Chapter-IV

Study of Pottery

The pottery is an alphabet of archaeology. The analysis and interpretation of ceramic remains allow archaeologists to accomplish varied ends: establish a time scale, document interconnections between different areas, and suggest what activities were carried out at particular sites. The techniques and theories used to bridge the gap between the recovery of ceramics and their interpretation within archaeological contexts is the focus of this chapter. The occurrence of pottery is generally ascribed to the way of sedentary life of man.

Evolution of Pottery

The term pottery generally denotes all objects made of clay, first shaped, then dried and finally made hard and permanent by firing. Hence clay is the basic ingredient of all potteries. The raw material required for making pottery is found abundantly in river valleys all over the world.

The beginning of pottery manufacturing has been dated to about 10,000 years ago. But at the earliest stage, it was unfired or sun-dried and is rarely come across in archaeological remains. The earliest pottery comes from the sites Beldibi and Çatal Hüyük in southern Turkey and has been dated to 8500 BC. Pottery begins to occur at sites in Syria between 6000-4500 BC. Although the Jōmon Ware from Japan is dated to c. 12,000 BC. More reliable TL dating has placed this ware in mid-sixth millennium BC in this region when mostly people used handmade pottery.

In the Indian subcontinent, there are rare evidences of pottery from the Mesolithic levels at a few sites in the Ganga Valley. The earliest use of clay in pottery and for architectural purposes comes from Mehargarh² (Period IB/IIA) in the Baluchi area. Pottery did not originate in one place or region and diffuse to other regions. Indeed, pottery making began and gradually evolved with the necessities that arose with the changing economy. The transition from hunting-scavenging economy to the food gatherer and later food producing economy required pottery production. The emergence of pottery can be ascribed to the beginnings of agriculture and settled communities.

As long as it is very useful for an understanding of the past cultures, it is an essential source for the study of past society and history. It helps one, to build up the sequence of cultures and reconstruct the material culture of the ancient people when
written records are not available. Very often, it is the readily available material from ancient sites and, therefore, serves as an index of the cultures of the people who inhabited these sites. It is helpful for the identification of civilization and as much as it is an essential element to characterize it. Different groups of ceramic industries have been identified, dated and interpreted as guides to the study of the cultures evolutions or diffusions. Since it fluctuates in style, shape, size, colour, etc. and change, from region to region and age to age, it assists as an important benchmark for identifying cultures possessing different traits and tracing out inessential impacts.

In the course of rigorous examining a large number of Proto-historic and historical settlements, representing a sequence of cultures in succession, was put on the archaeological map of research area on the basis of pottery. These settlements put forward a vivid cultural complex, which is to be discussed in the chapter with a view to understand the nature of cultural remains at various stages in the period under debate, the process of cultural developments and their significance in the life of the people at various points of times.

**Pottery Decoration Techniques**

The history of pottery decoration travels back to the very inception of ceramic art. It, of course, experienced various vicissitudes over the period in accordance with the changing fortunes of the ceramic industry, which in turn is a reflection of the overall level of development of society.

In the present context the beginning of the decoration process is closely associated with the very first phase, early Harappan of the civilization, which is not only the formative stage of the Harappa civilization itself, but also of the great ceramic tradition, bi-chrome ware, of this period and thereby the starting point for the present discourse as well. The decoration usually comprises of two techniques, namely, the incision and painting. With the help of these two methods people always attempted to execute their ideas into practice by way of either adopting natural or geometrical objects. In a way these two categories of items formed the subject matter of expression of their ideas through decoration of pottery types. These are to be taken up in the following lines with regard to various stages of development during the period under discussion. In the early Harappan phase people adopted white, chocolate and black colours to decorate their ceramic wares. These colours are applied either on the plain red or red slipped/washed surface. As a result, the pottery of this phase is popularly
known as 'polychrome ware'. Specimens of this class were picked up, though very limited, from the surface of the sites representing this phase. Some of them, however, bearing signs of this colour combination have been shown.

The ceramic complex is thus, in agreement with the general Harappan scenario witnessed in the region on the whole. All these examples underline continued occupation of this area by the Harappan people after the early Harappans. In the succeeding late Harappan phase the ceramic ware betrays a family likeness with the preceding Harappan phase in respect of fabric, shapes and painted designs. However, the devolutionary process, so obvious in the ceramic tradition, marks the departure from the established classical tradition, which assigns it a separate status of being late phase of the Harappa. This trend is also conspicuous so far as the decoration of pottery is concerned. As a result, the painting repertory is strictly restricted to linear paintings and similar incised designs. There is, of course, no dearth of such instances. Such linear paintings are so common in this phase to be witnessed frequently everywhere. This shows the general state of decoration technique where neither the colour applied is fast nor slip is visible nor the painted designs are rich in any manner. These marks are witnessed almost as a rule on the exterior of ceramic ware of this phase, everywhere, in the Harappan zone.

Next phase represents the degeneration of the Harappan civilization with regard to the civic standards and craft deeds. It is the mixture of early Harappan and Harappan types but on the whole Late Harappan pottery is dominated by the Harappan fabric with some modification of shapes, potting, surface treatment, design and decorations. But those sherds found in present research area are very fragmentary and very limited and devoid of any slip and decorations. Some identified shapes are basins, undercut rim, vases etc.

Although the pottery is still wheel made yet, the application of red slip is not common feature now, which also lacks in uniformity and quality. This trend is further appeared in painted designs and shapes also. However, the ceramic industry of this phase is consisted of a dull red ware of medium to sturdy fabric of soft firing technique. Occasionally its exterior tends to peel off giving a look of the decline.

The succeeding phase produced a distinct pottery after which the period itself is designated PGW phase. The ceramic assemblage from this area underlines the extant
undercurrents suggesting conspicuously different stages of the industry as could be noticed elsewhere also in this regard. And this is also visible in respect of the decoration of the pottery. The decoration process is consisted of paintings and incision designs. Of course, the paintings are executed in jet black colour over polished grey outer and inner surfaces of thin walled and well-fired ceramic ware. Besides in certain instances of application of incision technique is also quite obvious. However, the decoration of this nature is mainly confined to very sharp incised and parallel horizontal lines and plain grey ware is in abundance but in the region under review, a few sherds have been found at Ramsaranarayan-I.

House of Historical ware, the internal side is partly pale red and greyish with striation marks, whereas the outer surface is pale red. These sherds seem to hint at the lack of requisite control over the firing process and the resultant impact of pottery in terms of shade but most of sherds are best example of this ware and high quality decorated with different patterns. This could also perhaps provide an insight in regard to the nature of the substance used for pre-firing decoration. The colour contrast and brightness of this substance seems to have been subjected to the degree and quality of firing process. As in the present case obviously, the firing is not up to the mark and therefore, the colour of the painting and surface is also accordingly light. Whereas in normal firing conditions of the usual colour is also of standardized nature. This shows the decorative substance when applied for paintings was of raw nature.

Next period is Medieval period. Throughout the exploration, Medieval period pottery is found from a great number of settlements. The whole pottery of the Medieval period is wheel made. It is almost of red colour some time dull red ware and a coarse fabric. Generally no surface treatment is seen with and, whenever available, it approximates to the colour of the paste. That type of treatment applied only on small pots viz. small bowl, cup and glass type pots. The firing is good but variety of ill firing is too in large number. The painting is more or less commonly finished in black designs on a red surface. There are a few exemptions. Most of the painted designs are geometrical and linear consisting of parallel bands on the shoulder, sometime on the belly portion also. Functional, incised and stamped patterns are also in this category. Among the stamped designs, most prolific is the chequered pattern.
Pottery in Different Cultural Complexes with Detailed Description

The present study is focused on archaeological settlement of the area, therefore, the pottery which is alphabet of archaeology and helpful for culture sequence of the settlements of every period is methodically studied. The main features of each period are summarized here. An ephemeral explanation of illustrated potsherds is to be given chronologically and compared each other.

Early Harappan Pottery

The early Harappan pottery have already been chronicled from various excavated settlements like Kalibangan\(^3\) (Period-I), Sothi\(^4\), Dabdi\(^5\)-I, Dabliwas Chugta\(^6\) in Hanumangarh district, Baror\(^7\) in Ganganagar district of Rajasthan, Rakhigarhi\(^8\) (Period-I), Siswali\(^9\) in Hisar district; Banawali\(^10\), Bhirrana-II\(^11\) in Fatehabad district; and Mitathal\(^12\) in Bhiwani district of Haryana state. These sites have a rich variation of shapes and painted designs of pottery, which in turn establish a regular evolution of the art of pot making in early Harappan times. The early Harappan pottery collected from the area under study is suggestive of the further eastward extension of that tradition. Increasing settlement of early Harappan further eastward is another best example for this debate. No doubt the pottery bears close association with that of the type-sites in regard to their shapes, decorations and surface treatment. This has been amply demonstrated in the colour scheme-usually decorated in black and chocolate colour over plain, occasionally polished, red surface-thin section and shapes.

The Early Harappan pottery from this area is primarily of red group. This ware is usually lacking of any slip or wash. Occasionally either red slip or red wash seems to have been applied. The pattern of its application is not perpetually uniform. Moreover, it is strictly restricted to the rim, neck and shoulder portions. It is of thin to medium fabric, wheel- turned (though in certain instances the surface is uneven indicating either poor workmanship or perhaps being thrown on slow moving wheel or more likely a sign of handmade pottery), fairly well fired giving it a pinkish to red colour and made of well levigated clay.

Regarding the decoration mechanism a synthesis of painting and incision techniques is indicated. The former is usually accomplished in black colour, though occasionally chocolate colour is also applied. The painted designs are mainly consisting
of linear patterns. Prominent among them are thick black bands (a salient feature of this phase), horizontal lines, zig-zag or wavy lines and oblique or vertical strokes. The natural and geometrical designs are noticeable by their complete absence. Only few sites having this type of pottery viz. Kalibangan, Sothi, Dabliwas Chugta, Dabdi, Karanpura etc. in regard to incision technique of decoration wavy or flowing finger marks, comb pattern, oblique nail impressions in registers, chevron pattern, etc., may be enumerated.

In regard to shapes the overall scenario does not seem different in any manner. Because many typical shapes representing the A to F fabrics of early Harappan ceramic ware are visible in circulation. These include bowls, basins, vases and lids, which are being discussed below.

A. Ghosh firstly recognised the regional separation in the ceramics in the Ghaggar basin\textsuperscript{13} and labelled it as the Sothi ware and first time this type of pottery was found in the stratigraphical context at Kalibangan. B.K. Thapar classified it into six fabrics; A, B, C, D, E, and F.\textsuperscript{14}

Fabric A was marked by an individuality which differentiated it from the other fabrics. The vessels of this fabric, although made on wheel, were carelessly potted, betraying unskilled handling with tell-tale traces of irregular striations. Comparatively light and thin in section and red to pinkish in colour, most of the vessels were painted in black, combined at times with white (hatched in the drawings), over a dull-red surface, the field of decoration being confined to the portion above the girth. The design-elements, drawn in free style, included: horizontal bands, sometimes as thick as the height of the neck and loops fringed below or enclosed by horizontal bands criss-cross, grouped converging lines enclosing opposed triangle or rhombs, latticed triangles or ladders enclosing open opposed triangles, pendant latticed leaves bordered above by horizontal bands, verticals enclosing chain, lenticulars with multiple horizontals bordered above and below with thick bands and segments or scallops with fillers and moustache-like bi-fold scroll within wavy verticals or conifers.

