fuqa'a sazand*

*Ta bud pur dehand bosa bar oo*

*Chun tahi gasht zadayest bai-andazand*

**Translation:**

“Do not give your heart to women, because

They will make a gourd of beer out of a man

As long as it is full, they will kiss it,

When empty, they will drop it”.

Similarly, a 14<sup>th</sup> century Arabic enigma-poem by Shihab al-Din al-Abshihi proves two facts namely that the vessel was very heavy and that once its sealed mouth (spout) was pierced the drink would gush out by itself with full force:

“He (the *fuqqa'*) is imprisoned without having committed a crime

In prison he is wearing a shirt (as heavy as) lead i.e. the heavy gourd itself.

If you let him go, he jumps high

To kiss your lips, he feels so happy for having been delivered”<sup>60</sup>.

**XIII. Inscriptions on the Vessels**

There are a few flasks with Arabic inscriptions in Kufic style script. Some pots from Rayy bear inscriptions which offer prayer of well being. Some carry names of the potters or the craftsmen. Some bear the names of the owner of the pot. In majority of such vessels, owners are females. The commonest of the inscriptions reads: *ishrab haniya* in Arabic and *banosh nosh-i-jan* in Persian i.e. “Drink to the best of your health”. On a flask from Samara, the Arabic inscription means: “And they sip the matured wine from us”. Rayy pottery is of Buwayid period (10<sup>th</sup> and early 11<sup>th</sup> century). These pots have Arabic inscriptions in Kufic. Inscriptions read; *ishrab<sup>61</sup> haniyyan* i.e. “Drink to your good health” and *amalu hamshad* i.e. made by Hamshad. Inscriptions with similar prayers are found on Ewers or ‘*Surahis*’ of the same period. An inscription in Kufic on an Ewer held by one of the three figures on a base in Florence National Museum reads: “*afia al-mulk ani*” i.e. “The health of the kingdom is forthcoming”<sup>62</sup>. Several other pots repeat the same Arabic inscriptions in Kufic i.e. *ishrab haniyyan* (“Drink to your good health”) and *amalu hamshad* (“Made by Hamshad”). One vessel from Rayy bears another inscription of Buwayid period of 10<sup>th</sup>-11<sup>th</sup> cent AD. It reads; *ishrab haniyyan baraka amalu Hamshad* i.e. “Drink to your good health. Made by Hamshad” – the last word being the name of the Potter. Still another pot from Rayy is stamped by the potter Baqi bin Tha’lab. It is now in the Iran Bastan Museum (Accession No. 9924). Inscriptions found on some kuza-i-

*fuqqa'a* made of glass are dedicatory. All these inscriptions clearly show that the vessels which bore them were meant to contain some sort of liquid such as beer or wine. Fehervari quotes two Arabic words “*al’-izza wa’l-iqbal*” on an elongated vessel from Egypt or North Africa, now in Tariq Rajab Museum<sup>63</sup>. It is decorated with carved and appliqué decoration.

#### XIV. Technique

Almost all such vessels are made of dense clay and then fired at such a high temperature that makes the vessels look like a “stone ware”. These vessels are almost water-tight – at least not porous. Some are reported to be glazed on the outside as in case of an example in the British Museum, London<sup>64</sup> (Pl. IV-1) and several examples in the Tariq Rajab Museum<sup>65</sup>. All these sphero-conical, spherical or pear-shaped vessels are not uniform in quality. Marshall and Vogel have no doubt that the few vessels from Charsada were wheel-turned because the inner surface retained sufficient evidence for the same. They also retained the impression of a circular convex instrument used in the beating process<sup>66</sup>. Majority of the unglazed vessels have, nevertheless, been made with some form of incised decoration on their exteriors. Some of the intricate designs include intertwined serpent<sup>67</sup>. In a few other cases, it has been reported that these vessels were cast in a mould by pressing wet clay from inner side. The traces of finger prints were visible in certain fragments which permitted examination of the internal surface of the vessels (Cat. No. KF 23, Fig. 2.d). The grey – light or dark, colour was obtained by putting deodar wood or cow-dung into the kiln, and stopping up the opening so that the smoke might penetrate the ware<sup>68</sup>.

#### XV. Date

There is complete agreement among scholars as regards the broad spectrum of period of these sphero-conical vessels. These certainly belong to the early centuries of Islamic history namely from the middle of the 8<sup>th</sup> century to the 14<sup>th</sup> or 15<sup>th</sup> century at the latest. At the same time there is no doubt that the early Muslims borrowed the type from the bronze prototypes of the Sasanian age. The earliest specimens known today can be relegated to the border line of the Sasanian-Muslim period. No specimen of pre-Islamic period is known from Iraq, Iran and Central Asia. However, in Pakistan, the shape can be traced back to the 2<sup>nd</sup>-4<sup>th</sup> century AD where similar flasks have been shown in Gandhara sculptures. These bottles (Fig. 4-a & Pl. I.1) are held in the left hand of Bodhisattva Maitreya in seated as well as standing poses. The earliest specimen from the Islamic period of middle of the 8<sup>th</sup> century, as already mentioned above, is also a similar flask held in the raised hand of a female figure in stucco sculpture shown standing outside the gate of Qasr-al-Hair al-gharbi near Palmyra in Syria (Pl. I.2) as also in two other Umayyad palaces one each at Qasr-al-Mafjar near Jericho and Qasar-al-Minya. We also meet the same vessel similarly held in one hand depicted in a painting in the book of Ibn-i-Muqaffa of the Abbasid period<sup>69</sup>. Some scholars have considered 11<sup>th</sup> and 12<sup>th</sup> centuries AD as the beginning point for this kind of vessels. Usually 12<sup>th</sup>-14<sup>th</sup> century for this kind of vessels is acceptable without much debate. It has been presumed that these vessels from the excavations at Hund in Pakistan came from a layer that can be dated either in the late Sultanate period or early Mughal period i.e. around the closure of 16<sup>th</sup> or the beginning of the 17<sup>th</sup> century. Specimens of these vessels available in Pakistan can safely be placed between 11<sup>th</sup> and 16<sup>th</sup> centuries i.e. between Ghaznavid and Akbar’s period.

With the exception of Marshall and Vogel, all other scholars have dated these pottery vessels in the Muslim period, though precise century of their manufacture is not agreed upon. Certainly, these belong to the medieval history of Islam. According to Fehervari, these vessels (*Kuza-i-Fuqqa'a*) were popular from the Early Abbasid period to more recent date. There are certainly some earlier examples of these vessels. But these are depiction of the pot in stucco sculpture and not an independent pot itself. Some actual examples of vessels of early date are carved stone wares and not

pottery vessels. Five such stone vessels (Pl. I, 4-5), now in Tariq Rajab Museum, are supposedly from Iran, Iraq or Central Asia and have been considered as derived from the prototypes that can date around the borderline of Sasanian-Islamic period<sup>70</sup>. Edward J. Keall dates these types of vessels between 11<sup>th</sup> and 14<sup>th</sup> centuries<sup>71</sup>. However, if Irwin's theses of these vessels being 'smoking pipes' of Turkish *nargile* type (Persian *nargilah*, Urdu/Hindi *naryil* and Sanskrit *nariyal / narikela*) is accepted, the date must be extended to the 16<sup>th</sup>-17<sup>th</sup> century<sup>72</sup>, or precisely 1590-1636 when tobacco was introduced in India<sup>73</sup>. But this late date and their connection with Turkish *nargile* or hand-held smoking pipes (Fig. 4.b) is not worth taking seriously. Abdullah Gouchani of Tehran, on the other hand, assigns the general period from 4<sup>th</sup> to 6<sup>th</sup> centuries AH (10<sup>th</sup>-13<sup>th</sup> centuries AD) and continued up to the 8<sup>th</sup> century AH (14<sup>th</sup> century AD)<sup>74</sup>. R. M. Dzhanpolajan, however puts the general period between 10<sup>th</sup>-13<sup>th</sup> centuries AD<sup>75</sup>. Three vessels of the type of *Kuza-i-Fuqqa'a* from Rayy are of Buwayid period (10<sup>th</sup> and early 11<sup>th</sup> century AD. Most of the Iranian pottery vessels are of pre-Mongol date. Most of flasks in Pakistan can easily be dated between 10<sup>th</sup> to 15<sup>th</sup> centuries with some overflow into the 16<sup>th</sup> century.

### **XV. Sizes and Capacities<sup>76</sup>**

Average size of these vessels has been recorded as 15 cm high and 12 cm in diameter. The largest of the flask, seen in Tehran in 1966, measures 50 cm high and 30 cm in diameter. A turquoise glazed specimen seen in a Private Collection in Paris measured 26.1 cm high with 24.1 – 26.0 cm diameter and has been estimated to contain 261 cc. Average capacities for liquid that such vessels can contain has been calculated to be 220 cc. The largest can hold 375 cc of liquid whereas the smallest flask can hold only 150 cc. Average diameter of hole at the mouth or head of the spout is 1 cm. Most of the flasks in Pakistan are of average size.

### **XVII. Collections in Pakistan**

This class of pottery has been variously named and interpreted. Here for convenience sake only we have preferred to call it *Kuza-i-Fuqqa'a* by which name it is commonly known in Iran where some of the significant collections are known.

The present study is based on five small collections that are available in Pakistan. A total number of twentyfour<sup>77</sup> of complete and fragmentary vessels of varying descriptions are located in four institutions namely Lahore Museum, Peshawar Museum, Hund Museum, Mardan Museum, SSQ Museum of Archaeology and Ethnology, Peshawar and two specimens in a private collection in Lahore. The artefacts in Mardan Museum and SSA Qayyum Museum, Peshawar are from proper excavations<sup>78</sup>. The maximum we can say about the provenances of other pieces is that they come from a number of sites in the NWF Province and parts of northern Punjab. Only one of these pieces (Lahore Museum Nos. M-980, Pl. VI.4) was published in a casual manner some 104 years back with no follow up at all<sup>79</sup>.

It is pity that although some of these vessels are known to have existed in a local museum and published, albeit briefly and with wrong dating, more than one hundred years back and we have been going on adding to this number up till now, these artefacts have failed to attract attention of our scholars and consequently we have failed to allocate them a proper place in our early Muslim history, where they really belong. This paper by the author, therefore, is a humble attempt in this direction.