Fabric B was distinguished primarily by its paste-texture and surface-treatment. The vessels of this fabric were carefully potted on the wheel and were treated with a red slip upto the shoulder, the slipped area being further diversified by black-painted horizontal bands of varying thickness. The remaining surface of the vessels (excepting
perhaps the base) was covered with a thin clayey solution, often mixed with sand, and while wet, roughened by horizontal or wavy combings or by tortoise-shell (?) or dendritic impressions. Over this rusticated surface, naturalistic designs, floral, animal and bird, (stag, ibex, bull, scorpion, duck, etc.), were painted in black, combined at times with the ancillary white (hatched in the drawings).

Fabric C was marked by a finer-textured paste and all over smooth-slipped surface in shades of red and plum or purple-red. The repertory of painted designs, which were essentially in black, included, besides the recurrent carefully-ruled horizontal bands or loops or criss-cross, borders of plant, scale, metopes, latticed loops or pendant triangles. Of special interest, however, were the panelling of palm-tree with a bird by criss-cross and the butterfly or double-axe motif, wavy verticals and the Indus scales. The shapes represented in this fabric comprised globular and ovoid vases with disc-bases, lids, straight-sided bowls, and dishes and offering stands, including a noteworthy form with an extra-flared lip.

Fabric D was characterized by vessels with thick sturdy section and slipped red surface. Common shapes included heavy jars including the one with an accentuated flange round the neck; bowls and basins or troughs. The last-named, however, was the most characteristic of this fabric. The basins with a ring-base were decorated internally on the sides with sharp ridged incisions of varying patterns often bordered by wavy lines and on the outsides with single or multiple rows of cord impressions. The incised patterns were executed by a reed-fragment when the paste was plastic or yielding as evidenced by the raised or burred edges along the incised lines. The decoration on bowls and the flat-bottomed basins, however, consisted of grouped wavy lines, doubtlessly produced by the employment of multiple-pronged tool held with a pencil grasp. Besides, black-painted horizontal bands and loops were included in this fabric.

Fabric E comprised vessels with a buff or reddish buff slip. Common shapes included: large-and medium-sized jars including those with a hole-mouth or a flange round the rim, lids, bowls and offering-stands and dishes including a small chalice. The painted decoration (in black sometimes tending to purplish and occasionally white pigment) consisted of the ubiquitous horizontal bands, oblique lines with fronds, sigma horizontal sequence above joined semicircles with fillers and borders of scales and latticed or plain scallops or loops and such unusual motifs as multi-petal flowers, fish, cock (?) and stylized butterfly or double-axe within wavy verticals.
Fabric F related to the grey-coloured pottery and was represented in forms commonly met with in other fabric, viz. dish-on-stand, basins, bowls and vases. For decoration, the use of both black and white pigment (hatched in the drawing) was current.

J.S. Nigam\textsuperscript{15} re-classified the ceramics grouping of the early Harappan levels of Kalibangan approximately into three main wares viz. 1) Red ware, 2) Buff ware, and 3) Grey ware. He comprised Thapar’s Fabrics B, C and D in the class of the red ware. The red ware included bowl with straight up, internally oblique, averted, out-turned or out-curved, thickened rims and convex or tapering profiles, with a ring pedestal base and vases of various size with out-turned or out-curved rims. The shapes in buff ware were limited to chalice and a few vases. The paintings are rendered in black, occasionally using white pigments also. The third variety of the ware Nigam include involves of bowl with vertical rim and vases with flaring mouth. Although painted pottery is rare, some examples show black and white paintings.

Katy Frenchman prefers to use terminology the ‘Sothi Culture’ for the Early Harappan culture complex present at Sothi, Kalibangan etc. She has classified the Sothi pottery in red ware, plain and painted black incised red ware, black and red slipped incised ware, ridged ware, black and white painted red ware, incised and red painted buff ware, black slipped red ware and plain and black red ware.\textsuperscript{16}

The detailed description of illustrated photo plates and drawings is given below.

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\textbf{Plate 1: Early Harappan miniature pot}

Miniature vase of red ware having slightly projecting rim and globular body with round base, treated with red slip, painted with a black block band of the rim and neck; from Jhaloda-III.

\textbf{Plate 2: Early Harappan pottery}

1. Fragment of a small vase of red ware having slightly out turned rim, painted with black band at rim and neck, decorated with two incised horizontal lines on shoulder and slanting deep incised lines below, thin section, grey oxidized core; from Karanpura-II.

2. Fragment of a small vase of red ware having slightly out turned rim with narrow neck, decorated with one incised horizontal line and slanting deep incised lines below on the shoulder, thin section, grey oxidized core; from Saliwala.
3. Fragment of a small vase of red ware having slightly upward out turned rim with narrow neck, decorated with three deep incised horizontal lines, thin section, grey oxidized core; from Saliwala.

4. Fragment of a small vase of red ware having slightly out turned rim with narrow neck, decorated with a group of five incised horizontal lines on the shoulder and a group of incised wavy lines below, thin section, grey oxidized core; from Saliwala.

5. Fragment of middle portion of a jar of red ware, decorated with incised grooves and groups of wavy lines, of fine fabric, red oxidized core; from Karanpura-II.

6. Sherd of a vase, decorated with a set of three deep incised wavy lines on top and a set of three horizontal lines below, grey in colour, medium fabric, oxidized core; from Dhandhusar-II.

7. Fragment of a vase, decorated with two group of horizontal and two slanting incised lines having four lines in each group, medium section, oxidized core; from Karanpura-II.

8. Red ware sherd, decorated with shallow multiple horizontal incised lines, smoky red in colour, oxidized core; from Soti Badi-VI.

9. Sherd of red ware, decorated with shallow wavy incised lines, light red in colour, red oxidized core; from Nanau-II.

Plate 3: Early Harappan pottery

1. Fragment of red ware jar having flange on the neck, perpendicular sharp rounded rim, painted with narrow tan/chocolate band at the rim, thick chocolate at flange and shoulder below that is a diamond like design filled with chequered pattern enclosed by three chocolate bands above and two bands before, made of well levigated clay with fine tiny mica, fine fabric, light grey oxidized core; from Karanpura-II.

2. Fragment of a small bowl having perpendicular sharp rounded rim of red ware. Rim painted with a black band on both side, below the black band is a white band crossed by black vertical strokes, made of well levigated clay with fine tiny mica, fine fabric, red oxidized core; from Karanpura-II.

3. Fragment of a red ware vase, painted with three horizontal black bands above and below is a group of four wavy lines spotted with white dots, made of well levigated clay with fine tiny mica, fine fabric, red oxidized core; from Karanpura-II.
levigated clay with fine tiny mica, fine fabric, dark grey oxidized core; from Kalibangan.

4. Fragment of a small bowl of red ware, painted with black and white criss-cross pattern enclosed by horizontal black and white bands, made of well levigated clay with fine tiny mica, medium fabric, grey oxidized core; from Karanpura-II.

5. Fragment of a red ware vase treated with light tan/chocolate wash, painted with four thick white horizontal bands above and geometric flower design below, dominant dot filled with tan colour, made of well levigated clay with fine tiny mica, medium fabric, oxidized core; from Dabdi-I.

6. Fragment of a red ware vase, painted with thick white arch shaped band, made of well levigated clay, medium fabric, oxidized core; from Soti Badi-VI.

7. Fragment of a red ware vase, painted with tan/chocolate and white horizontal chevron pattern, made of well levigated clay with fine tiny mica, fine fabric, red oxidized core; from Karanpura-II.

8. Fragment of a red ware vase, painted in black with reserve slip, made of well levigated clay, fine fabric, light grey oxidized core; from Kalibangan.

Plate 4: Early Harappan pottery

1. Fragment of a red ware vase, painted in black with two horizontal lines above and one black band on below enclosing a pair of spirals, made of well levigated clay with fine tiny mica, medium fabric, red oxidized core; from Kalibangan.

2. Fragment of a red ware vase, painted with thick and thin horizontal black bands above and below enclosing two hatched semi-circles, treated with red wash on both sides, made of well levigated clay with fine tiny mica, fine fabric, red oxidized core; from Kalibangan.

3. Fragment of a small bowl having out turned, flattened top rim of red ware, rim painted with black band on both side and the flattened top is painted with loop design, made of well levigated clay, fine fabric, light red oxidized core; from Karanpura-II.

4. Fragment of a red ware vase, painted in black with seven horizontal black bands above and two black bands below enclosing a criss-cross design, made of well levigated, medium fabric, grey oxidized core; from Karanpura-II.
5. Fragment of a vase of red ware, painted in black with criss-cross design, made of well levigated clay with fine tiny mica, fine fabric, red oxidized core; from Soti Badi-VI.

6. Fragment of a vase of red ware, painted fusion of checkers with other motifs (?), made of well levigated clay with fine tiny mica, fine fabric, grey oxidized core; from Karanpura-II.

7. Fragment of a small bowl of red ware with featureless rim and straight sides, painted with black bands enclosing vertical strokes and a thick black dot, made of well levigated clay, fine fabric, red oxidized core; from Karanpura-II.

Plate 5: Early Harappan pottery

1. Fragment of a short-necked red ware vase having a slightly projecting rim and a globular body with a less bulging shoulder with open mouth, rim is painted with thick black band either side, except neck part rest of the body treated with chocolate slip, medium fabric, grey oxidized core; from Dabdi-I.

2. Fragment of a short-necked red ware vase having a slightly projecting rim and a globular body with a less bulging shoulder and open mouth, treated with chocolate slip, medium fabric, oxidized core; from Dabdi-I.

3. Fragment of a red ware vase having short-necked, out-turned undercut rim of medium fabric, oxidized core, treated with chocolate slip; from Dabdi-I.

4. Fragment of a short-necked red ware vase having a slightly projecting rim and a globular body with less bulging shoulder, rim is painted with thick black band, treated with chocolate slip, fine fabric, oxidized core; from Dabdi-I.

5. Fragment of a red ware vase having short-necked slightly out-turned undercut rim and globular body and open mouth, treated with chocolate wash, medium fabric with grey section; from Dabdi-I.

6. Fragment of a red ware vase having short-necked slightly projecting rim and a globular body with a less bulging shoulder and open mouth, treated with chocolate slip, medium fabric, oxidized core; from Dabdi-I.

Plate 6: Early Harappan pottery

1. Fragment of a basin having flaring neck with simple rim and thickened section, internally decorated with deep parallel incised horizontal lines intersected by vertical and oblique incised lines, rusticated exterior, buff in colour, red oxidized core; from Karanpura-II.
2. Fragment of a big basin of red ware with an out-turned rim, internally decorated with deep incised wavy lines above and horizontal lines below, light red in colour, medium fabric, oxidized core; from Karanpura-II.

3. Red ware sherd of thick section, having intersecting deep incised lines, oxidized core; from Karanpura-II.

4. Sherd of a basin of red ware, thick section, internally decorated with groups of intersecting shallow lines, rusticated exterior, brick red in colour, fine fabric, red oxidized core; from Karanpura-II.

5. Sherd of a basin of red ware, thick section, internally decorated with deep intersecting incised lines, smoky red in colour, medium fabric, oxidized core; from Dabdi-I.

6. Fragment of a basin of red ware with slightly out-turned rim and thickened section, internally decorated with deep incised horizontal lines above and group of deep wavy lines below, rusticated exterior, red in colour, medium fabric, oxidized core; from Karanpura-II.

Figure-4.1: Early Harappan pottery

1. Fragment of a red ware vase having projecting rim, concave neck and oblique shoulders, made of well levigated clay with fine tiny mica, medium fabric, grey oxidized core; from Pohadka-III.

2. Fragment of a vase of red ware with externally projecting, extremely everted, tapered rim, concave neck and globular body, painted with black band and a wavy black line at the shoulder, made of clay mixed with fine tiny white kankrit, course fabric, oxidized core; from Dabliwas Chugta/Kamana.

3. Fragment of a red ware jar having external projecting, extremely everted, tapered rim, concave neck and globular body, made of well levigated clay with fine tiny mica, medium fabric, light grey oxidized core; from Pohadka-III.

4. Fragment of a red ware vase having an out-turned rim with concave neck and globular body, external and internal surface of the vase treated with fine red slip, painted with two black bands enclosing oblique strokes, made of well levigated clay with tiny mica, medium fabric, grey oxidized core; from Bhairon Chhani-II.

5. Fragment of a red ware jar having everted rim, concave neck and globular body, made of well levigated clay with fine tiny mica, medium fabric, light grey oxidized core; from Pohadka-III.
6. Fragment of a red ware vase having extremely everted and tapered rim with concave neck and globular body, made of well levigated clay with fine tiny mica, medium fabric, red brown oxidized core; from Dhandhusar-II.

7. Fragment of a red ware vase having short out-turned rim, concave neck, painted in black with three thick horizontal black bands at neck and shoulder, fine fabric, red oxidized core; from Pohadka-III.

8. Fragment of a red ware vase having short quadrangular and square to rectangular top rim with concave neck and globular body, painted with a black band at the rim, made of well levigated clay with fine tiny mica, medium fabric, grey oxidized core; from Surewala-I.

9. Fragment of a vase of red ware with slightly out-turned featureless rim, concave neck and globular body, painted in black with a block band at the rim and neck, below are three horizontal bands, made of well levigated clay with fine tiny mica, medium fabric, light red oxidized core; from Dabliwas Chugta/Kamana.

10. Fragment of a red ware vase having extremely everted and rounded rim, concave neck and oblique shoulders painted in black with a horizontal at neck, made of well levigated clay with fine tiny mica, medium fabric, light grey oxidized core; from Dhandhusar-II.

11. Fragment of a red ware vase having extremely everted and tapered rim, concave neck and globular body, treated with fine red wash, made of well levigated clay with fine tiny mica, medium fabric, red brown oxidized core; from Dhandhusar-II.

12. Fragment of a red ware vase having extremely everted and tapered rim, concave neck and globular body, treated with fine red wash, painted with black band at the shoulder, made of well levigated clay with fine tiny mica, medium fabric, light grey oxidized core; from Dhandhusar-II.

13. Fragment of a vase of red ware with out-turned featureless rim and concave neck, painted with a black band at the shoulder, made of well levigated clay with fine tiny mica, fine fabric, red oxidized core; from Kalibangan.

14. Fragment of a red ware pot having out-turned rounded rim, treated with red wash, made of well levigated clay with fine tiny mica, fine fabric, thick grey oxidized core; from Bhanguli-I.
15. Fragment of a vase of red ware with extremely everted, tapering rim, concave neck and globular body, made of well levigated clay with fine tiny mica, course fabric, oxidized core; from Munsari-II.

16. Fragment of a vase of red ware with an out-turned thickened rim with concave neck and oblique shoulders, made of well levigated clay with fine tiny mica, medium fabric, oxidized core; from Jhansal-VII.

17. Fragment of a red ware vase having extremely everted tapering rim, made of well levigated clay with fine tiny mica, medium fabric, light grey oxidized core; from Ladam-I.

18. Fragment of a vase of red ware having short quadrangular undercut rim with rectangular tilting downwards to exterior, made of well levigated clay with fine tiny mica, course fabric, oxidized core; from Nyolakhi-III.

19. Fragment of a red ware vase having short out-turned, round to elliptical rim, made of well levigated clay with fine tiny mica, medium fabric, oxidized core; from Nyolakhi-III.

20. Fragment of a red ware vase with an out-turned featureless rim, globular body, treated with chocolate slip up to neck, made of well levigated clay with fine tiny mica, medium fabric, grey oxidized core; from Dabdi-I.

21. Fragment of a vase of red ware having extremely everted tapering rim, made of well levigated clay with fine tiny mica, medium fabric, light grey oxidized core; from Ladam-I.

22. Fragment of a vase of red ware having slightly out-turned, rounded rim, concave neck and globular body, whole body is treated with chocolate slip, made of well levigated clay with fine tiny mica, medium fabric, red brown oxidized core; from Dhandhusar-II.

23. Fragment of a vase of red ware with an out-turned featureless rim, short concave neck and globular body, treated with fine red slip on both sides, made of well levigated clay with fine tiny mica, medium fabric, oxidized core; from Moter-II.

24. Fragment of a vase of red ware with slightly out-turned featureless rim, concave neck and oblique shoulders, painted with thick black band at the rim on the interior, the neck is painted with a thick black band and below to that is criss-cross design made with white and black lines, made of well levigated clay with fine tiny mica, medium fabric, oxidized core; from Dabliwas Chugta/Kamana.
Figure-4.2: Early Harappan pottery

1. Miniature pot of dull red ware with a narrow mouth, featureless rim, globular body with footed base, course fabric, oxidized core; from Kalibangan.

2. Small vase of red ware having extremely everted rounded rim with concave neck, globular body and rounded base, made of well levigated clay with fine tiny mica, course fabric, oxidized core; from Jhaloda-III.

3. Fragment of red ware jar having perpendicular sharp rounded rim, globular body, flange at the neck, made of well levigated clay with fine tiny mica, medium fabric, light grey oxidized core; from Dhandhusar-II.

4. Fragment of a red ware jar having globular body with a flanged neck and perpendicular sharp rounded rim, made of well levigated clay with fine tiny mica, medium fabric, light grey oxidized core; from Dhandhusar-II.

5. Fragment of a red ware jar having a globular body with a flanged neck and slightly out-curved rounded rim, made of well levigated clay with fine tiny mica, medium fabric, light grey oxidized core; from Bannasar-I.

6. Fragment of a red ware jar having globular body with a flanged neck and perpendicular tapered rim, flange is perforated with a hole, made of well levigated clay, medium fabric, light grey oxidized core; from Ladam-I.

7. Fragment of a small vase of red ware having out-turned featureless rim with globular body, external surface is treated with thick red slip, made of well levigated clay, medium fabric, grey oxidized core; from Bhanguli-I.

8. Fragment of a vase of red ware with slightly out-turned featureless rim, concave neck and globular body, made of well levigated clay with fine tiny mica, medium fabric, oxidized core; from Dabliwas Chugta/Kamana.

9. Fragment of a big jar of red ware with an out-turned featureless rim, short concave neck and globular body, treated with fine red slip on both sides, made of well levigated clay with fine mica, medium fabric, oxidized core; from Dabliwas Chugta/Kamana.

10. Fragment of a vase of red ware having out-turned short quadrangular rim, made of well levigated clay with fine tiny mica, course fabric, oxidized core; from Munsari-II.
11. Fragment of a red ware jar having straight and featureless rim, concave neck and globular body, made of well levigated clay with fine tiny mica, medium fabric, oxidized core; from Rawatsar Kasaba.
12. Fragment of a red ware jar having straight and featureless rim, made of well levigated clay with fine tiny mica, medium fabric, light grey oxidized core; Lakhuwali Ward-2.
13. Fragment of a red ware jar having featureless out-turned rim, concave neck and oblique shoulders, made of well levigated clay with fine tiny mica, medium fabric, oxidized core; from Dhandhusar-II.
14. Fragment of a vase of red ware with extremely everted tapering rim, concave neck and globular body, made of well levigated clay with fine tiny mica, course fabric, oxidized core; from Munsari-II.
15. Fragment of a red ware vase having extremely everted rim, concave neck and globular body, made of well levigated clay with fine tiny mica, medium fabric, grey oxidized core; from Lalana Bas Uttradha-III.
16. Fragment of a vase of red ware having out-turned rim and globular body, made of well levigated clay with fine tiny mica, medium fabric, oxidized core; from Nyolakhi-III.
17. Fragment of a vase of red ware having everted tapering rim and concave neck, globular body, made of well levigated clay with fine tiny mica, course fabric, oxidized core; from Munsari-II.

Figure-4.3: Early Harappan pottery

1. Fragment of a bowl of red ware having short out-turned round to slightly elliptical rim, treated with red wash, made of well levigated clay with fine tiny mica, medium fabric, red oxidized core; from Lakhuwali Ward-2.
2. Fragment of a basin of red ware with slightly out-turned nail-headed rim, tapering sides, made of well levigated clay with fine tiny mica, medium fabric, light grey oxidized core; from Nanau-II.
3. Fragment of a bowl of grey ware having out-turned rim, painted in black with loops at the rim, made of well levigated clay with fine tiny mica, medium fabric, grey oxidized core; from Surewala-I.
4. Fragment of a red ware bowl having short out-turned rim, painted with black band externally while internal side of rim is painted with set of loops, treated with red slip, a carination at shoulder, made of well levigated clay with fine tiny mica, medium fabric, red brown oxidized core; from Moter-II.

5. Fragment of a red ware vase having short out-turned beaded rim, made of well levigated clay, medium fabric, red brown oxidized core; from Moter-II.

6. Fragment of a red ware jar having short rounded but more angular external edge rim, treated with chocolate slip, made of well levigated clay with fine tiny mica, medium fabric, grey oxidized core; from Pohadka-III.

7. Fragment of a red ware vase having out-turned rounded rim, made of well levigated clay, medium fabric, red brown oxidized core; from Moter-II.

8. Fragment of a small vase of red ware having short out-turned round to slightly elliptical rim, treated with red slip, made of well levigated clay with fine tiny mica, medium fabric, red brown oxidized core; from Jattan.