## XV. History of Collections in Pakistan and their Evaluation

### XV.I. Charsada (bala Hisar) Vessels (pl. I. 3)

Our knowledge of this class of pottery vessels starts with the publication of a brief report of excavations at Chrasada. To the best of my knowledge, in Pakistan these sphero-conical vessels were reported for the first time some 104 years back. In their report on Bala Hisar excavation Sir John Marshall and J. Ph. Vogel reported that a number of these vessels have already been discovered from various site in NWF Province that were then stored in the museums at Lahore and Kolkata<sup>80</sup>- their exact number has never been reported. They also informed that at least one such sphero-conical vessel, probably then in Lahore Museum, was also known to have come from Jhelum<sup>81</sup>. They also reported, albeit briefly, two complete and some fragmentary vessels of the same type – all with stamped designs which they retrieved from a layer some 14 to 19 feet under a late period tank situated in the centre of the Bala Hisar mound. They have illustrated two complete and two fragmentary vessels under our consideration<sup>82</sup>. They identified them as unguent flasks. However, they erred in dating the finds in the pre-Muslim era of unspecified centuries. On account of this erroneous dating, Marshall and Vogel were led to compare these vessels with the water-bottle (*amrta kalasha*) of same shape held in the left hand of Bodhisattva Maitreya in the Buddhist art of Gandhara itself and closely resembling Greek alabastron type vessels comparable with *buccher nero* ware of grey-black colour from archaic Etruria. The Gandhara flasks were of fine texture and used only for smaller vessels, especially if they were to be freely ornamented<sup>83</sup>. The grey coloured *buccherero nero* ware, however, was not turned on wheel<sup>84</sup> whereas those vessels from Charsada were reported to have been turned on wheel. Marshall and Vogel's dating of these flask in pre-Muslim era is certainly off the mark because all other scholars writing on this subject are unanimous in placing them in the Islamic era between 10<sup>th</sup> and 14<sup>th</sup>-15<sup>th</sup> centuries. Even a casual perusal of Charsada report of 1902-03 leaves us in no doubt that these sphero-conical flasks might have come from Muslim period strata which the excavators met at a depth of 14-19 feet below the water-tank on the top of the mound. From the strata of Islamic period on the same mound, was discovered among other things, 14 coins – the earliest of which belonged to 'bull and horseman type' and the coins of Muhammad bin Sam of the 11<sup>th</sup> century and of Alauddin ibn-i-Takash of Khwarizm<sup>85</sup>. It is possible that the sphero-conical flasks from this site were actually recovered from the earliest stratum of Islamic period occupation rather than from the latest strata of the pre-Muslim occupation. This is confirmed indirectly from excavators' own confession that these unguent flasks, as they identified them, are to be of "pre-Mohammedan and later" date<sup>86</sup>. At best Marshall and Vogel's dating of these vessels may be considered as provisional<sup>87</sup>. Sir Mortimer Wheeler discovered, on the same site, a fragment of a spouted vessel of a reddish buff bowl with a frieze of similar stamped circles, rosettes and lines<sup>88</sup> that we find on several of the specimens of the so-called unguent flasks under discussion. Wheeler has identified it as Islamic ceramic and dates it to the 8<sup>th</sup> century layer 4 of his excavations. Thus I have no reservation in dating the Charsada sphero-conical vessels to the early Muslim period.

We do not know where these vessels from Charsada were ultimately deposited. The present museum in Peshawar was not yet founded. I have checked all records of Lahore Museum where these do not appear to have been received. The only other place that appears to have received these vessels is the Indian Museum Kolkata where, according to the report of Marshall and Vogel, several such vessels were already lying<sup>89</sup>. Alternately, these may be traceable in the godowns of the Archaeological Survey of India, New Delhi.

## XV.2 .Lahore Museum Collection (Figs 1 [a-d] & 2 [a-b] and Pls. VI, 4-5 & VII. 1-4 & VIII. 1)

Our attention about these (*Kuza-i-Fuqa'a*) in Lahore Museum was first drawn by Marshall and Vogel<sup>90</sup>. According to them, a good number of similar vessels were discovered at various sites in the NWF Province. These were divided among the museums at Lahore and Kolkata. Besides, a vessel of this type was received in the Museum from Jhelum. This vessel appears to be the one (Lahore Museum No. M.-980) as illustrated here at fig. 2.a, pl.VI.4 and Cat. No. KF 4. This flask is comparable to the one excavated from Bala Hissar near Charsada. How many flasks were there in the Lahore Museum in or before 1902 and how many more were added between 1902 and 1974, we have no means to know<sup>91</sup>.

At present there are only four pots of this category in the collection of Lahore Museum. All are in the Reserve Collection of Islamic Gallery (Cat. Nos. KF 4-8, Pl. VI-4 to 5 and VII. 1 to 3). In the museum's current record these have been described as 'mercury containers' and that is all<sup>92</sup>. These four vessels appear to belong to be a part of some larger collection from the NWF Province and Jhelum received prior to 1902. I have also personally checked the Main Accession Register of the Museum for the years 1867-1903 as well as all the Annual Reports of the Central Museum, Lahore for the years 1915 to 1935. There is no mention of these vessels. The present Register of the Islamic Gallery was prepared between 1965 and 1974 by some new entrants in the Museum service without reference to any previous record. No such vessel was acquired during 1974-1998 when the author was the director of Lahore Museum.

Two vessels of the Lahore Museum deserve special attention. The first one (Acc. No. M-965, Cat. No. KF 7, Fig. 2.b-c & Pl. VII.3) is the vessel of the form of pilgrim flask. In the ceramics of Islamic period pilgrim bottles have been considered as a class in themselves. Giza Fehervari has discussed pilgrim flasks and Sphero-conical Vessels as two different categories of unglazed ceramic<sup>93</sup>. The so-called pilgrim flasks have remained popular throughout the Islamic world, but particularly in Iran, down to our own times. Most of these flasks are unglazed but glazed specimens are also known. These were made of yellowish clay in two separate parts and then joined together with a spout and two handles at the top. Whereas the upper side of these flasks is also domical and decorated, the underside is always flat and plain. Designs on the domical side are either in graffito or moulded - the latter not earlier than 12<sup>th</sup> century. The Lahore Museum flask, despite its over-bearing resemblance with pilgrim flasks, on the other hand, has both its sides domical and decorated. Besides, it has no handles. This is why I have classed this vessel as a *Kuza-i-fuqqa'a* and not a pilgrim bottle.

The other *Kuza-i-fuqqa'a* in Lahore Museum collection that deserves our special attention bears the accession number M-982 (Cat. No. KF 5, Fig. 1.d & Pl. VI.5) and is 17 cm high. This is the most common shape that occurs universally and in antiquity. It is truly sphero-conical in shape, have thick walls of grey earthenware, pointed base and a constricted neck/spout with a collar. Large-size tear-drops in relief are arranged in regular horizontal rows whereas the remaining background is covered with same tear-drops but smaller in size and in incised lines. Inside each incised almond-shaped drops is incised another drop of the same shape. An exactly similarly shaped, decorated and sized vessel, but red in color, is found in the private collection in Lahore (Cat. No. KF 8, Fig. 1.a & Pl. VII.4) Two other similar vessels, almost of the same size but made of grey earthenware are also known one each in the Peshawar Museum (Cat. NO.KF 10, Pl. VIII.2) and in Bala Hisar collection (Cat. No. KF 1, Pl. V.1). A similar vessel, but a little shorter in size (15 cm) also exists in Tariq Rajab Museum, Tehran<sup>94</sup> (Pl. I.5). This last mentioned flask with almond-shaped decorations is, however, carved in grey stone and is supposed to have originated either from Iran or some part of Central Asia and has been dated between 10<sup>th</sup> and 12<sup>th</sup> centuries AD. Fehervari emphasizes that this type of vessels have been copied from the Sasanian prototypes.

### **XV.3. Peshawar Museum (Pl. VIII.2-4 & IX.1-3)**

The Peshawar Museum collection comprises six complete examples. My acquaintance with this collection is more than 3 decades old. At present all these vessels are on display, though wrongly placed along with other material pertaining to Gandhara art. Besides, all have been identified as made of grey stone and dated, wrongly though, in the second to fifth centuries AD. Dates of acquisition as well as provenances of some of them are known. My personal impression is that these are made of earthenware of grey color. But I have not been able to verify them more recently. A vessel shaped like a bird (Cat. No. KF-14, Pl. IX.2) has two similarly fashioned earthenware bird-shaped vessels one each in Tariq Rajab Museum and National Museum, Damascus. Four out of six examples in Peshawar Museum bear on them the same decoration i.e. almond motif, either in relief or incised, covering the whole body of the vessels. The identical shape of these motifs on each vessels and the technique of their application indicates the use of moulds or punches on the wet cult rather than carved individually on stone surface. Other motifs on Peshawar Museum vessels comprise palm-leaf, dots and circle, starlets, row of v-shaped motifs placed alternately with inverted direction (AVAVAVAV), circular incuses with X motif in the centre and four dots placed between the angles formed by the arms of an X.

The small collection in the Peshawar Museum is important for reason of rare shapes of two of its vessels. There was a local museum in Peshawar as early as 1872 whereas the present one was founded in 1907<sup>95</sup>. The collection of this museum therefore must date from 1907 onward. These objects must have come from one or more sites in the NWF Province – most probably from the plains of Peshawar, Charsada or Mardan. One (Cat. No. KF-12, Pl. IX-3) was acquired at the site of Shah-ji-ki-Dheri though it was not necessarily excavated from this site. Two vessels (Cat. Nos. KF 13-14; Pls. X.1-2) were presented by two officials then posted in Peshawar. One example (Cat. No. KF 11; Pl. IX-2) was sent by an official then posted in the Kurram Agency. All these were acquired by the museum from 1911 to 1926.

### **XV.4 Hund Excavations and Mardan Museum Collection (Pl. IX.4, XI. 1-4)**

I was first informed about these artefacts from Hund on the Indus by Prof. Dr. Taj Ali in May 2001. According to him, “several’ of these artefacts were discovered in 1996 by a team of Peshawar University archaeologists. All these flasks came from a single level, which according to the Mardan Museum register is layer 2, two feet below the surface. In all there are reported some 22 to 25 of these pottery vessels from the excavations at Hund. At the time of my enquiry in 2001, most of this material was then still under the custody of the Excavator for the purpose of study.