9. Fragment of a handled bowl of red ware having perpendicular tapered rim, the rounded thick handle is attached with the bowl using applique technique, made of well levigated clay with fine tiny mica, fine fabric, light grey oxidized core; from Nyolakhi-III.

10. Fragment of handled bowl of big size in red ware having perpendicular tapered rim of red ware handle is added with the bowl by using applique technique, made of well levigated clay, fine fabric, thick-red oxidized core; from Sangtthia-III.

11. Fragment of a red ware vase having high neck with a featureless out-turned rim, light pink in colour, concave neck and tapering shoulders, made of well levigated clay with fine tiny mica, medium fabric, grey oxidized core; from Shah-Pini.

12. Fragment of a red ware vase having flaring rim, made of well levigated clay with fine tiny mica, fine fabric, red oxidized core; from Rawatsar Kasaba.

13. Fragment of a big bowl of red ware having out-turned beaked rim, made of well levigated clay with fine tiny mica, fine fabric, brick-red oxidized core; from Kalibangan.

14. Fragment of a dish of red ware having out-turned drooping rim, made of well levigated clay with fine tiny mica, medium fabric, grey oxidized core; from Jhansal-II.
15. Fragment of a red ware bowl having externally projecting triangular rim, scalene or right angle triangle with top side and tilted down slightly to the interior, made of well levigated clay with fine tiny mica, medium fabric, grey oxidized core; from Kalibangan.

16. Fragment of a bowl-cum-dish of red ware having externally projecting round to slightly elliptical rim with horizontal lip, treated with red wash, made of well levigated clay, medium fabric, red brown oxidized core; from Jattan.

17. Fragment of a bowl of red ware having short out-turned rim, treated with red slip, made of well levigated clay with fine tiny mica, medium fabric, red brown oxidized core; from Lalanabas Dikhanada-II.

18. Fragment of a bowl of red ware having short projecting round to slightly elliptical rim, treated with red wash, made of well levigated clay with fine tiny mica, medium fabric, red oxidized core; from Lakhuwali Ward-2.

19. Fragment of the lower part of a red ware vase having a ring base, made of well levigated clay with fine mica, medium fabric, grey oxidized core; from Ladam-I.

20. Fragment of lower part of a red ware vase having a flat base, made of well levigated clay, medium fabric, oxidized core; from Ladam-I.

21. Fragment of lower part of a red-ware vase having a pedestal base, made of well levigated clay with fine mica, medium fabric, grey oxidized core; from Nanau-II.

22. Fragment of lower part of a red ware vase having a pedestal base, made of well levigated clay with fine mica, medium fabric, grey oxidized core; from Ladam-I.

Figure-4.4: Early Harappan pottery

1. A fragment of a big bowl of red ware having a slightly out-turned flattened top rim with straight sides, internally decorated with deep incised wavy line on the top and horizontal incised lines below, externally having a chain of incised strokes or cord like design below the rim, made of well levigated clay with fine tiny mica, medium fabric, oxidized core; from Dabliwas Chugta/Kamana.

2. Fragment of a vase of red ware with an out-turned thickened rim with concave neck and tapering shoulders, made of well levigated clay with fine tiny mica, medium fabric, oxidized core; from Jhansal-VII.
3. Fragment of a red ware vase having extremely everted rim with concave neck and globular body, made of well levigated clay with fine tiny mica, medium fabric, grey oxidized core; from Lalanabas Uttradha-III.

4. Fragment of a red ware vase having globular body, rim broken, the surface is painted with black and white horizontal bands and a petal design filling with white dots below, made of well levigated clay with fine tiny mica, medium fabric, dark grey oxidized core; from Dabdi-I.

5. Fragment of a vase of red ware having slightly out-turned rounded rim, treated with red slip up to neck, painted with black bands at the shoulder, made of dull levigated clay with fine tiny mica, fine fabric, red oxidized core; from Kalibangan.

6. Fragment of a small bowl of red ware having simple inverted rim, the rim is painted with a black band on the interior, made of well levigated clay with fine tiny mica, medium fabric, grey oxidized core; from Dabdi-I.

7. Fragment of a red ware bowl having short projecting rounded rim, made of well levigated clay with fine tiny mica fine fabric, light grey oxidized core; from Dhandhusar-II.

8. Fragment of a bowl of red ware having slightly out-turned rounded rim, treated with chocolate slip, made of well levigated clay with fine tiny mica, fine fabric, light grey oxidized core; from Saliwala.

9. Fragment of a bowl of red ware with a slightly out-turned rim, tapering sides, rim is painted with black bands on either side, made of well levigated clay with fine tiny mica, medium fabric, grey oxidized core; from Dabdi-I.

10. Fragment of a bowl of red ware having slightly out-curved everted simple rim, decorated with parallel incised lines enclosing groups of intersecting deep incised lines forming sets of triangles, made of well levigated clay with fine tiny mica, fine fabric, red oxidized core; from Jhansal-II.

11. Fragment of a red ware bowl having externally projecting short quadrangular, rim is painted on either side with a black band, made of well levigated clay with fine tiny mica, medium fabric, red oxidized core; from Dabdi-I.

12. Fragment of a red ware bowl having perpendicular, rounded rim, made of well levigated clay with fine tiny mica, fine fabric, light red oxidized core; from Bhanguli-I.
13. Fragment of a red ware bowl having out-turned thickened rim, made of well levigated clay with fine tiny mica, fine fabric, red oxidized core; from Jhansal-III.

Fig. 4.1: Early Harappan Pottery.
Fig. 4.2: Early Harappan Pottery.
Fig. 4.3: Early Harappan Pottery.
Fig. 4.4: Early Harappan Pottery.
Harappan Pottery

The cultural phase that follows the Early Harappan in the region is represented by the developed Harappan phase. The sites belonging to this phase are less than the early phase. Only 15 sites have yielded Harappan ceramic as well as other associated remains such as 'S' shaped jars, goblets, perforated jars, dish-on-stand with long stem, Chert blades, cubical weights, beads of semi-precious stones, terracotta humped bull figurine, triangular cakes, etc.

Harappan ceramic assemblage mainly belongs to red ware, made of well levigated clay, turned on fast wheel and generally well fired. It is found generally painted in black. The main shapes are goblets, cylindrical perforated jars, vases with out-turned rim, disc based bowls, dish-on-stand etc.

The excavation at Tarkhanewala-Dera has yielded remains of a single culture i.e. mature Harappan. The excavator of the site has divided the ceramic of this site into five major groups viz. red ware, grey ware, red slipped ware, black on red ware and other decorated ware.

As regards the surface treatment, red slip of fine quality is usually applied, giving it a very fair and attractive look. The pottery is made of well-levigated clay, which shows fabulous accuracy in firing technique as the core is usually brick-red creating a metallic sound on strike.

The painted designs have been accomplished in dark black colour offset nature. And further standardization is attained in relation to painted designs. These include natural as well as geometric. Among them mention may be made of fish scale, peacock, triangles, diamonds, etc. It is to be noted here in this case that all these characteristic features of the mature phase are not regularly visible on the surface of the sites in the region. But some of the features are verified during explorations. However the limited presence of such elements of the Harappan tradition is more than enough to attest the human existence at some settlements in this area.

Plate 7: Harappan pottery

1. Pedestal rim portion of a long stem dish-on-stand, the surface is treated with red slip and painted with horizontal black bands, made of well levigated clay with fine tiny mica, fine fabric, red oxidized core; from Kalibangan.
2. Lower part of a goblet having a pointed or constricted base, traces of squeezing base are clearly visible on the internal surface, treated with red slip, made of well levigated clay with fine tiny mica, fine fabric, red oxidized core; from Kalibangan.

3. Lower part of a goblet of dull red ware having a pointed or constricted base, made of well levigated clay with fine tiny mica, course fabric, oxidized core; from Kalibangan.

4. Sherd of a perforated jar having a straight profile, perforations less executed, thick section, made of well levigated clay with fine tiny mica, medium fabric, greyish oxidized core; from Kalibangan.

5. Sherd of a small vase of red ware, treated with fine red slip, painted in black with fish-scale design and dots, thin section, made of well levigated clay with fine tiny mica, fine fabric, red oxidized; from Kalibangan.

6. Fragment of vase of red ware having a globular body with gently out-curved neck and rim, treated with red slip which painted black bands are executed, made of well levigated clay, fine fabric, red oxidized core; from Kalibangan.

**Plate 8: Harappan pot**

Cup chalice-on-stand of dull red ware having out turned rim with lip channel and a squat stand, made of well levigated clay with fine tiny mica, medium fabric, red oxidized core; from Kalibangan.

**Plate 9: Harappan pottery**

1. Fragment of a large storage jar having an out-turned beaked rim, short neck, wide mouth and expanding profile, treated with deep red wash, made of well levigated clay with fine tiny mica, medium fabric, greyish oxidized core, thickened section; from Jhansal-II.

2. Fragment of a storage jar having an out-turned beaked rim, treated with red slip, thick section, made of well levigated clay with fine tiny mica, fine fabric, oxidized core; from Bhinai-I.

3. Fragment of a low necked jar with a beaked rim, high neck and globular body, treated with red slip, made of well levigated clay with fine tiny mica, medium fabric, showing greyish oxidized core; from Hirnawali-II.
Plate 10: Harappan pottery

1. Fragment of a big jar of red ware having out-turned beaked rim, ledged below the neck, wide open mouth, globular body, treated with red slip on both side, painted with running peepal-leaf design at the shoulder, made of well levigated clay with fine tiny mica, fine fabric, brick red oxidized core; from Kalibangan.

2. Fragment of a perforated jar of red ware having out-turned squared rim, perforation started from below the neck, wide open mouth with narrow neck, globular body, of fine fabric, the rim portion is smoothened with rotation, showing red oxidized core; from Kalibangan.

3. Sherd of red ware, treated with fine red slip, painted in black with geometric design made of intersecting circle, made of well levigated clay with fine tiny mica, fine fabric, showing red oxidized core; from Kalibangan.

4. Lower part of a perforated jar of red ware having straight body profile and flat base, one perforation is also made in the base, devoid any wash or slip, made of well levigated clay with fine tiny mica, fine fabric, red oxidized core; from Kalibangan.

Figure-4.5: Harappan pottery

1. Fragment of a small vase of red ware having slightly out-turned rim with concave neck and globular body, surface is treated with red wash, made of well levigated clay with fine tiny mica, fine fabric, red oxidized core; from Pilibangan Mandi.

2. Fragment of a small vase of red ware having slightly out-turned short rim with concave neck and globular body, made of well levigated clay with fine tiny mica, fine fabric, greyish oxidized core; from Pilibangan Mandi.

3. Fragment of a small vase of red ware having slightly out-turned short rim with concave neck and globular body, rim and neck is painted with black bands, made of well levigated clay, fine fabric, greyish oxidized core; from Saliwala.