At some time after the excavations were over, six of these vessels were transferred to the newly established museum at Mardan. With the courtesy of Mr. Zenul Wahab, then Officer-Incharge of Mardan Museum, I examined all these flasks on 22-09-2001, five of which are illustrated in this paper. Only six were then entered in the museum register and one was without a number. All are made of burnt clay of different shades of grey colour. All, except one (Cat. No. KF 20, Pl. XI-3), are spherical or more truly pear-shaped rather than sphero-conical. All, except one, are decorated with stamped or incised designs or designs in relief. In the Museum register the six out of seven flasks have been shown as coming from layer 2, depth 2 feet in the Trench B.O at the site of Hund. Obviously these came from a Muslim period occupation. So far I have come across, only one published photograph of the deep digging at Hund<sup>96</sup> revealing strata from first century BC to the Mughal period. The layer 2 at a depth of 2 feet must allow us a time for these flasks closer to the times of Mughal period, or a little earlier. Pending the publication of excavation report, the sole information I have to depend upon is what Mr. Zenul Wahab, then Officer-Incharge of the Museum, has provided me. According to him all the vessels were discovered from a layer earlier than the layer

with copper *fulus* (coins) of Akbar's early year. If this statement is true we can safely shift the date of Hund pottery vessels to early 16<sup>th</sup> or late 15<sup>th</sup> century, if not earlier.

#### **XV.5 Ssa Qayyum Museum of Archaeology and Ethnology, Peshawar University, Peshawar (Material from Gor Khatree and Pir Manakrai). Fig. 2. d-F)**

There only fragmentary vessels of the type of *Kuza-i-Fuqqa'a* in the collection of Peshawar University Museum of Archaeology and Ethnology – one from Gor Khatree and other from Pir Manakrai. The former comprises only the lower half of a sphero-conical vessel (Cat. No. KF 23, Fig. 2.d). It is made of thick walls of usual grey colour. The surviving part is divided into three horizontal registers. The upper two registers have a crisscross or diamond-shaped decoration of two different sizes. The lower conical half is devoid of any decoration save for the two vertical drops. The pot was made by pressing from inside in a mould.

When I first saw the fragmentary grey pottery vessel in this newly established museum in Peshawar on 3-05-2001, this fragmentary vessel was on display with a label declaring it as made of grey schist stone of Buddhist period. This reminded me Marshall's description of such vessels as 'almost a stone-ware' and comparable with unguent flasks depicted in Gandhara art (see Para XV.1 above). But on closer examination I was sure that it was made of baked clay of grey color and hence must belong to the early Muslim period of this region. Later on, it was confirmed by the then Museum Curator that this fragmentary vessel has actually come from the Muslim stratum at the site of Gor Khatree.

The other fragment in this museum is from proper excavations at Pir Manakrai<sup>97</sup> conducted by the author in 1998 (Fig. 2. e -f). This fragment of a *Kuza-i-Fuqqa'a* was sent to this museum along with other material excavated from this site between 1998-2001. It is a thick potsherd (5 cm high) belonging to the central globular part of a *Kuza-i-Fuqqa'a*. It was discovered from a Muslim layer inside the fort at the site. This site, otherwise, belongs to the early historic period that flourished between 2<sup>nd</sup> century BC and A. D. 7<sup>th</sup>-8<sup>th</sup> century. However, the fort and its immediate surrounding area continued to be occupied during the Early Muslim period, particularly the Turkish period of 11<sup>th</sup>-14<sup>th</sup> centuries when the region around was known as *Turkpatti* i.e. the Belt of the Turks. It has a considerably thick texture, made of clay that has been burnt into grey terracotta with grey-stone texture. The decoration on the exterior comprises a few horizontal incised lines that divide the whole available surface into several horizontal zones. The broad middle zone is filled up with series of vertically arranged rectangles with shorter sides turned into triangles. The top-zone is framed with two sets of multiple parallel lines – each comprising three lines. The two bottom-zones are framed by three single parallel lines.

#### **XV.6 Private Collection (Cat. No. KF-8 &9, Figs. 1. a-b, Pls. VII-4 & VIII. 1-2)**

I know only two such flasks in a private collection of Mr. Motiur Rahman, a renowned palmist of Lahore. The collection of two pottery vessels was brought to my notice some twelve years back for identification by Miss Humera Alam, now Deputy Director, Lahore Museum. The owner very kindly allowed me to prepare their drawings and photographs. Exact provenance(s) of these vessels are not known. It was purchased from a Peshawar based antiquity dealer and hence most probably they have originated from the N.W.F. Province. Both the vessels are in extraordinary good condition. The one unusual aspect of this collection is that one of the two vessels i.e. Cat. No. KF 8 (Pl. VII -4 and Figs. 1-a) is of terracotta red colour. Other than its colour it is similar to one No. KF 5 (Pl. VI-5) of grey colour in Lahore Museum and a similar one (Cat. No. KF 10, Pl. VIII.2) in Peshawar Museum and a stone vessel of grey colour in Tariq Rajab Museum, Tehran (?) – the last one dated between 10<sup>th</sup> -12<sup>th</sup> centuries.

## XVI. Catalogue of Collections in Pakistan

### S. No. KF 1, 2 & 3 Three Vessels from Bala Hissar Pl.VI. I-3

Present Location not Known

Provenance: Bala Hisar, Charsada

Excavations conducted by John Marshall and J.Ph. Vogel in 1902-03.

#### Description

Some terracotta vessels (unspecified number) of the description applicable to *Kuza-i-Fuqqa'a*, were discovered from a layer deep enough to lie on the borderline of the end of the Early historic period or the beginning of the Muslim period on the site during excavations of 1902-03 by Sir John Marshall and J. Ph. Vogel. One of these vessels (KF 1, Pl. VI-1) has been described as imitation of some fruit. Another (KF 3, Pl. VI-3) has been described as a flask covered with plaited wicker and compared with a similar vessels from Jhelum district now in Lahore Museum (Fig. 2-a & Pl. VI.-4). The third example (KF 2, Pl VI -2), of which only the upper half was found in excavation was most profusely decorated with dots-in-circles in horizontal rows. Marshall and Vogel have also compared these vessels with similar water bottles containing *amrta kalasha*, held in left hand of certain Bodhisattva figures of Gandhara art (Fig. 4-a & Pl. I-1). But both these scholars are doubtful of these vessels being of Buddhist or later origin (For more details see P. 18 under Para XV.1 above).

Publication: Marshall and Vogel, p. 184, Figs. 24-30.

### S. No: kf 4 Sphero-Conical Flask with Conical Base Fig. 2.a & Pl. VI-4

Lahore Museum, Lahore

Islamic Gallery (Reserve Collection)

Accession no: M.980

Size: Ht. 17.5 cm; W. 10.5 cm; Mouth Opening .75 cm.

Provenance: Jhelum.

#### Description

Sphero-conical flask of grey terracotta with conical base and stud-like spout with narrow aperture and no neck. The middle part of the body is spherical. The clay is entirely of grey colour. It is slightly damaged on one side. Externally, the flask is decorated with incised lines forming different designs which cover the entire body. The decorations are divided into three horizontal zones - shoulder, belly and bottom. At the shoulder, series of oblong panels are formed vertically by thick incised lines. At the belly portion, a continuous palm-leaf pattern with a single central rib is obtained in the same fashion. The shoulder design is repeated at the bottom with a single horizontal groove on top and three grooves at the bottom. The pot appears to have been made by hand.

(Also see p. 18 at Para XV.2 above).

PUBLICATION: Cf. *Archaeological Survey of India, Annual Report, 1902-03*, p. 184, Fig. 24A, No. 30.



**S. No: Kf-5 Sphero-Conical Flask with Pointed Base Fig. 1.d & Pl. VI-5**

Lahore Museum, Lahore

Islamic Gallery (Reserve Collection)

Accession no: M.982

Size: Ht. 17 cm; W. 10.5 cm; Spout opening 1cm; Depth inside 15 cm.

Provenance: Not Known.

**Description**

Grey coloured sphero-conical flask with pointed base, small neck and narrow mouth. The shoulder is much less pronounced and the body is spherical. The pot is covered all over with tear-drops in relief. The body is well executed but it appears to be hand made. It is a well preserved specimen. It is in imitation of some fruit. The decoration comprises a number of taller-drops arranged in seven horizontal rows. It is similar to KF Nos. 8 and 10. (Also see page 18 above at Para XV.2).

**S. No: KF-6 A Roughly Hand-Made Vessel Fig. 1-c & Pl. VII. 1-2**

Lahore Museum, Lahore

Islamic Gallery (Reserve Collection)

Accession no: M.985

Size: Ht. (Surviving) 19 cm; W. 10.0 cm; Mouth 0.75 cm; Wall 2.75 cm.

Provenance: Not Known.

**Description**

A clumsily built hand-made terracotta pot of thick walls of rough grey coloured ashy clay. The body is sphero-conical but its cone shaped bottom is not that well-pronounced. It is more vertical rather than conical at bottom which at present is partly broken. From the top of the belly a big chunk is missing revealing the interior of the flask and the colour of the clay with rough granular texture. The flask is hand-made. And not turned on wheel. As is the body, the exterior decoration is also carelessly executed in form of square pellets in relief arranged in horizontal rows – all above the shoulder. The spout has a neck. Its globular portion is more prominent than the conical one as is also the shoulder.

**S. NO: KF -7 Kuza-i-Fuqqa'a in the Shape of Pilgrim Bottle Fig. 2(b-c), Pl. VII.3**

Lahore Museum, Lahore.

Islamic Gallery (Reserve Collection)

Accession no: M.965

Size: Ht. 17.5 cm; W.16.5 cm.

Provenance: Not Known.

**Description:**

It is a *Kuz-i-Fuqqa'a* in the form of a Travellers' Bottle. It has an elliptically body – almost circular save for protuberances at four points as well as at bottom and top (neck and mouth). On the broader domical sides there are two concentric circles around which there are sixteen petals each of which is decorated with a number of stamped circlets. In each of the angular space formed between the petals there is a stamped circle. The inner circle is also filled with a number of stamped circlets. With in the two rings of the outer circle there runs a chevron pattern. In the middle of the thinner side of the bottle, there is circle in relief around which are arranged a series of circlets. This has been included in this category because unlike a pilgrim flask, it has neither a flat under-side nor two handles near the spout. Also see pp. 17-18 above (Para XV.2).

**S. NO: KF-8 Sphero-conical Vessel with pointed Base Fig. 1(a), Plate VII-4**

Motiur Rahman Collection, Lahore

Private Collection

Accession no: Nil.

Size: Ht. 18.3 cm; W. 10.3 cm; Wall 1 cm to 5 cm; Spout hole 0.5 cm.

Provenance: Purchased from Peshawar Market.