4. Lower part of a goblet having a pointed or constricted base of red ware, treated with fine red slip, traces of squeezing are visible on the internal surface, made of well levigated, fine fabric, brick red oxidized core; from Kalibangan.
5. Lower part of a goblet of red ware having a pointed or constricted base, treated with red slip, traces of squeezing the base are visible on the internal surface, made of well levigated clay, fine fabric, red oxidized core; from Kalibangan.

6. Fragment of a perforated jar having thickened section of red ware, external surface is treated with dull red wash, only a few perforations and are not made uniformly, made of well levigated clay with fine tiny mica, medium fabric, red brown oxidized core; from Kalibangan.

7. Sherd of red ware, sherd is treated with fine red slip, painted in black with fish-scale design filling with black dots, made of well levigated clay with fine tiny mica, fine fabric, red oxidized core; from Kalibangan.

8. Fragment of a big jar of red ware having externally projecting long beaked rim, expended profile, treated with red wash, made of well levigated clay with fine tiny mica, fine fabric, red oxidized core; from Kalibangan.

9. Fragment of a red ware vase having slightly out-curved rim, concave neck and oblique shoulders, painted with thick black block band at the rim and neck, made of well levigated clay, fine fabric, red brown oxidized core; from Hirnawali-II.

10. Fragment of a red ware jar having slightly everted featureless rim, short concave neck and oblique shoulders, internal part of the shoulder portion is painted with black thick band, made of well levigated clay with fine tiny mica, fine fabric, red oxidized core; from Hirnawali-II.

11. Fragment of a red ware jar having slightly everted rim, concave neck and oblique shoulders, painted with black thick band on the neck, made of well levigated clay with fine tiny mica, medium fabric, oxidized core; from Hirnawali-II.

12. Fragment of a big vase of red ware having externally projected rim, treated with thick red wash, extended profile, made of well levigated clay with fine tiny mica, fine fabric, light greyish oxidized core; from Kalibangan.

13. Fragment of a jar of red ware having slightly out-turned rim with concave neck and globular body, made of well levigated clay with fine tiny mica, medium fabric, oxidized core; from Salemgarh-Masani.

14. Fragment of a vase of red ware having slightly out-turned featureless rim, concave neck and globular body, made of well levigated clay with fine tiny mica, medium fabric, grey oxidized core; from Jhansal-II.
15. Fragment of a red ware vase having an out-turned featureless rim with concave neck and oblique shoulders, painted with black thick band at rim and neck, made of well levigated clay, medium fabric, red brown oxidized core; from Dobi-III.

Figure-4.6: Harappan pottery

1. Fragment of a small vase of red ware with narrow mouth, short neck featureless rim and globular body, made of well levigated clay with fine tiny mica, fine fabric, red brown oxidized core; from Saliwala.

2. Fragment of a miniature vase of red ware having slightly out-turned rim concave neck and oblique shoulders, painted in black with a thick band at the neck, made of well levigated clay, fine fabric, red grey oxidized core; from Badbirana-V.

3. Fragment of a miniature vase of red ware with a splayed-out featureless rim, concave neck and globular body, made of well levigated clay with fine tiny mica, fine fabric, red oxidized core; from Dobi-II.

4. Fragment of a red ware bowl having slightly out-curved rim, the rim is painted with black band on the interior, surface is treated with red slip, decorated with rope like design made with applique technique, made of well levigated clay with fine tiny mica, fine fabric, red oxidized core; from Jhansal-II.

5. Fragment of a bowl-cum-basin of red ware with projecting rim, tapering sides, made of well levigated clay, fine fabric, red oxidized core; from Dobi-III.

6. Fragment of a red ware basin having everted rim with concave neck and tapering sides, surface is treated with fine chocolate slip, made of well levigated clay with fine tiny mica, fine fabric, red oxidized core; from Nohar.

7. Fragment of a big vase of red ware having short beaked rim, with wide open mouth and straight sides, treated with red wash, made of well levigated clay with fine tiny mica, medium fabric, red brown oxidized core; from Hirnawali-II.

8. Fragment of a vase of red ware having everted rim, concave neck and extended profile, made of well levigated clay with fine tiny mica, medium fabric, oxidized core; from Badbirana-V.

9. Fragment of a red ware vase with everted rim, concave neck and extended profile, painted with black thick band on the neck and shoulder, made of well levigated clay, medium fabric, greyish oxidized core; from Dobi-III.
10. Fragment of a red ware vase having slightly out-turned rim, short neck and extended profile, made of well levigated clay with fine tiny mica, medium fabric, greyish oxidized core; from Jhansal-II.

11. Fragment of a vase of red ware having everted featureless rim with concave neck and extended profile, made of well levigated clay with fine tiny mica, medium fabric, oxidized core; from Badbirana-V.

12. Fragment of a big vase of red ware having short thickened and extended profile, made of well levigated clay, medium fabric, oxidized core; from Bhinai-I.

13. Fragment of a red ware vase having everted rim, concave neck and extended profile, treated with fine red slip, made of well levigated clay with fine tiny mica, fine fabric, red brown oxidized core; from Lalnabas Uttradha-II.

14. Fragment of a red ware vase having slightly out-turned featureless rim with concave neck and oblique shoulders, treated with thick red wash, painted with thick black band on either side of the rim and neck, made of well levigated clay with fine tiny mica, fine fabric, red brown oxidized core; from Saliwala.

15. Fragment of a vase of red ware having extremely everted rim, concave long neck and globular body, painted with a black block band at the neck, made of well levigated clay, fine fabric, red brown oxidized core; from Badbirana-V.

16. Fragment of a vase of red ware having everted rim, concave neck and extended profile, painted with a black thick band at the rim and neck, two horizontal bands at the shoulder and below that is a zigzag line forming plain triangles above and half diamonds filled chequred design, treated with red wash, made of well levigated clay with tiny mica, fine fabric, red oxidized core; from Kalibangan.

17. Fragment of a red ware vase having slightly everted rim, concave neck and extended profile, treated with fine red slip, made of well levigated clay with fine tiny mica, fine fabric, red brown oxidized core; from Saliwala.
Fig. 4.5: Harappan Pottery.
Fig. 4.6: Harappan Pottery.
Late Harappan Pottery

This pottery represents the declining phase of the Harappan civilization. It is the fusion of Early Harappan and Harappan types but on the whole Late Harappan pottery is dominated by the Harappan fabric with some modification of shapes, potting, surface treatment, design and decorations. It is dominantly wheel-made and well fired red ware. It is generally consisted of a dull red ware of medium to sturdy fabric of soft firing technique. Occasionally its exterior tends to peel off giving a look of the decline. During the course of exploration only a few sites of this phase have been found in the region and these have not yielded pottery in much quantity from their surfaces. Moreover, no site of this phase has so far been subjected for excavation in the study area.

Plate 11: Late Harappan pottery

1. Fragment of a red ware jar with collared rim, medium fabric, ochreous surface, light grey core; from Ummewala.
2. Fragment of jar of red ware having thickened undercut rim with wide mouth expanded sides, surface is treated with red wash, made of well levigated clay with tiny mica, well fired, medium fabric, light red oxidized core; from Ummewala.
3. Fragment of a red ware jar having collared rim, treated with red wash, made of well levigated clay, medium fabric, grey core; from Ummewala.
4. Fragment of vase of red ware having clubbed rim, surface is devoid any slip or wash, made of well levigated clay with tiny mica, medium fabric, oxidized core; from Karanpura-II.

Plate 12: Late Harappan pottery

1. Fragment of a jar of red ware having externally thickened rim with wide mouth, surface is treated with red slip, made of well levigated clay with tiny mica, medium fabric, red oxidized core; from Dhaba-I.
2. Fragment of a big vase of dull red ware having externally thickened/collared rim, surface is treated with dull red wash, made of well levigated clay with tiny mica, medium fabric, red oxidized core; from Bhokharanwali.
3. Fragment of a jar of red ware having externally thickened (round to slightly elliptical) rim, wide mouth, treated with red slip (?), made of well levigated clay with tiny mica, medium fabric, light red oxidized core; from Naival.
4. Fragment of a vase of red ware having clubbed rim, surface is devoid any slip or wash, made of well levigated clay with tiny mica, medium fabric, oxidized core; from Bhokharanwali.

5. Fragment of a dish of red ware with thickened and slightly drooping rim, treated with red slip, made of well levigated clay with tiny mica, medium fabric, light grey core; from Karanpura-II.

6. Fragment of a dish of red ware with slightly out-turned thickened rim, treated with red slip, made of well levigated clay with tiny mica, medium fabric, grey oxidized core; from Ramsaranarayan-I.

Figure-4.7: Late Harappan pottery

1. Fragment of a shallow dish of red ware having projecting thickened rim with flattened top rim, traces of red slip, medium fabric, light grey oxidized core; from Ummewala.

2. Fragment of a jar of red ware having externally projecting thickened rim, wide open mouth, surface is treated with red slip, made of well levigated clay with tiny mica, medium fabric, red oxidized core; from Dhaba-I.

3. Fragment of a red ware jar having out-turned thickened (round to slightly elliptical) rim, wide open mouth, surface is treated with red slip (?), made of well levigated clay with tiny mica, medium fabric, light red oxidized core; from Naival.

4. Fragment of a jar of red ware having thickened undercut rim, open mouth, surface is treated with red slip, made of well levigated clay with tiny mica, medium fabric, light red oxidized core; from Ummewala.

5. Fragment of a dish of red ware with projecting rim, treated with red slip, made of well levigated clay with tiny mica, medium fabric, grey oxidized core; from Ramsaranarayan-I.

6. Fragment of a vase of red ware having out-turned undercut rim, surface is treated with red slip, made of well levigated clay with tiny mica, medium fabric, red oxidized core; from Dhaba-I.

7. Fragment of a jar of red ware with out-turned thickened rim, wide open mouth, surface is treated with red slip, made of well levigated clay with tiny mica, medium fabric, red oxidized core; from Ramsaranarayan-I.
8. Fragment of a red ware jar with thickened undercut rim, surface is devoid any slip or wash, made of well levigated clay with tiny mica, medium fabric, oxidized core; from Karanpura-II.
Painted Grey Ware

The fourth group of ceramic industry is Painted Grey Ware (PGW) and its associated wares. First time, the Painted Grey Ware was found at Ahichhatra and its full significance was realized only after B.B. Lal's excavations at Hastinapur in the early fifties. Since then, explorations carried out in different parts of Northern India have brought to light about 650 sites. During that time, in the whole state of Rajasthan, only 2 sites belonging to PGW culture were known to us viz. Noh and Jodhapura. Its distribution is conformed in north-eastern Rajasthan, Haryana, Punjab, and the upper Ganga-Yamuna basin in western U.P. The main shapes of this ceramic include bowls, dishes, cups and basins. The pots are painted in black, sometimes in red with simple horizontal bands, vertical and oblique lines, row of dots as dashes, concentric circles, semi-circles and simple or intersecting loops. This ware is found in association with grey ware and red ware. It was fired in reducing conditions.