**Description:**

It is a sphero-conical flask in terracotta similar to Lahore Museum No. M-985 (S. No. KF 3 above). However it differs from the Lahore Museum specimen in three respects. Firstly, it is more conical or vertically elongated rather than spherical. Secondly, it is terracotta red in colour. And, thirdly, the body is decorated with seven rows of tear-drops in relief with the background covered with rows of smaller tear-drops connected with one another both horizontally and vertically – all marked with a stamped device. The neck below the lip is quite pronounced. The rim is rounded like a mini dome. It is similar to KF Nos. 5 and 10. (Also see page nos. 7 and p. 18 at Para XV.2 above.).

**S. NO: KF-9 Sphero-Conical Vessel with Pointed Base FIG. 1.b, PL. VIII.1**

Motiur Rahman Collection, Lahore

Private Collection

Accession no: Nil.

Size: Ht. 13 cm; W. 8.5 cm; Spout 0.6 cm; Wall. 0.8 o 2.8 cm

Provenance: Purchased from Peshawar market.

**Description:**

A grey colored sphero-conical terracotta flask. The body is slightly more globular than conical. The conical base as well as the shoulder is separated from the globular portion each with an incised line. Similarly, the neck which is quite pronounced but without a lip, tapers upwards and is separated from the drooping shoulder with two receding steps. There is a similar groove immediately below the rim of the top. The entire shoulder and the upper half of the globular body is covered with four

rows of vertical furrows stamped. On top and bottom is a row of asterisk marks - all marked by a stamped device. (Also see p.18 at Para XV.2 above).

**S. NO: KF-10 Sphero-Conical Flask with Taer-Drops Dercoration. Pl. VIII-2**

Peshawar Museum, Peshawar.

Gandhara Gallery

Accession No: not known`

Size: Not known

Provenance: Not Known.

**Description**

It is a sphero-conical flask of grey terracotta. The conical portion is quite pronounced and elongated. Globular body is short and shoulder is less pronounced. Neck, however, is quite pronounced but still not very long though slightly bent on one side. The narrow spout has its usual averted rim. The conical portion ends into a narrow but flat bottom. The decoration comprises five rows of tear-drops in relief on a background which has been stamped with interconnected incised tear-drops each having one other additional motif stamped in the centre. It is similar to S. Nos. KF 5 and 8. (Also see p. 18 under Para XV.2 above).

**S. NO: KF-11 Rugby Ball-Shaped Vessel Plate.VIII - 3**

Peshawar Museum, Peshawar.

Gandhara Gallery

Accession No. 660A. New Number 3150.

Size: Not known

Provenance: Kurram Agency.

**Description**

It is a pot of burnt clay in grey colour. The shape resembles a rugby ball with a body that tapers both upwards and downwards from its swollen middle portion. The vertical surface is divided into three portions by three raised ribs which meet both at the bottom and around the neck under the spout. The neck almost is non-existent. Each of the vertical division or segment is decorated with a set of 19 horizontal rows of inter-connected stamped ear-drops each having another tiny ear-drop with in the larger ear-drop. Each side has a palm-leaf pattern framed all around the field covered with ear-drops.

It was donated to Peshawar Museum by Capt. R.A. Layall, P.A. Kurram Agency, in 1911.

**S. NO. KF-12 Wine-Jar –Shaped Vessel With Pointed- Base PL. VIII-4**

Peshawar Museum, Peshawar.

Gandhara Gallery

Accession No. 1051. New Number 3151.

Size: No Known.

Provenance: Acquired at Shah-ji-ki-Dheri, Peshawar in 1926.

### **Description**

It is a true sphero-conical flask of burnt clay of grey colour. Globular belly of the pot is quite prominent beyond which the body slopes evenly both upwards and downwards. The pointed base has a flat bottom. The neck is prominent with thick lip and a narrow hole in the spout. The bottom portion is plain except two parallel groves and slightly uneven in roundness. The rest of the body below neck is covered with five horizontal broad incised grooves framed at top and bottom with a single row of asterisk marks both slightly visible. In between do two broad bands each comprise a row of punched "V's" placed alternately in upturned positions. VAVAVAVA. In the open space of each VA motif is a pointed incised mark. The outline of each 'V' motif is in the form of punched dots.

Reportedly, this *Kuza-i-Fuqqa'a* was purchased in 1926 at the site of Shah-ji-ki-Dheri, Peshawar famous for Kanishka Vihara and the discovery of Kanishka Casket, now in the Peshawar Museum. The site was excavated by D.B. Spooner in 1908<sup>98</sup>. The vessel under study was not necessarily excavated at this site. Antiquities dug up at distant sites are often sold by antique dealers at such places, as Shah-ji-ki-Dheri, which are frequently visited by the tourists and scholars. Excavated in 1908, this site must have been quite popular with the visitors in 1926. Unfortunately, the site has now been completely encroached upon by modern constructions.

### **S. NO: KF-13 Animal-Shaped Vessel Plate. IX-1**

Peshawar Museum, Peshawar.

Gandhara Gallery

Accession No: 3166.

Size: Not Known.

Provenance: Acquired at Peshawar in 1911.

### **Description**

A grey coloured terracotta zoomorphic hollow bodied pot. The pot is in the form of quadruped (possibly a boar or rhinoceroses) with four thick set short legs, swelling body, a short tail and head of a rhinoceroses. The hole for pouring out liquid is set with a projection on one side of the body. Around this projection, decoration runs in the form of four or five concentric rings formed with incised tear-drops and incised dots. The rest of the body and the legs are also covered with vertical, horizontal and circular rows of incised circles or tear-drops. This type of *Kuza-i-Fuqa'* is rare to be seen in any other country. Such zoomorphic pots could not have been used as hand-grenades unless we are ready to accept them as toy hand-grenades like the one recently used by the Russians during their recent invasion of Afghanistan. It was donated by Mr. E.W. Tomkin, S.P. Peshawar and Syed Mir Taqui, Peshawar in 1911. (Also see p.19 under Para XV.3).

### **S. NO: KF-14 Bird-Shaped Vessel Plate. IX-2**

Peshawar Museum, Peshawar

Gandhara Gallery.

Accession No. 4067 new no. 3167.

Size: Acquired in Peshawar in 1911.

Provenance: Acquired in Peshawar.

A donation from Mr. E.W. Tomkin, S.P. Peshawar and Syed Mir Taqui of Peshawar in 1911.

### **Description**

It is a grey coloured pot baked in kiln in the form of a bird. The bird is in the form of a squatting chic - young of a hen with tiny legs, under-grown wings and no tail at all. The head of the fowl is transformed into the neck and spout of a container. The narrow opening has a thick averted rim. The neck and the face of the fowl are plain with appliqué eyes. Rest of the body is decorated with stamped motifs. The rest of the body is covered with tear-drops, whereas the wings are decorated with asterisk marks. A similar bird-shaped vessel from Iran or Central Asia (11<sup>th</sup>-12<sup>th</sup> century) is in Tariq Rajab Museum whereas another vessel of the same shape is in the National Museum, Damascus<sup>99</sup>. (Also see p. 19 under Para XV.3).

**S. NO: KF-15 Spherical Vessel like a Travelers' Bottle or "Chhagal" Pl. IX.3.**

Peshawar museum, Peshawar.

Gandhara Gallery

Accession No.449. New Number 3149.

Size: Not Known.

Provenance: Not Known.

### **Description**

It is a semi-spherical vessel with a maximum bulge near the bottom and almost spherical base. Neck is short but prominent with a thick lip. It has four lug-like projections at two different levels. The body is covered all over with series of X incise circles each circle having a X motif with four dots set between the four angular spaces – all set in six horizontal rows. (Also see pp. 18-19 under Para XV.3 above).

**S. NO: KF-16 Oval-Shaped Container PL. IX.4**

Mardan Museum, Mardan<sup>100</sup>

On display

Accession No: 01.

Size<sup>101</sup>: Ht. 13 cm; Girth (G) 28.8 cm or W. 11.5 cm.

Provenance: Hund (Excavation 1996, Trench B.O, Layer 2 and depth 2 feet).

### **Description**

An oval shaped container with conical base. Neck and mouth are missing. It is made of dark grey pottery baked in a kiln. In all there are four horizontal lines that run in a circle around the body of the

container – one immediately below the neck, one near the bottom and the two framing the globular part of the pot. Between these two lines run a panel of diamond pattern placed point-to-point, each marked by a double incised interspersed with four large sized almonds or tear-drops in relief placed at four points at regular interval. According to the record of the museum it is a container used by gold smiths. It was excavated in May 1996 from layer 2 at a depth of two feet from above. It was found in a rusted condition (also see pp.19-20 under Para XV.4).

**S. NO: KF-17 Oval-Shaped Container pl. X.1.**

Mardan Museum, Mardan.

On Display

Accession No. 02.

Size: Ht. 15.5 cm; Girth. 31 cm; W. 15.5 cm.

Provenance: Hund (Excavation 1996, Trench B.O., Layer 2, depth 2 feet).

**Description**

It is an oval shaped vessel of grey colour pottery with conical base. The shoulder and neck are broken. There are only two bands of decoration on the globular part. In the upper panel runs a series of rosettes each placed with in its own semi-circular frame touching one another. The lower panel is decorated with a zigzag pattern marked with an incised line. In all the triangular loops of this band there is a triangle each with bottom up or down in alternate fashion like those seen in Pl. VIII.4. Each triangle is further accentuated by a smaller triangle in the form of a punch. The conical base is also slightly damaged and one side is a little pressed (also see pp. 19-20 under Para XV.4 above)

**S. NO: KF-18 Pear-Shaped Vessel Pl. XI-2**

Mardan Museum, Mardan.

On display.

Accession No. 03.

Size: Ht. 11.5 cm; W. 9.8 cm; Girth. 25 cm.

Provenance: Hund (Excavation 1996, trench B.O, Layer 2 and depth 2 feet).

**Description**

A pear shaped pottery vessel of light grey color with conical base. Neck and lip are completely missing. The body is entirely plain with the exception of three stamps-like circular pallets each further decorated with some floral motifs. (also see page 20 under Para XV.4 above).

**S. NO: KF-19 Globular-Shaped Flask pl. XI.3.**

Mardan Museum, Mardan.

On display.

Accession No: 04.

Size: Ht. 14 cm; W. 14 cm; Girth. 25 cm.

Provenance: Hund (Excavation 1996, Trench B.O, Layer 2 and depth 2 feet.

**Description.**

A globular shaped flask of light grey colour. The neck is damaged whereas spout or mouth is missing. The neck and bottom portions are plain. Along the globular body run two rows of circles marked by incised lines - each framed by two horizontal lines. The middle of these lines is common between the two. At four points these bands are intercepted by four large tear-drops in relief. (Also see pp. 19-20 under Para XV.4 above).

**S. NO: KF-20 Lower Half of the Conical Vessel with Stitches Plate XI – 4.**

Mardan Museum, Mardan.

On display.

Accession No. 05.

SIZE: Ht. 10 cm; Girth 25 cm.

Provenance: Hund (Excavation 1996, Trench B.O, Layer 2 and depth 2 feet.

**Description**

It is an oval-shaped container with two lines in the middle. This pot is not so smooth. The top and bottom are broken and, according to the Accession Register, have some stitching at two or three places. It is a part of a conical vessel of the category of sphero-conical flask. Its upper half is missing. From the surviving part it appears to be more conical than spherical. Bulge of the body is hardly visible. Bottom is plain. However, in the upper surviving half, there are two distinct registers one above the other. The lower register contains a double row of stamped circles each with two concentric rings. Register contains a row of triangles with bottoms up and down alternately. (Also see pp. 19-20 under Para XV.4 above)

**S. NO: KF-21 A Bottle-Like Container Pl. Nil**

Mardan Museum, Mardan.

On display in the Main Gallery.

Accession NO. 06.

Size: Ht. 17.5 cm; Girth 27.5 cm.

Provenance: Hund (Excavation 1996, Trench B.O, Layer 2 and depth 2 feet.

**Description**

It is a decorated bottle-like container, red in colour with some blackish stains and rust on it. (Also see pp. 19-20 under Para XV.4 above).

**S. NO. KF 22 Lower Half Of A Kuza-i-Fuqa'a Fig.2 (d)**

SSA Qayyum Museum of Archaeology and Ethnography, Peshawar.

On display in Islamic Gallery.

Accession No. : Not Known.

Size: Ht. 10 cm Girth 25 cm.

Provenance: Gor Khatree, Peshawar (Excavation).

### Description

Only the lower half of this sphero-conical pottery vessel is preserved. It is made of thick walls of usual grey colour. The surviving part is divided into three horizontal registers. The upper two registers have a crisscross or diamond-shaped decoration of two different sizes. The lower conical half is devoid of any decoration save the two vertical drops. On the inner side there are clear signs of finger prints indicating thereby that the pot cast from a mould by pressing fingers from inside in a mould. (Also see pp. 21-22 under Para XV.5 above).

**S. NO. KF 23 Fragment of a Kuza- i- Fuqa'a Fig.2(e-f)**

SSA Qayyum Museum of Archaeology and Ethnography, Peshawar.

In Reserve Collection.

Accession No. : Not Known.

Size: Ht. 2 inches.

Provenance: Pir Manakrai, Haripur Hazara.

### Description

This potshard belongs to the middle part of a globular vessel (Fig. 2 – e & f.). It has a considerably thick texture, is made of clay that has been burnt into grey terracotta with grey-stone texture. The decoration on the exterior comprises a few horizontal incised lines that divide the whole available surface into several horizontal zones. The broad middle zone is filled up with series of vertically arranged rectangles with shorter sides turned into triangles. The top-zone is framed with two sets of multiple parallel lines – each comprising three lines. The two bottom-zones are framed by three single parallel lines (also see pp. 21-22 under Para XV.5 above)

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### **Notes**

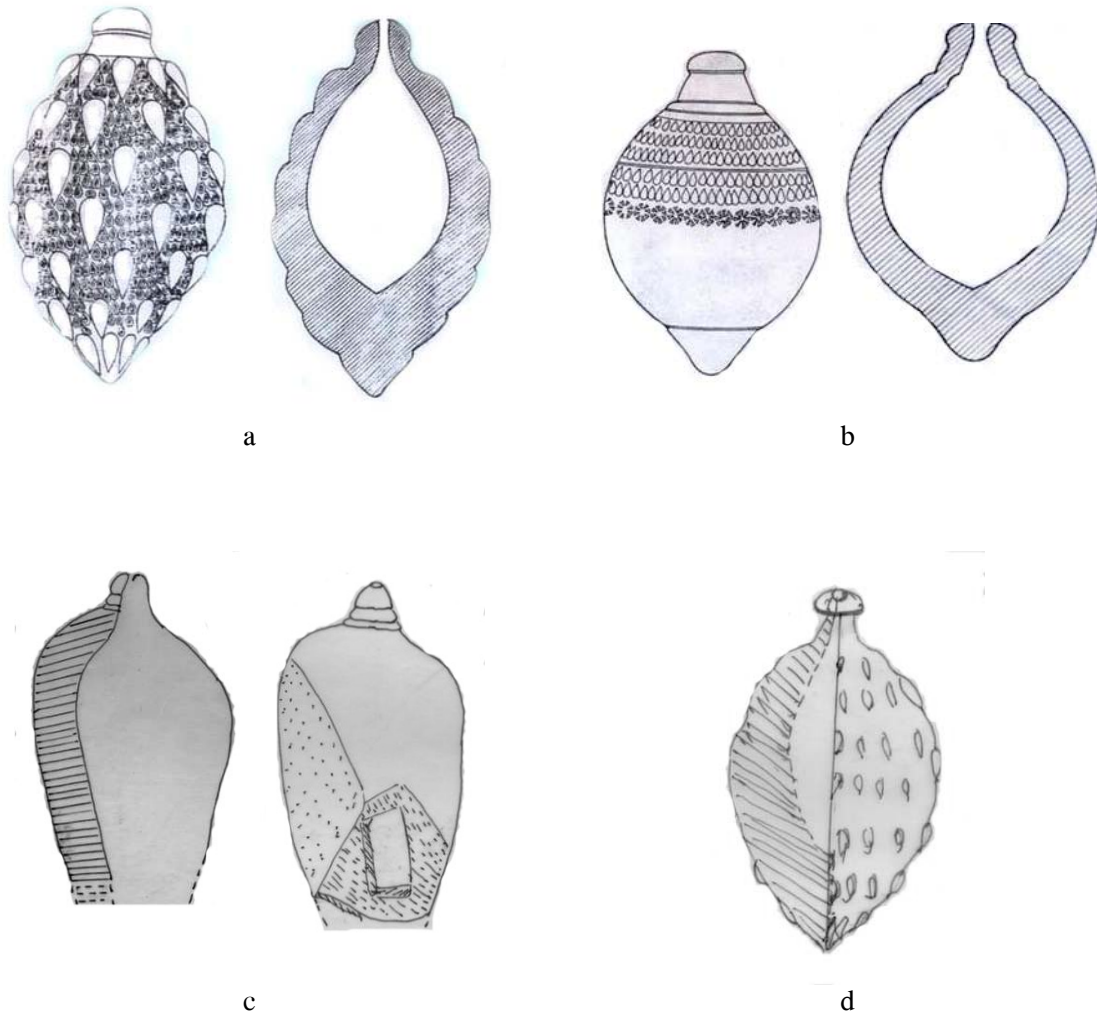
1. This paper was originally presented at the *Sub-Regional Conference on South Asian Archaeology* held at Peshawar between 21<sup>st</sup> and 23<sup>rd</sup> March 2006. The present text of the paper, however, is completely different. Besides, let it be explained right in the beginning that the title opted for this paper is a mere term of convenience selected out of so many terms used to describe this class of ware by several scholars. Other terms have also been discussed at some length in the text of the paper.
2. G. Fehervari, *Ceramic of the Islamic World*. London, New York, 2000, p. 218, figs. 270-273 & 275.
3. John Marshall, and J. Ph. Vogel, “Excavations at Charsada in the Frontier Province”, *Annual Report of the Archaeological Survey of India for the Year 1902-03*. Henceforth, it is referred to as Marshall and Vogel.
4. Syed Zafar Haider, *Islamic Arms and Armours of Muslim India*, Lahore, 1991, p. 258.
5. Edward J. Keall, “One Man’s Mede is Another Man’s Persian: One Man’s Coconut is Another Man’s Grenade”, *Muqarnas: Essays in Honour of Olaf Grabar*. Vol. X, 1993, p. 276, fig. 1.

6. Ettinghausen, Richard, "The Uses of Sphero-conical Vessels in the Muslim East", *Journal of the Near Eastern Studies*, No. XXIV, Jan.-Oct. 1965, pp. 218-229. Reprinted in: Richard Ettinghausen: *Islamic Art and Archaeology: Collected Papers*, edited by Myriam Rosen-Ayalon, Berlin, 1976, pp. 790-807. Henceforth, these are referred to as Ettinghausen 1965.
7. Marshall and Vogel, p. 184.
8. Zafar Haider, p. 258.
9. Zafar Haider, p. 258
10. John Richardson, *Dictionary – Persian, Arabic and English Dictionary*. Reprinted at Sang-i-Meel, Lahore, 1983, p. 576.
11. For the existence of a small collection of these vessels in Lahore Museum prior to 1902 see Marshall and Vogel, p. 184. But it was never put on display and hence has remained oblivious to all those who have no access to the reserves of this museum.
12. The earliest these vessels from a proper excavation come from the mound of Bala Hisar near Charsada. These were discovered in 1902-03 but were wrongly relegated to a much earlier stratum and period by their excavators. (See Marshall and Vogel). They also failed to correctly identify them.
13. Six of these vessels have been on display in Peshawar Museum for last more than fifty years. But these have been displayed in a section of Gandhara galleries where these have been identified as stone objects dated in the second to fifth centuries AD. But Harald Ingholt, who has published a large number of Gandhara artifacts from this museum in his book *Gandharan Art in Pakistan* (New York, 1957), has not included any one of these vessels.
14. M/s Zahid and Ihsan Ali in their most liberally illustrated *Guide to Peshwar Museum*, published a few years back, have also not included these artefacts in it.
15. Those interested in more details may consult Ettinghausen 1965.
16. See Marshall and Vogel. Also see Alabastron in Henry Wattleship and J.E. Sandys (Translators), *A Dictionary of Classical Antiquities, Mythology, Religion, Literature and Art.*, London, 1894.
17. Marshall and Vogel.
18. This statue is actually from Sahri Bahlol and not Takht-i-Bahi as stated by Ingholt. For this correction see Elizabeth Errington, "Addenda to Ingholt's Gandharan Art in Pakistan", In: *Pakistan Archaeology* Number 26, 1991, pp. 48-70.
19. H. Ingholt, *Gandharan Art in Pakistan*, New York, 1957, p. 135, no. 289, 291 and p. 137, no. 299 respectively.
20. Hillenbrand, Robert, *Brustungsplatte mit Madchenfiguren*, aus Qasr-al-Hair al-gharbi. In: *Die Kunst des Islam*, eds. J. Sourdel-Thomine and B. Spuler, Berlin, 1973, pp. 171-72, no. 44.
21. Both excavated by Daniel Schlumberger as quoted by Fehervari 2000, p. 208.
22. No site in any country with Muslim population east or south-east of Pakistan has so far been identified for this purpose. But this may be due to lack of information or proper identification as has been the case with specimens available in Pakistan for over one hundred years.
23. A few other materials have also been mentioned as listed under Material.
24. In Pakistani collections, I know only one example of red ware in the Motiur Rahman Collection at Lahore. See Fig. 1.a and Pl. VII.4 and Cat. No. KF 8.
25. Vessels from Charsada excavations are reportedly turned on wheel. See Marshall and Vogel.
26. Fehervari 2000, p. 207.
27. Fehervari 2000, p. 258-260, figs. ....
28. Maria Vittoria Fontana, "An Islamic Sphero-conical Object in a Tuscan Medieval Marble", *East and West*, Rome, Vol.49, Nos. 1-4, December 1999, 12. Also see R. Ettinghausen 1965, and G. Fehervari 2000.