The PGW site namely Chak 86, has so far been excavated in the nearby district Ganganagar. The excavator of the site has categorized its pottery into eight major groups viz. red ware, red slipped ware, black on red ware, black and red ware, grey ware, Painted Grey Ware, black ware and decorated ware. In the case of Painted Grey Ware, the surface of the body is painted in black before firing. Instance of bi-chrome designs also met with, i.e., black and brown black and chocolate. The common pattern in painted designs is represented by group of vertical or oblique strokes below the horizontal rim-band. Other motifs include intersecting lines, dots, dashes, wavy lines, concentric circles, sigmas, radiating lines, spiral designs etc. Two C14 dates of PGW are provided from Chak 86 viz. 650±130 BC and 215±185 BC.

Only two sites of PGW have been discovered from the area under present study. Both the sites have yielded remains of Late Harappan and PGW culture. In the absence of excavation of a PGW site, it is not possible to say whether there was any overlap like Bhagwanpura, Dadheri, Kathpalon, Manda and Madina.

Plate 13: Painted Grey Ware

1. Sherd of a bowl of PGW with a slightly chamfered rim and a groove below the rim, painted with thick reddish band on either side of the rim, surface is finished by streak-burnishing technique; from Hanumangarh.
2. Fragment of a straight sided bowl of PGW with featureless rim, painted with a thick black band on either side of the rim, two slanting parallel thick strokes on the outer surface, whole surface is finished by streak-burnishing technique; from Surewala-I.

3. Fragment of a straight sided bowl of PGW with vertical featureless rim, painted with black band on both sides of the rim, two slanting parallel lines on the outer side enclosing a line of dots, surface is finished by streak-burnishing technique; from Surewala-I.

4. Sherd of a bowl of PGW with an incurved sharpened rim having convex body, painted in black with a band at the rim on both sides, surface is finished by streak-burnishing technique; from Surewala-II.

5. Fragment of a straight sided bowl of PGW with featureless rim, painted in black with a band at the rim on both sides, three slanting parallel lines touching the rim band on the inner side and one slanting line on outer side; from Surewala-II.

6. Sherd of a bowl of PGW with featureless rim, painted in black with two thick parallel wavy bands on inner side, surface is finished by streak-burnishing technique; from Surewala-II.

7. Sherd of a bowl of PGW with featureless rim, painted in black with a set of semi-circles on outer side, whole body surface is finished by streak-burnishing technique; from Surewala-II.

8. Sherd of a small PGW bowl having straight featureless rim, painted in black with a band at the rim on both sides and three parallel slanting thick strokes on outer side; from Surewala-I.

Plate 14: Painted Grey Ware

1. Sherd of Painted Grey Ware, painted in black on the inner side with three curved lines and three slanting lines enclosing a row of dots, greyish oxidized core; from Ramsaranarayan-I.

2. Sherd of Painted Grey Ware, painted in black on the exterior with three lines over ashy grew inner surface, greyish oxidized core; from Ramsaranarayan-I

3. Sherd of Painted Grey Ware, painted in black on the exterior with intersecting loops; from Amarpura Thehdi-I (Bhadra Kali).
4. Sherd of Painted Grey Ware, painted in black on the exterior with a ladder-like design formed by two parallel lines filled with horizontally strokes and three semi-circles around it; from Rampura 34 STG-II.
5. Sherd of Painted Grey Ware, painted in black with three slanting strokes; Amarpura Thehdi-I (Bhadra Kali).
6. Small sherd of PGW, painted in black with a set of three circles; from Amarpura Thehdi-I (Bhadra Kali).
7. Fragment of Painted Grey Ware dish, painted in black on the inner side with two parallel curved lines; from Rampura 34 STG-II.
8. Fragment of a bowl of Painted Grey Ware, painted in red with a curved line on the exterior; from Rampura 34 STG-II.
9. Fragment of a dish of PGW, painted in black on the interior with three parallel curved lines; from Pilibangan Gaon.
10. Fragment of Painted Grey Ware, painted in black with multiple curved lines forming probably a spiral design; from Naival.
11. Small sherd of PGW, painted in black with a vertical row of dots on the interior; from Naival.
12. Fragment of Painted Grey Ware bowl, painted in red with four vertical lines on the interior; from Ramsaranarayan-I (Thehdi Nathan).
13. Sherd of PGW bowl or dish, painted in black on exterior with three extended semi-circles; from Ramsaranarayan-I (Thehdi Nathan).
14. Sherd of a bowl of PGW, painted in light red colour on exterior with three oblique lines; from Surewala-II.

Figure-4.8 PGW and Associated Red Ware

1. Fragment of a dish of Painted Grey Ware with vertical featureless rim, painted in black at the rim with a band on the either side, fine fabric, grey oxidized core; from Rampura 34 STG-II.
2. Fragment of a dish of PGW having featureless rim and a flat base, fine fabric, oxidized core; from Surewala-II.
3. Fragment of a dish of Painted Grey Ware with vertical featureless rim, fine fabric, grey oxidized core; from Ramsaranarayan-I (Thehdi Nathan).
4. Fragment of a bowl or dish of Painted Grey Ware with vertical featureless rim, fine fabric, grey oxidized core; from Amarpura Thehdi-I (Bhadra Kali).
5. Fragment of a bowl-cum-basin of Painted Grey Ware, fine fabric, oxidized core; from Surewala-II.
6. Fragment of a bowl of Painted Grey Ware with vertical sharpened rim, painted in black with a horizontal band on the exterior at the rim, fine fabric, grey oxidized core; from Amarpura Thehdi-I (Bhadra Kali).
7. Fragment of a bowl of Painted Grey Ware with vertical sharpened rim, painted in black with a horizontal band on the exterior at the rim, fine fabric, grey oxidized core; from Surewala-II.
8. Fragment of a bowl of PGW with vertical featureless rim, tapering sides, fine fabric, grey oxidized core; from Ramsaranarayan-I (Thehdi Nathan).
9. Fragment of a bowl-cum-basin of Painted Grey Ware with slightly incurved featureless rim, the rim is grooved at the exterior, painted with black bands at the rim and below on either side, fine fabric, grey oxidized core; from Amarpura Thehdi-I (Bhadra Kali).
10. Fragment of a bowl of Painted Grey Ware with vertical featureless rim, painted in black with horizontal bands on the exterior, fine fabric, grey oxidized core; from Pilibangan Gaon.
11. Fragment of a bowl of Painted Grey Ware with vertical featureless rim, painted with a black horizontal band on the exterior below the rim, fine fabric, grey oxidized core; from Amarpura Thehdi-I (Bhadra Kali).
12. Fragment of a bowl of Painted Grey Ware having slightly incurved body and vertical featureless rim, painted in black with horizontal bands on either side of the rim and two vertical strokes on the interior, fine fabric, grey oxidized core; from Ramsaranarayan-I (Thehdi Nathan).
13. Base fragment of a PGW bowl having flat base, fine fabric, grey oxidized core; from Naival.
14. Base fragment of a dish of PGW having flat base, fine fabric, dark grey oxidized core; from Naival.
15. Fragment of a red ware vase having an out-turned rim with short concave neck and globular body, painted in block with criss-cross lines on the shoulder, medium fabric, red brown oxidized core; from Amarpura Thehdi-I (Bhadra Kali).
16. Fragment of a red ware vase having slightly incurved rim, concave neck and globular body, coarse fabric, greyish oxidized core; from Amarpura Thehdi-I (Bhadra Kali).

17. Fragment of a red ware vase having out-turned rim with concave neck and globular body, painted in black with slanting lines below the shoulder, treated with red wash, coarse fabric, oxidized core; from Amarpura Thehdi-I.

18. Fragment of a Painted Grey Ware bowl having vertical featureless rim, painted in black at the rim on the interior and below with five slanting wavy lines, fine fabric, grey oxidized core; from Ramsaranarayan-I (Thehdi Nathan).

19. Fragment of a small bowl of associated red ware of PGW having externally projecting flaring rim, treated with thick red wash, medium fabric, light red oxidized core; from Amarpura Thehdi-I.

20. Sherd of Painted Grey Ware, painted in black with strokes on the interior surface, fine fabric, grey oxidized core; from Rampura 34 STG-II.

21. Fragment of Painted Grey Ware, painted in black with four vertical lines, fine fabric, grey oxidized core; from Rampura 34 STG-II.

22. Fragment of Painted Grey Ware, painted in black with three vertical strokes, fine fabric, grey oxidized core; from Rampura 34 STG-II.

23. Fragment of Painted Grey Ware, painted with six black horizontal lines on the surface, fine fabric, grey oxidized core; from Pilibangan Gaon.

24. Sherd of Painted Grey Ware, painted in black with six horizontal lines, fine fabric, grey oxidized core; from Pilibangan Gaon.
Fig. 4.8: PGW & Associated Red Ware.
Historical Pottery

The Painted Grey Ware is followed by historical red ware or Rangmahal Ware in our region. This pottery is reddish or pinkish in colour and occasionally yellowish also. The whole pottery is wheel turned except a few big jars of which neck and uppermost part is wheel-turned and the rest of the body shows clear traces of patting by the potter. The molded pottery was first turned on the wheel and was then pressed, by hand or with a tool (such as dabber and Mettle shaped tool), afterwards the inner surface was smoothened with a brush. The clay of the painted vessels is much smoother than that of the ordinary vessels, and it is reasonable to suppose that the slip must have burnished before the painting was executed.

The finest fabric is that provided by sprinklers, which have highly polished red slip. Many ordinary unpainted pots also have a red slip.24

The painting is almost regularly finished in black on a red or pinkish slip. There are a few exceptions. The feature which primarily exemplifies the Rangmahal pottery is the richness with which the potters have decorated, mainly by painting, the various types of pots with floral, zoomorphic and geometrical patterns.

Rangmahal ware has a vast variety in types. The main shapes are basins, beakers, carinated pots, cooking handis, conical bowls with incurved rim, dish-like a plate, flask shaped jars, frying pans, globular bowls, globular jars, jars with pointed base, jug with handle, incense burner, lamp, lid, spouted handis, spouted jars, spouted miniature pots, sprinklers, stand, storage jars troughs with loop handle, tripod pots etc.

Plate 15: Historical Red Ware Pot

A spouted pot of red ware having round body but curves angularly at the grooving, straight and short necked with out-turned beaked rim, treated with red slip, short spout at the shoulder, fine fabric; from Dabli Kutub.

Plate 16: Historical miniature pots

1. A jug type small vase of coarse red ware having featureless rim, concave neck and flat base, treated with pinkish slip, made of well levigated clay with fine mica, medium fabric, greyish oxidized core; from Munda.

2. A small pot of red ware having round body and base with splayed out rim, treated with red wash, made of well levigated clay with fine tiny mica, medium fabric, greyish oxidized core; from Munda.
Plate 17: Historical Red Ware pots

1. A spouted pot of red ware having round body but curves angularly at the grooving, straight and short necked with out-turned beaked rim, treated with red slip, short spout at the shoulder, fine fabric; from Dabli Kutub.

2. A small vessel of red ware having carinated body at a sharp angle and splayed out rim, open mouth, round base, coarse fabric, oxidized core; from Dabli Chugta/ Chak Jhana.

3. Small vessel of red ware having an elongated body with a flat base and featureless rim, dark red-brown in colour, made of well levigated clay with fine mica, medium fabric, red brown oxidized core; from Shrinagar-III.

4. A small vessel of red ware having carinated body at a sharp angle and splayed out rim, open mouth, round base, course fabric, greyish oxidized core; from Shrinagar-IV.

5. Small vessel of red ware having an elongated body, featureless rim, dark red-brown in colour, two shallow incised horizontal lines between belly and base, made of well levigated clay with fine mica, medium fabric, red brown oxidized core; from Shyam Singhwala Bas.

Plate 18: Historical Red Ware bowls

1. A flower-pot-shaped bowl of red ware with splayed out rim, tapering sides, flat base coarse fabric, greyish oxidized core; from Shrinagar-IV.

2. A conical bowl with out-turned splayed out and flat base, tapering sides, medium fabric, ill fired, oxidized core; from Shrinagar-I.

3. A flower-pot-shaped bowl of red ware with out-turned splayed out rim and flat base, tapering sides, course fabric, greyish oxidized core; from Shrinagar-III.

4. A conical bowl with out-turned splayed out rim, pointed base, tapering sides, treated red-brown slip, medium fabric, red oxidized core; from Munda.

5. A conical bowl of red ware, prominently splayed out rim and flat base, tapering sides, medium fabric, ill fired, oxidized core; from Shyam Singhwala Bas.

6. Short conical bowl of red ware with out-turned splayed out rim and flat base, tapering side, medium fabric, red-brown oxidized core; from Munda.

7. A conical bowl of red ware with out-turned splayed out rim and flat base, tapering sides, medium fabric, oxidized core; from Badopal.

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Plate 19: Historical earthen lamp

A highly decorated earthen lamp of red ware is having a hole in bottom for holding stick as a stand. The vessel has a narrow mouth for liquid or fuel and wick, flat base, coarse fabric, oxidized core; from Badopal.

Plate 20: Historical Red Ware moulded bowl

A moulded bowl of red ware having rounded body and base, outer surface is decorated with moulded design of dots and lines, medium fabric, oxidized core; from Amarpura Thehdi-I.

Plate 21: Historical Red Ware painted sherds

1. Fragment of a red ware vase having narrow neck and mouth, out-turned rim with flattened top, painted in black with a horizontal chain of hatched triangles and small circles having a dot in the centre below, lip of rim is decorated with incised strokes, neck is painted with sets of three strokes running horizontally round the neck, treated with fine red slip, made of well levigated clay with fine tiny mica, fine fabric, red oxidized core; from Rampura 34 STG-I.

2. Fragment of a red ware vase having out-turned broken rim narrow neck, treated with fine creamy slip, carinated girth, painted in black with four sets of horizontal lines enclosing strokes, small circles, hatched triangles and small circle with a dot in the centre, treated with fine red slip, made of well levigated clay with fine tiny mica, fine fabric, red oxidized core; from Rampura 34 STG-II.

3. Fragment of a rim of red ware vase with incurved flattened top, painted in black with thick vertical strokes and leaf-like design, treated with fine red slip, made of well levigated clay with fine tiny mica, fine fabric, red oxidized core; from Ranjitpura.

Plate 22: Historical Red Ware painted sherds

1. Fragment of a red ware vase painted in black with horizontal lines enclosing vertical strokes and below with leaf-like hatched design, treated with fine red slip, made of well levigated clay, fine fabric, red oxidized core; from Ranjitpura.

2. Fragment of a flange vase having incurved rim with narrow neck, externally the rim is decorated with a horizontal chain of vertical strokes, below the flange it is painted in black with a horizontal chain of rough diamonds and horizontal bands,
treated with fine red slip, made of well levigated clay with very fine tiny mica, of fine fabric, red oxidized core; from Pilibangan Gaon.

3. Red ware sherd painted in black with leaf-like design hatched with criss-cross pattern and a vertical row of small rough circles in between, two horizontal bands and a zigzag incised design below, treated with fine red slip, made of well levigated clay with very fine tiny mica, fine fabric, red oxidized core; from Shyam Singhwala Bas.

Figure-4.9: Historical pottery

1. Fragment of a big vase of red ware having an out-turned and incurved rim with flattened top, concave, inner part of the rim is painted in black with V-like design and thick vertical strokes, treated with fine red wash, made of well levigated clay with tiny mica, fine fabric, brick red oxidized core; from Shyam Singhwala Bas.

2. Fragment of a red ware vase having an out-turned externally oblique rebated rim with vertical neck and expending profile, rim is decorated with a horizontal chain of incised vertical strokes, made of well levigated clay with tiny mica, coarse fabric, oxidized core; from Soti Badi-VI.

3. Fragment of a vase of red ware having an out-turned rim with sharp curvature inside, concave neck, a zigzag graffiti mark on the interior of the rim, made of well levigated clay with fine tiny mica, coarse fabric, oxidized core; from Hirnawali.

4. Fragment of a red ware vase having out-turned grooved rim, expended profile, rim is painted with a zigzag horizontal line forming triangles filled with vertical strokes below and small circles above, outer side of the rim is painted with a horizontal row of standing strokes, the shoulder is painted with three horizontal lines enclosing groups of vertical strokes having small circles in between above and groups of vertical strokes below, treated with fine red wash, made of well levigated clay with fine tiny mica, fine fabric, brick red oxidized core; from Rampura.

5. Fragment of a red ware vase having nail-headed rim and grooved below, on the interior the rim is painted with groups of vertical strokes enclosing V-like design, on the exterior the rim is decorated with a horizontal row of incised circles having
a dot in the centre and below the groove is decorated with a horizontal row of incised chevrons, fine fabric, brick red oxidized core; from Rampura 34STG-II.

6. Fragment of a red ware vase having out-curved nail-headed thickened rim, concave neck, treated with red wash, painted in black with horizontal bands enclosing a cord like design, made of well levigated clay with fine tiny mica, coarse fabric, oxidized core; from Malkasar.

7. Fragment of a vase of red ware having splayed out rim with short concave neck and expended profile, painted in black with horizontal bands, made of well levigated clay, coarse fabric, an oxidized core; from Shrinagar-III.

8. Fragment of a red ware vase having splayed out featureless rim, concave neck, carinated shoulder, painted in black at the rim, neck and shoulder with horizontal bands enclosing vertical and slanting strokes, semi-circles and circle, treated with fine red wash, made of well levigated clay with fine tiny mica, fine fabric, brick red oxidized core; from Shyam Singhwala Bas.

9. Fragment of a vase of red ware having splayed out featureless rim, concave neck, carinated shoulder, painted in black at the rim, neck and shoulder with horizontal bands enclosing vertical and slanting strokes, semi-circles and circle, treated with fine red wash, made of well levigated clay with fine tiny mica, fine fabric, brick red oxidized core; from Shyam Singhwala Bas.

10. Sherd of red ware painted in black with leaf-like design hatched with criss-cross lines and a vertical row of roughly made small circles in between, two horizontal bands and a zigzag incised design below, treated with fine red slip, made of well levigated clay with fine tiny mica, fine fabric, red oxidized core; from Pilibangan Gaon.

11. Fragment of a red ware flanged jar with inturned collared rim and expanding sides, decorated with a row of incised chevrons at the rim on exterior, below the flange painted in black with opposite triangles forming diamond shapes and then below with three horizontal bands, treated with fine red slip, made of well levigated clay with fine tiny mica, fine fabric, red oxidized core; from Pilibangan Gaon.

12. Fragment of a red ware vase with out-turned thickened rim concave neck, treated with red wash, painted in black with horizontal bands at rim and shoulder, and one vertical stroke at the rim, made of well levigated clay with fine tiny mica, medium fabric, red oxidized core; from Talwara.

13. Fragment of a red ware vase with out-turned externally grooved round collared rim, straight neck, decorated with a horizontal row of vertical strokes at collar, made of well levigated clay, coarse fabric, oxidized core; from Minkdesar.
13. Fragment of a flanged jar of red ware having with slightly out-turned rim and globular body with a long flange at the shoulder, painted in black with three horizontal bands, made of well levigated clay with fine tiny mica, medium fabric, light grey oxidized core; from Munda.
14. Fragment of a red ware vase having incurved flattened top collared rim with straight neck, painted in black with small circles and intersecting semi-circles on the exterior below the rim, treated with red slip, made of well levigated clay with fine tiny mica, fine fabric, red oxidized core; from Talwara.
15. Fragment of a vase of red ware with a vertical internally thickened and obliquely cut rim, made of well levigated clay with fine tiny mica, medium fabric, oxidized core; from Amarpura Thehdi-I (Bhadra Kali).
16. Fragment of a vase of red ware having vertical externally thickened rim with straight neck, made of well levigated clay with fine tiny mica, coarse fabric, oxidized core; from Tibbi.
17. Fragment of a bowl like red ware pot with out-turned featureless rim, made of well levigated clay with fine tiny mica, medium fabric, oxidized core; from Ramsaranarayan-I (Thehdi Nathan).
18. Incense-burner of red ware with a horizontally splayed-out featureless rim with long lip, a strap-handle and a pedestal-base, made of well levigated clay with fine tiny mica, medium fabric, light grey oxidized core; from Shyam Singhwala Bas.
19. Fragment of a bowl of red ware with out-turned collared rim with grooves, external surface is treated with red wash, painted in black with a horizontal row of dots at the rim and with multiple vertical lines on the lower part, made of well levigated clay with fine tiny mica, fine fabric, red oxidized core; from Rampura.
20. Lower part of a small vase of red ware with corrugated walls and a narrow flat base, treated with red slip, made of well levigated clay with fine tiny mica, medium fabric, brick red oxidized core; from Munda.

Figure-4.10: Historical pottery

1. Fragment of a red ware vase with out-turned flattened top rim long concave neck, expended profile, coarse fabric, oxidized core; from Ramsara.
2. Fragment of a vase of red ware with out-turned externally grooved rim concave neck, made of well levigated clay with fine tiny mica, coarse fabric, light greyish oxidized core; from Ajitpura-I.

3. Fragment of a red ware vase with out-turned thickened rim, vertical neck, treated with red wash, made of well levigated clay with fine tiny mica, fine fabric, red oxidized core; from Chhota Kirada.

4. Fragment of a jar of red ware with nail-headed flattened top and grooved neck treated with red slip, flattened top is painted with strokes, made of well levigated clay with tiny mica, fine fabric, red oxidized core; from Pilibangan Mandi.

5. Fragment of a vase of red ware having nail-headed rim with concave long neck, painted in black with horizontal band, treated with red wash, made of well levigated clay with tiny mica, fine fabric, red oxidized core; from Manak Thehdi-I.