29. For glassware see Fehervari, p. 207.
30. For example see Edward H. Keall's interesting paper as referred to above, pp. 275-285
31. Ettinghausen 1965 as quoted by Fehervari 2000, p. 207.
32. The best account of Iranian perception has been propounded by Abdullah Gouchani in his paper "Kuza-i-Fuqa'a" in Persian published in *The Iranian Journal of Archaeology and History*, Vol. 2, No.1, Autumn 1987 and Winter 1988, pp. 40-45, and A. Gouchani and G. Adle. "A Sphero-conical Vessel as Fuqqa'a or a Gourd for Beer", *Muqarnas*, vol. 9, 1992, pp. 72-92.
33. Robert Irwin, *Islamic Art*, London, 1997, p. 48, fig. 113.
34. Robert Irwin, *Islamic Art*, London, 1997, p. 48, fig. 113.
35. In 1991, I saw one complete specimen of Kuz-i-Fuqqa'a still inside an ancient pottery kiln in one of the excavation trenches at the medieval period site of Shahrukha, Uzbekistan.
36. Syed Zafar Haider, *Islamic Arms and Armour of Muslim India*, Lahore, 1991, p. 258.
37. Huqqa is actually Arabic for which see Zafar Haider.
38. R.J. Forbes, *Bitumen and Petroleum in Antiquity*, Leiden, 1936
39. F. de Saulcy, *Notes sur des projectiles a main creux en terre-cuite de fabrication arabe*. Paris, pp. 18-34.
40. Marshall and Vogel.
41. Robert Hillenbrand, Brustungsplatte mit Madchenfiguren, aus Qasr-al-Hair al-gharbi. In *Die Kunst des Islam*, eds. J. Sourdel-Thomine and B. Spuler, Berlin, 1973, pp. 171-72, no. 44.
42. Maria Vittoria Fontana, p.13, figs.1 & 2. Both these marbles, popularly known as Tuscany Marbles, belong to School of Nicola Pisano, date back to second half of the 13<sup>th</sup> century and at present are in Victoria and Albert Museum, London.
43. Gjuzal'jan, L.T. , "Nadpisi na dvuh sferkoniceska sosudoh if Bjalakan", *Palesfiniskiji Sbor milk*, 13 (76), pp. 166-70. Also see Fehervari 2000, p. 207.
44. Gouchani 1992, p. 81.
45. Henri Seyrig, Cf. Keall, p. 274.
46. Fehervari, p. 207.
47. Fehervari 2000, p. 207.
48. John Richardson (Ed.), *Dictionary – Persian, Arabic and English*, Lahore, 1983, v.s. Fukka'
49. Zafar Haider, 1991, p. 258.
50. Fehervari 2000, p. 209, fig. 272.
51. Fehervari 2000, p. 209, fig. 272.
52. ASI, A/R (1902 – 03), p. 184, figs. 24A, no. 35.
53. Marshall and Vogel.
54. Zafar Haider 1991, p. 258.
55. Abdullah Ghouchani, Kuza-i-Fuqqa'a (In Persian), *Iranian Journal of Archaeology and History*, Vol. 2, No. 1, Autumn 1987 and Winter 1988, pp. 40-45 and A. Ghouchani and C. Adle, "A Sphero-conical Vessel As Fuqqa'a or a Gourd for "Beer". *Muqarnas*, vol. 9, 1992, pp. 72-92.
- A. Ghouchani and C. Adle, p. 78.
56. Goetein, S. D., *A Mediterranean Society*, Berkley, California, 1983, vol. 4, p. 261.
57. Ettinghausen 1965.
- A. Ghouchani, 1987-1988.
58. Ghouchani and C. Adle, 1992, p. 78.
59. Quoted from A. Ghouchani and C. Adle, 1992, pp. 80-84.
60. For original Arabic text see A. Ghouchani and C. Adle, 1992, pp. 81-82.
61. Some scholars have interpreted the word *ishrab* i.e. drink as drinking beer or wine but not as drinking *hashish* (not tobacco)
62. Maria Vittoria Fontana, p. 23
63. Fehervari, p. 210, fig. 276.

64. Robert Irwin, *Islamic Art*, London, 1997, p. 148, fig. 113.
65. Fehervari 2000, pp. 200-203, figs 258-260 (Pilgrim flasks).
66. Marshall and Vogel, ASI, A/R (1902-03), p. 181.
67. Cf. Rogers, p. 153-57
68. Marshall and Vogel, ASI, A/R 1902-03, p. 180-181.
69. Robert Hillenbrand, as referred to above, pp. 171-72, no. 44.
70. Fehervari 2000, p. 208, fig. 270
71. E. J. Keall 1993, pp. 277.
72. Keall 1993.
73. Saifur Rahman Dar, "The Traditional Style of Yester Years – The Huqqa", *Bonjour*, Karachi, No. 26, 1996, pp. 14-18.
74. Abdullah Gouchanai, *Kuza-i-Fuqqa'a*", 1987-1988.
75. R. M. Dzhanpolajan, p. 213.
76. Abdullah Gouchani, 1987-88, p. 40, fn. 1 and *Ibid.*, 1992, p. 87, fn.2. Also see Ettinghausen, Seyrig and Rogers.
77. But this is not the exact number of these vessels found in Pakistan. A good number of them were discovered from Rawalpindi (Zafar Haider 1991, p.258) and many more from various sites in the NWF Province (Marshall and Vogel, p. 184) more than hundred years back. Some of them were definitely deposited in Lahore Museum prior to 1902 but only four such vessels are today traceable in the collection. A number of such vessels recently excavated from the sites of Gor Khatree, Peshawar) and Hund in district Swabi are in addition to these.
78. I hope a complete list of these vessels from Gor Khatree and Hund will soon be available.
79. Marshall and Vogel, p. 184, fig. 24A, nos. 24 & 30.
80. Marshall and Vogel, p. 184, fig. 24A, nos. 24, 30 & 30.
81. Marshall and Vogel, p. 184, fig. 24A, nos. 24, 30, 35 & 36.
82. Marshall and Vogel, p. 184, fig. 24A, nos. 24, 30, 35 & 36.
83. Marshall and Vogel, p. 180.
84. Marshall and Vogel, p. 181.
85. Marshall and Vogel, p. 152.
86. Marshall and Vogel, p. 150, especially the fruit shaped vessels of *bucchero nero* ware (fig. 24A, nos. 24, 35 & 36)
87. Marshall and Vogel, p. 180.
88. Mortimer Wheeler, *Charsada. A Metropolis of the North-west Frontier*. Oxford, 1962, p. 80, no. 342, fig. 37 (no. 341) and pl. XVII, no. 3.
89. Marshall and Vogel.
90. Marshall and Vogel.
91. The author was director, Lahore Museum from August 1974 to April 1998.
92. Verbal communication on 1-3-2006 by Mr. Ashfaque Cheema, Research Officer and Incharge of Islamic Gallery.
93. G. Fehervari 2000, pp. 200-203, figs 258-260 (Pilgrim flasks) and pp. 207-213, figs. 270-281 (Spehro-conical flasks),
94. Fehervari 2000, p. 210, fig.275.
95. Saifur Rahman Dar, *Museums and Museum Problems in Pakistan*, Lahore, 1981, p. 13, fn. 1.
96. Anony. *The Glory that was Pakistan: 50 years of Archaeological Research in Pakistan*. Peshawar, 1998, p. 99, Upper Picture.
97. Excavations at Pir Manakrai, near Haripur Hazara, were conducted by the author during 1998-2001. Preliminary Report is being published in the forth coming issue of *The Ancient Punjab*, the Bulletin of the Department of Archaeology, University of the Punjab.
98. D.B. Spooner, *ASI, A/R 1908-09*, pp.49-53, pls. XII.a-b and XIII.
99. Fehervari 2000, p. 213, fig. 278.

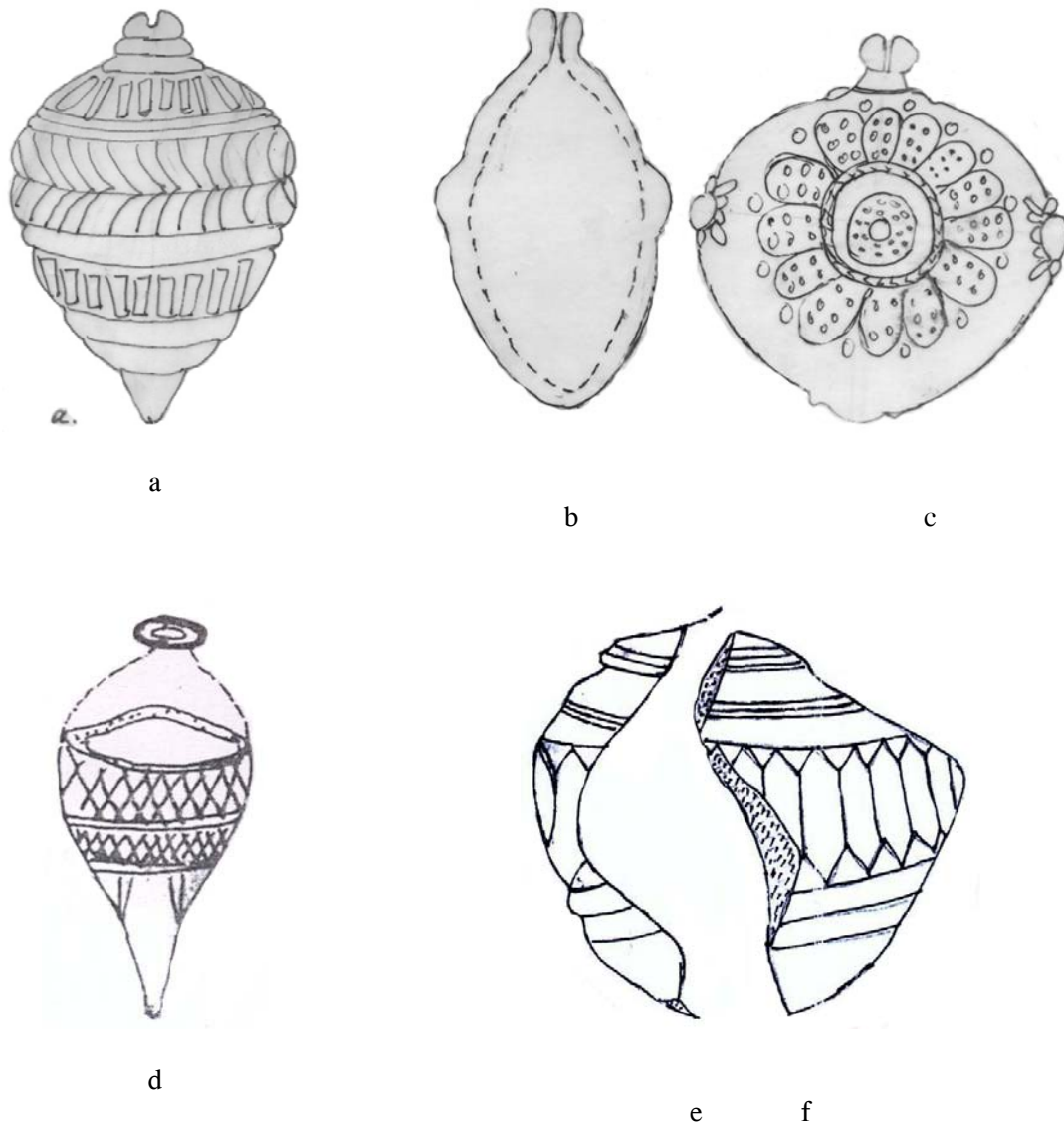
100. Reportedly, 25 such vessels were excavated in 1996 out of which only six have been sent to Mardan Museum. The remaining ones are supposedly where the rest of excavated material is stored. I examined the Hund material in Mardan Museum in 2000 with the courtesy of Mr. Zainul Wahab then Curator-Incharge of this Museum and photographed it.
101. The measurements of this and following five more artefacts from Hund excavation are those as given in the Accession Register of Mardan Museum here converted into centimetres from original measurements in inches.
102. In 2000, the Officer Incharge of Mardan Museum told me that in all there were discovered some 25 such vessels. But only six of them were on display which I examined and photographed. The remaining parts of this class were then in the custody of the excavator for purpose of study.



**F.g. 1**

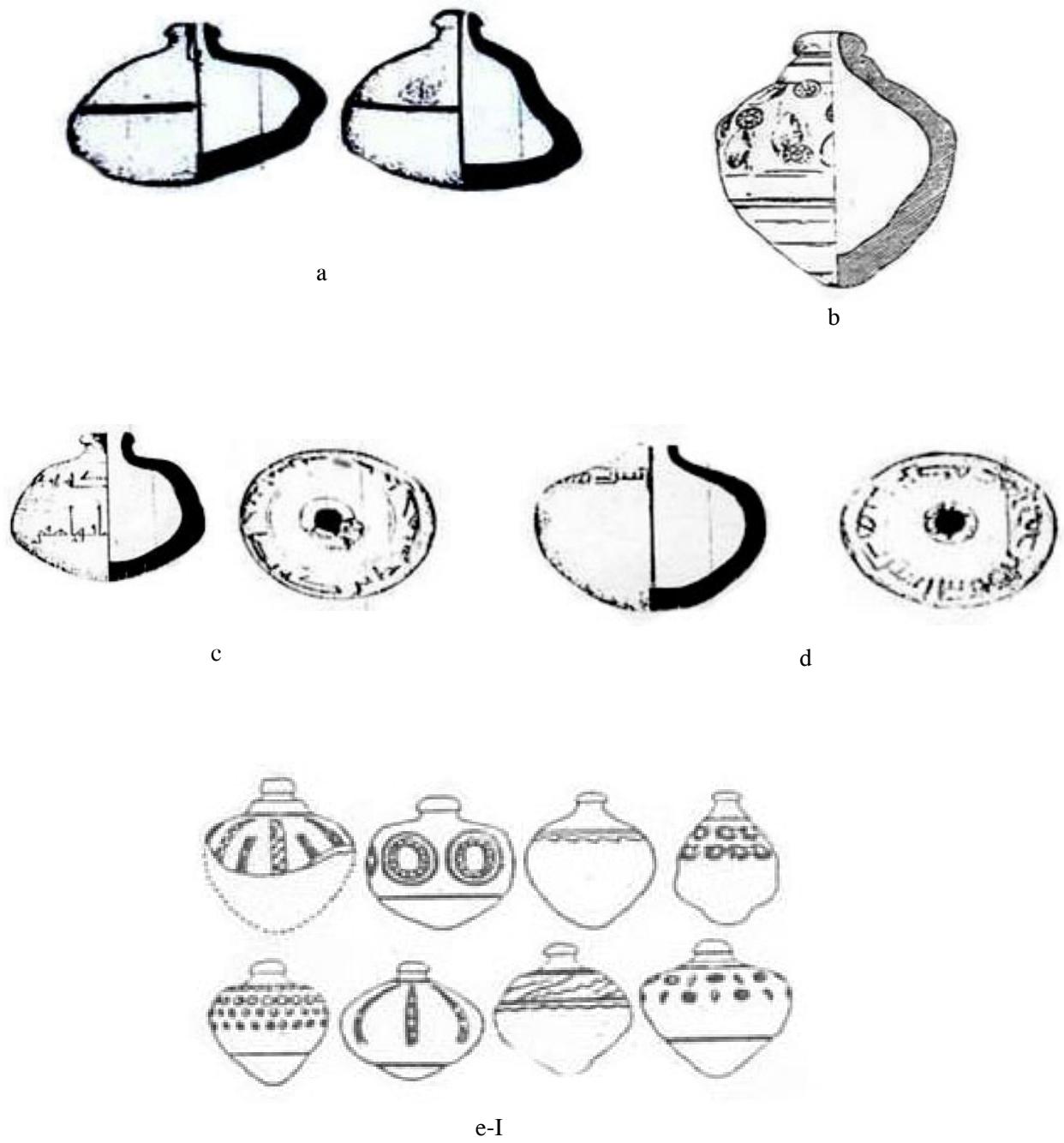
1. a. Two Drawing of a Kuza-i-Faq'a. Motiur Rahman Collection, Lahore. Cat. No. KF-8
1. b. Two drawing s of a Kuza-i-Fuqa'a. MotiurRahman Collection. Lahore. Cat. No. KF-9
1. c. Two drawing of a Kuza-i-Fuqa'a. Lahore Museum, Islamic Gallery Reserved collection. Cat. No. KF-6
1. d. Drawing of a Kuza-i-Fuqa'a. Lahore Museum, Islamic Gallery, Reserve Collection. Cat. No. KF-5





**Fig. 2**

- 2.a Drawing of a Kuza-i-Fuqa'a. Lahore Museum. Islamic Gallery. Reserve Collection. Cat. No. KF-4
- 2.b-c Two drawings Side and front view of a Kuza-i-Fuqa'a of the shape of a Water-bottle. Lahore Museum., Islamic Gallery. Reserve Collection. Cat. No. KF-7.
- 2.c Drawing of the lower half of a Kuza-i-Fuqa'a from Gor Khatree, Peshawar. SSA Qayyum Museum of Archaeology, Peshawar University, Peshawar. Cat. No. KF.22
- 2.d-e Two drawings of a fragment of a Kuza-i-Fuqa'a from Pir Manakai Excavation. 1998. SSA Qayyum Museum of Archaeology, Peshawar University. Reserve Collection, Cat. No. KF.22.

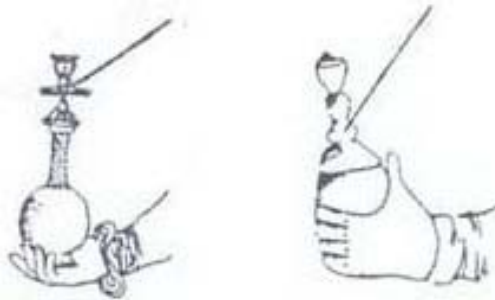


**Fig. 3**

a-I Drawing of a number of Inscribed, Stamped and Plain Kuza-i-Fuqa' a from different sites in Iran.



a



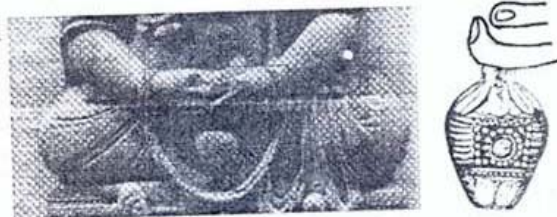
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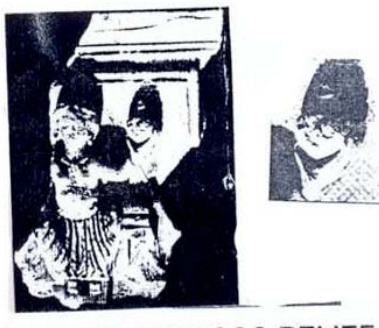
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**Fig. 4**

- 4.a Drawing of three Water-bottles (Amrta kailasha) held in the hand bodhisattva Maitreya. Gandhara Art Second-third century A.D.
- 4.b Drawings of two Kuza-i-Fuqa'a suggesting their use as narghalai or smoking pipe.
- 4.c Drawing of a Kuza-i-Fuqa'a suggesting its use as a hand-grenade.