6. Fragment of a vase of red ware having out-turned externally obliquely beveled rim, concave neck, treated with red wash, made of well levigated clay with tiny mica, coarse fabric, oxidized core; from Amarpura Ratthan.

7. Fragment of a vase of red ware with out-turned drooping rim, tapering neck, is treated with red wash, made of well levigated clay with tiny mica, medium fabric, light red oxidized core; from Makkasar-II.

8. Fragment of a jar of dull red ware with an-out-turned externally collared rim, concave neck and expended profile, painted in black with zigzag horizontal line of the rim, treated with red wash, made of well levigated clay with tiny mica, coarse fabric, oxidized core; from Kulchhasar.

9. Fragment of a vase of red ware with an externally elliptical-collared rim, vertical neck, made of well levigated clay with tiny mica, coarse fabric, oxidized core; from Sikrodi-I.

10. Fragment of a cooking pot of dull red ware with an out-turned/beaked rim, exterior treated with rustication, made of well levigated clay with tiny mica, coarse fabric, oxidized core; from Bahlol Nagar-I.

11. Fragment of a red ware vase with an out-turned featureless rim, short concave neck, expanded profile, treated with red wash, made of well levigated clay with fine tiny mica, fine fabric, brick red oxidized core; from Bahlol Nagar-I.

12. Fragment of a vase of red ware having an out-turned featureless rim, short concave neck, expanded profile, painted in black with a band at the rim on either
side, made of well levigated clay with tiny mica, coarse fabric, oxidized core; from Soti Badi-VI.

13. Fragment of a red ware vase having an out-turned thickened rim carination at the shoulder, treated with red slip, painted with a horizontal black band at the neck and decorated with a horizontal row of incised strokes, made of well levigated clay with tiny mica, medium fabric, red oxidized core; from Dabli Chugta-I.

14. Fragment of a vase of red ware having a splayed-out externally grooved rim, concave neck and ribbed waist, expanded profile, surface is treated with red wash, made of well levigated clay with tiny mica, medium fabric, red oxidized core; from Dabli Chugta-II.

15. Fragment of a vase of red ware having an out-turned thickened rim, concave neck ribbed waist, made of well levigated clay with tiny mica, medium fabric, red oxidized core; from Dabli Chugta-II.

16. Fragment of a vase of red ware with an out-turned rim with long lip, short concave neck, globular body, painted in black with a horizontal band at the rim, made of well levigated clay with tiny mica, fine fabric, red oxidized core; from Shyam Singhwala Bas.

17. Fragment of a vase of red ware having an out-turned featureless rim with short neck and expanded profile, surface is treated with red slip, made of well levigated clay with tiny mica, fine fabric, brick red oxidized core; from Shrinagar-II.

18. Fragment of a vase of red ware having out projecting square rim with flattened top, vertical neck and convex shoulder, rim is treated with red wash, made of well levigated clay with tiny mica, coarse fabric, oxidized core; from Ajitpura-I.

19. Fragment of a vase of red ware with an out-turned nail-headed thickened rim, concave neck and globular body, painted in black with multiple horizontal bands at the rim, neck and shoulder, globular body, coarse fabric, oxidized core; from Shrinagar-IV.

20. Fragment of a vase of red ware with an out-turned externally thickened rim, expanded profile, made of well levigated clay with tiny mica, coarse fabric, oxidized core; from Pohadka-II.

21. Fragment of a vase of red ware having out projecting featureless rim, concave neck, expanded profile, painted in black with two small circles at the shoulder,
made of well levigated clay with tiny mica, coarse fabric, oxidized core; from Barwali-I.

Figure-4.11: Historical pottery

1. Bowl of red ware with slightly incurved rim and thin tapering walls, made of well levigated clay, coarse fabric, oxidized core; from Salemgarh-Masani.

2. Bowl of dull red ware with sharpened knife-edge rim, corrugated profile and a narrow flat base, devoid of any slip or wash, medium fabric, oxidized core; from Shrinagar-III.

3. Miniature bowl of dull red ware having sharpened rim, corrugated thin tapering sides, flat base, devoid any wash or slip, coarse fabric, oxidized core; from Dabli Ratthan.

4. Bowl of dull red ware having horizontally splayed out rim with tapering walls and thickened flat base, treated with light red wash on either side, medium fabric; from Shrinagar-IV.

5. Bowl of dull red ware with an out-turned thickened rim, sides tapering to a flat thickened base, treated with red wash on either side, medium fabric; from Shrinagar-IV.

6. Small bowl of dull red ware with splayed-out rim, thickened tapering walls and thickened flat base, medium fabric; from Shrinagar-IV.

7. A small shallow pan of dull red ware having splayed out rim with long lip, flat base, coarse fabric; from Shrinagar-III.

8. Miniature bowl of grey ware with splayed out rim, thin tapering walls and pointed flat base, medium fabric; from Shyam Singh Wala Bas.

9. Small vase of red ware having very thin out-turned rim with flattened top, wide mouth, short concave neck, globular body and flat base, treated with red slip, medium fabric; from Shrinagar-II.

10. Small vessel of red ware with an out-turned featureless rim, ledged body, both sides treated with fine red wash, medium fabric; from Ranjitpura.

11. A small vessel of red ware with a nail-headed rim, concave neck, open mouth, round base, coarse fabric; from Dabli Ratthan.

12. Vase of dull red ware with an out-turned rim, concave neck, corrugated body, tapering sides, pointed flat base, coarse fabric; from Badopal.
13. Small vessel of red ware with an out-turned thickened rim, flat base, medium fabric; from Shrinagar-III.
14. Small vase of red ware having an out-turned featureless rim, concave neck, thickened rounded base, treated with fine red slip, medium fabric; from Badopal.
15. A small vase of dull red ware with an incurved featureless rim, short concave neck and flat base, coarse fabric; from Shrinagar-III.
16. Bowl of dull red ware having sharpened rim, thin tapering walls and a flat base, surface is treated with red wash, fine fabric; from Manak Thehdi-I.
17. Bowl of red ware with a flared featureless rim, flat base, corrugated profile and a shallow cup-like depression on the inner base, devoid any wash or slip, coarse fabric; from Dabli Ratthan.
18. Bowl of red ware having a flared sharpened rim with a flattened top with long lip, thin tapering walls and a thick flat base, both surface treated with red wash, medium fabric; from Ranjitpura.
19. Small bowl of dull red ware having flared sharpened rim, thick tapering walls and constricted flat base, both surfaces are treated with red wash, medium fabric; from Badopal.
20. Small bowl of red ware having flared featureless rim with grooved tapering walls and flat base, medium fabric; from Shrinagar-IV.
21. Bowl of red ware having a flared sharpened rim with long lip, thick tapering walls and a base, devoid any wash or slip, coarse fabric; from Manak Thehdi-II.
22. Small bowl of dull red ware having flared sharpened rim and tapering walls with thickened flat base, coarse fabric; from Salemgarh-Masani.
23. Small bowl of dull red ware having flared featureless rim, flat base, cup-like depression on the inner base, both surfaces are treated with brownish slip, fine fabric; from Munda.
24. Small bowl of red ware having flared thickened rim with thick tapering walls and constricted base, devoid any wash or slip, medium fabric; from Munda.
25. Miniature bowl of dull red ware having short flared featureless rim with thickened walls and constricted base, coarse fabric, oxidized core; from Munda.
Fig. 4.9: Historical Pottery.
Fig. 4.11: Historical Pottery.
Medieval Pottery

The last group of pottery pertaining to our study belongs to Medieval period. During the course of explorations, Medieval period pottery is found from a great number of sites. This pottery is all wheel-made and is entirely of red ware. The fabric ranges from medium to fine. Generally no surface treatment is seen, whenever available, it approximates to the colour of the paste. Sometimes very thick red slip is applied on it. The main shapes include basins with open mouth, carinated handis, bowl-cum-lid with a central cup-like depression, knife edged bowls, spouted vases etc.

The painting is almost regularly finished in black designs on a red surface. There are a few exceptions. Most of the painted designs are geometrical and linear consisting of parallel bands on the shoulder, sometimes on the belly portion also.

Figure-4.12: Medieval pottery

1. Fragment of a vase of red ware with an out-turned grooved rim, concave neck and expanded profile, painted in black with V-like designs and filled with dots and a horizontal band at the shoulder, surface is treated with red wash, fine fabric, red oxidized core; from Ujjawalwas.

2. Fragment of a vase of red ware having slightly out-turned externally grooved rim, treated with fine red slip on either side, painted in black with a horizontal band below the rim, made of well levigated clay, fine fabric, red oxidized core; from Bisrasar.

3. Fragment of a vase of red ware having thickened externally nail headed rim, decorated with a horizontal incised wavy line at the rim, made of well levigated clay, fine fabric, light red oxidized core; from Pallu-II.

4. Fragment of a vase of red ware having incurved nail headed rim, painted in black with a horizontal band, made of well levigated clay with fine tiny mica, fine fabric, red oxidized core; from Ghotada Patta.

5. Fragment of a vase of red ware having slightly out-turned externally grooved rim, concave neck, painted in black with a V-like designs filled with vertical strokes, both side surfaces are treated with red slip, made of well levigated clay, fine fabric, red oxidized core; from Hanwantpura-II.
6. Bowl of red ware with flared sharpened rim, thin tapering walls and flat base, treated with brown red slip, made of well levigated clay, fine fabric; from Raslana-I.

7. Lid of dull red ware with thickened rim-base and a pointed flat terminal base, treated with fine red slip, made of well levigated clay, fine fabric, showing light red oxidized core; from Bhirani.

8. Fragment of a jar of red ware having an out-turned grooved rim, concave neck, ribbed waist and globular body, painted in black with horizontal band at the rim and decorated with rope-like design at the rib, treated with fine red wash, fine fabric, red oxidized core; from Appuwala-I.

9. Fragment of a bowl of red ware with externally collared rim, tapering walls, treated with fine red slip, fine fabric, red oxidized core; from Mahrana-I.

10. Fragment of a vase of red ware having sharp pointed incurved externally grooved rim, concave neck, painted in black with slanting strokes at the rim on the interior, devoid any wash or slip, medium fabric, oxidized core; from Ajitpura-I.

11. Fragment of a vase of red ware having splayed out, flattened top rim and concave neck, painted in black with two horizontal lines at the shoulder enclosing a zigzag line forming opposite triangles, treated with fine red slip, fine fabric, brick red oxidized core; from Nettharana-II.

12. Fragment of a vase of red ware with an out-turned thickened rim, concave neck, painted in black with two horizontal bands enclosing criss-cross design at the neck, treated with fine red wash, medium fabric, oxidized core; from Karouti.

13. Fragment of a vase of red ware with an out-turned obliquely sharpened rim, concave neck and expanded profile, painted in black with a block band and a criss-cross design at the neck, treated with fine red slip, medium fabric, oxidized core; from Karouti.
Notes and References