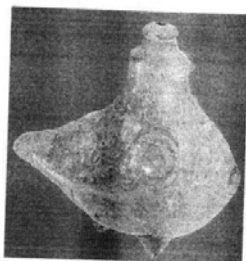
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- I.1 Lower part of a seated statue of Seated Bodhisattva Maitreya holding water-bottle (amrta kailasha). Gandhara art. Third century A.D
- I.2 Stucco sculpture holding Sphero-conical Vessel. From Umayyad Palace of Qasr-al-Hair al-gharbi, Syrian Now in National Museum, Damascus. 730 A.D. Damascus
- I.3 Close-up View of a sphero-conical bottle in the hand of St. Gabriel. Tuscany Marble, Second half of the 13<sup>th</sup> century A.D. Victoria and Albert Museum, London.
- I.4. Stone Vessel of Sphero-conical shape from Iran or Central Asia. 10.5 cm high. Perhaps Pre-Islamic Period. Tariq Rajab Museum, Tehran.
- I.5 Stone Vessel of sphero-conical shape with rear-drop decoration. From Iran or Central Asia. Ht. 15 cm. 10-12<sup>th</sup> cent. Tariq Rajab Museum, Tehran

### SHAPES



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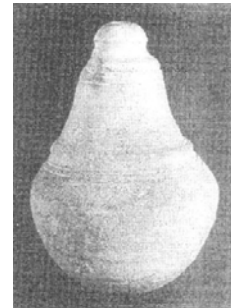
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10

#### Kuza-i-Fuqa'a of Different Shapes:

- 1-3. Sphero-conical Vases from Peshawar Museum
4. Motiur Rahman Collection
5. Globular Vase from Mardan Museum
- 6-7. Quadruped and Bird shaped Vessels from Peshawar Museum;
- 8-9. Two Water-bottles from Peshawar and Lahore Museums respectively.
10. A Pear-Shaped Vase from Nishapur, Iran. 10<sup>th</sup> century A.

### Tuscany Marble



St. Michael



St. Gabriel



Details



Details

Two Marble Statues of St. Gabriel and St. Michael.  
These are popularly known as Tuscany Marble, School of Nicolo Pisano  
Second half of the 13<sup>th</sup> century. V&A museum, London

## MUSEUM COLLECTIONS



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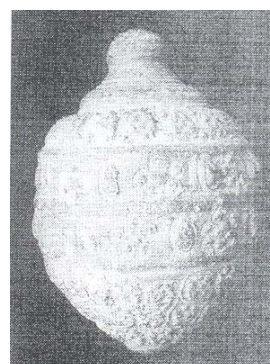
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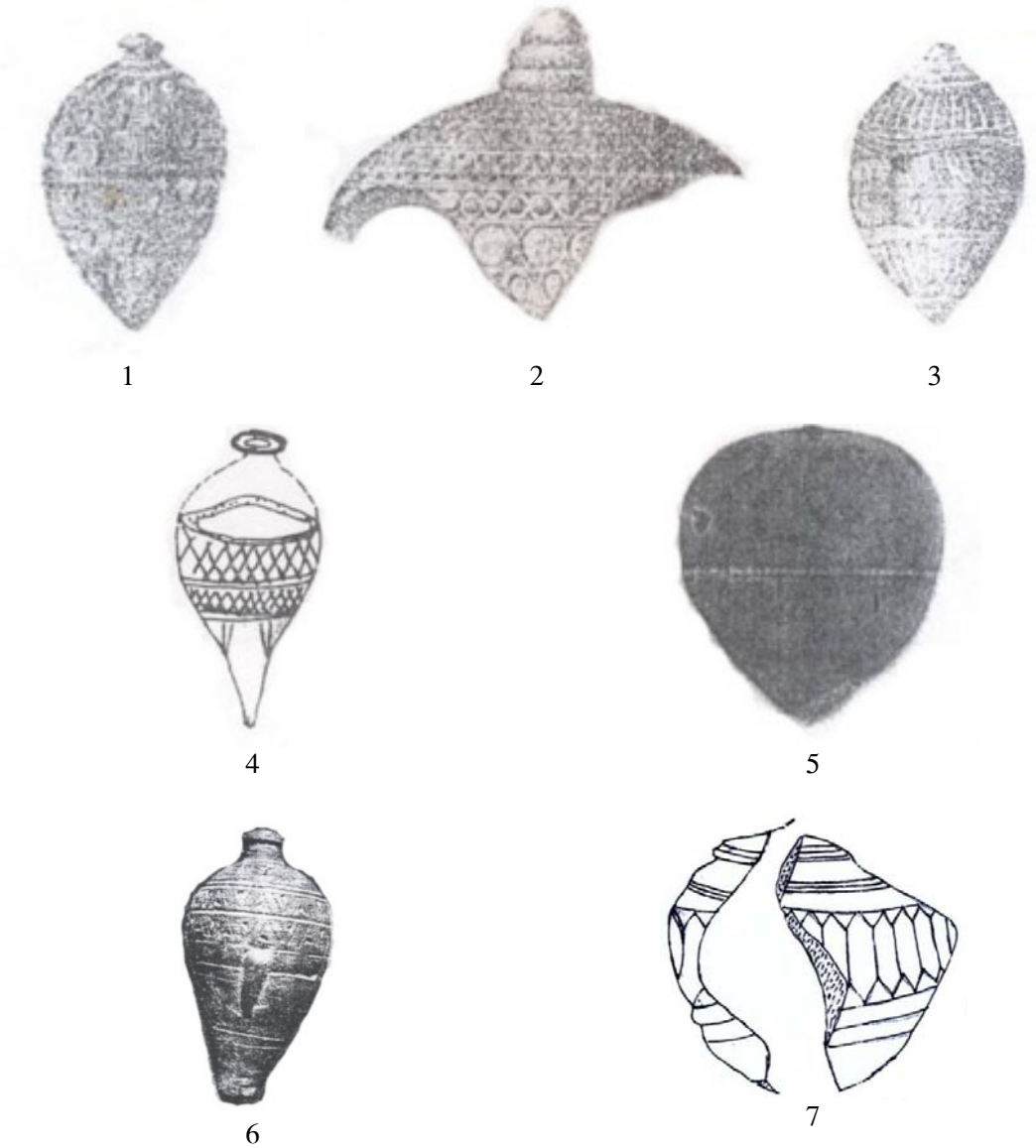
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9

1. Kuza-i-Faqa with Glazed Surface now in British Museum, London
2. A Sphero-conical Vase in royal Ontariio Museum, Toronto, Canada.
3. Sphero-Conical Vase in the national Museum, Mascow
4. A Pear-Shaped Vase from Nishapur, Iran.
5. Inscribed Vase with globular body from Rayy, Iran. Ayubid Period 10<sup>th</sup> century A.D.
6. Sphero-conical Vase .from Iran
- 7-8. Two Sphero-conical Vase one in Private Coll. Lahore and other in Lahore Museum
9. A Sphero-Conical Vase from Jhelum. Lahore Museum, Lahore.

### MATERIAL FROM EXCAVATED SITES



#### Some Vessels of the Type of Kuza-i-Fuqa'a from Known Provenances in Pakistan:

- 1-3. From Bala Hissar, Charsada.
4. From Gor Khatree, Peshawar
5. From Hund on the bank of Indus River
6. From Shah-ji-ki-Dheri, Peshawar
7. From Pir Manakrai, near Haripur Hazara.





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- 1-3. Three Vessels from Bala hissar, Charsada. Cat. Nos. KF 1-3  
4. Sphero-conical Flask with Conical Base from Jhelum. Lahore Museum. Cat. No. KF4.  
5. Sphero-conical Vessel with Tear-drops Decoration. Lahore Museum. Cat. No. KF 5.



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- 1-2 A roughly hand-Made Vessel. Lahore Museum, Cat. Cat. No: KF-6.  
3. Vessel in The Shape of Travelers Bottle. Lahore Museum, Lahore. Cat. KF7.  
4. Spher-Conical Vessel with Pointed Base and Tear-drops Decoration. Motiur Rahman Collection, Lahore. Cat. No. LF-8.



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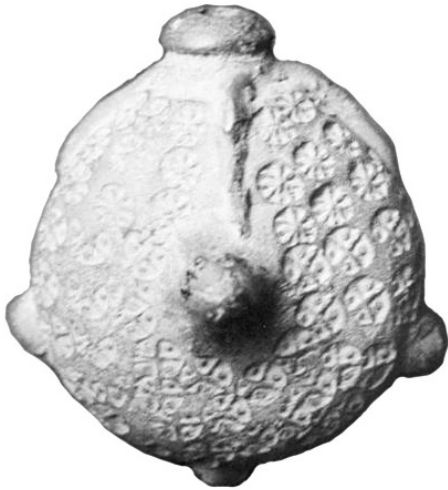
1. Globular-Shaped Vessel With Pointed Base and Stamped Decoration in six horizontal lines. Motiur Rahman Collection, Lahore. Cat. No. KF-9.
2. Sphero-Conical Flask with Elongated Globular Body and Tea-drop Decoration. Peshawar Museum, Peshawar. Cat. No: KF-10
3. Rugby Ball-Shaped Vessel. Peshawar Museum, Peshawar. Cat. No: LF11.
4. Wine-Jar Shaped Vessel with pointed-Base Peshawar Museum, Peshawar. Cat. No. Kf-12



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1. Animal-Shaped Vessel Peshawar Museum, Peshawar. Cat. No: KF-13
2. Bird-Shaped Vessel Peshawar Museum, Peshawar. Cat. No. KF-14
3. Spherical Vessel like a Traveler's Bottle. Peshawar Museum, Peshawar. Cat. No. KF-15
4. Oval-Shaped Container. Mardan Museum, Mardan. Cat. No. KF-16



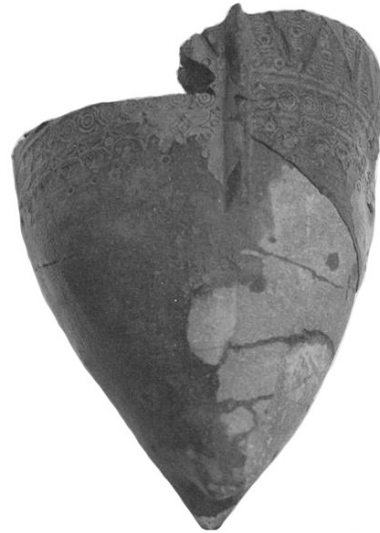
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1. Oval-Shaped Container. Mardan Museum, Mardan. Cat. No. Kf-17
2. Pear-Shaped Vessel mardan Museum, Mardan. Cat. No. Kf-18
3. Globular-Shaped Vessel Mardan Museum, Mardan. Cat. No. Kf-19
4. Part of a Conical Vessel with Stitches for Repair in Ancient Times. Mardan Museum, Mardan. Cat. No. Kf-20.