

# Evidence Of Gandharan Fashion Ware From Recently Discovered Site At Rorapindh In Khoshab, Pakistan

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## Abstract

This research paper offers a study on a site of archaeological importance in the vicinity of village Rorapindh, Khoshab. The site of Rorapindh recently explored during academic tours to District Khoshab, is in the lap of Salt Range in Punjab, Pakistan. An opportunity to visit this site in 2018 revealed interesting data to understand the historical significance of this region. In this connection, two more field activities from 2018 to 2020 brought fresh surface information. These collections mainly include a collection of terracotta pottery and other artefacts of archaeological significance. A portion of this data is utilised here with a research objective of dating the site based on the comparative analysis of decorated pottery sherds with various decorative motifs. Therefore, our consideration here is on the art depicted on pottery from this site, which strongly supported us to date the site. This descriptive and analytical work on ceramic art is presented in four parts. First, the geographical location of the District Khoshab concerning the site is mentioned. Second, previous studies on ceramic art with reference to Gandharan Fashion ware are overviewed. Third, a descriptive study of data regarding the works of art on pottery are given to introduce the readership about pottery features. Fourth, an attempt to classify the different artistic expressions is offered, which helps us to extract the conclusion out of the study, and date the site contemporary to other Gandharan sites of the Buddhist period during Indo-Greek and Scytho-Parthian rule and probably continued till the period of Kushano-Sassanians.

## 1. Introduction

Khoshab is a historic city and geographically a part of north-western Punjab, Pakistan. The noun 'Khosh-aab' is derived from two Persian words khosh means 'good' but, in this case, it reveals the meaning of 'sweet' and aab means 'water'. Thus, the word signifies the location of this town as the site of 'tasty or sweet water'. The source of this sweet water is the river Jhelum, after a long journey from the river Indus. The land between River Indus and Jhelum has underground saline water. This salinity is due to the location below the Salt Range after the Indus.

It is on the road between Kabul in the North West and Lahore in the South East. This route was short, avoiding the major and longer road from Peshawar valley.

Khoshab is the only District with all seasons, with natural mineral resources, mountains, rivers, lakes, lowland plains and some parts of the Thal desert (Hayat 2014). Historically, different dynasties have ruled over this region from time to time and left their footprints behind. Geographically, this District is located on latitudes 32°18' North and 72°24' East longitudes and lies at an average elevation of 200 meters

above sea level. Among the historical records, Tuzk-i-Baburi (autobiography of Mughal Emperor Babur) mentions Khoshab and other historic cities, including Chenab, Bahera and Chiniot.

During an academic tour to Khoshab in October 2018 with an object to visit a Proto-Historic site of Nari, a new archaeological site was explored in the vicinity of this District, namely 'Roṛapindh' (named after the nearby village) with the cooperation and support of (late) Sheikh Muhammad Hayat. This site is twenty-eight (28) kilometres from proper Khoshab city, three (3) kilometres from Kaṭṭha-Sagraal, where the Hindu Shahiya temple is located (Hakal 2019), and thirteen (13) kilometres from River Jhelum to the South-East. The site covers an area of about 17,510 square meters, lies at 32°29'29.12" North and 72°28'08.03" East and locates on an average elevation of 205 meters above sea level. Generally, the mound of the site is circular in plan with a single tip at the top. Wind, sand, water erosions and weathering processes have collectively removed the upper levels of the mound's soil, leaving behind a thick layer of terracotta pottery at the surface. During fieldwork, broken sherds of pottery, coins, beads, animal bones, terracotta bricks, and ivory objects were collected.

For this paper, out of the collected artefacts, only Fashion Ware was used as a primary source of data to understand the site's date. In this study of dating the site, a comparison was made with the pottery from other sites of similar nature.

## **2. Previous studies on so-called Gandharan Fashion Ware: an overview**

The so-called Fashion Ware from Ghandhara was first noticed by Abdur Rahman (1968-69) at the Damkot site, located on a ridge opposite the fort

at Chakdhara, a town in Lower-Dir. More to this primary work of Fashion Ware, Lutf-ur Rahman penned out that Damkot was the first site where thin sectioned pottery was discovered in large amounts, decorated with various patterns. Furthermore, he mentioned that Bajour was the home for this type of ware and claimed that this pottery style travelled to other regions from Bajour as a large number of pottery collections marks their centre in Bajour, having a variety of patterns comparable with Damkot material. This type of pottery is also reported from Rang Mahal site (Uesugi 2014), situated in District Suratgarh, Rajasthan (India), which was excavated by a Swedish expedition led by Rayadh in 1952 and later studied by Uesugi, who re-examined this site's pottery because no one paid proper attention previously. Rang Mahal Pottery is considered a primary source for studying Fashion Ware found at the Roṛapindh site because Rang Mahal pottery has similar artistic expressions (geometrical patterns -diagonal lines and triangles) that are comparable to the examples found from the various sites in Pakistan (Fig. 1). Further, with a particular focus, Luca Maria Olivieri (2017) discussed that Fashion Ware and similar pottery were found from different archaeological sites in Pakistan and India.

Luca dates this pottery culture to AD 3rd century (Kushano-Sasanian period) based on Bir-kot-Ghwandai evidence; differently from Abdur Rahman, who proposed the date of this pottery culture between 1st century BC and AD 1st century (Saka-Parthian period), known from the stratum of Damkot.

## **3. Description of decorated ware**

This paper focuses on the decorated pottery collected from the Roṛapindh surface for a preliminary investigation. The selected data comprises forty-six (46) different pottery pieces with unique artwork features depicting various

decorated motifs. These broken pieces of pottery mainly include eight (8) rims, four (4) shoulders/necks, and thirty-four (34) decorated body sherds. Technically, pottery decorations can be typologically classified into four groups, involving four different techniques in the procedures of art depictions. It includes first (1st) pottery only with painted decoration, second (2nd) pottery with rope patterns, third (3rd) with thumb impressions, and fourth (4th) with incised designs.

### 3.1. Pottery only with Painted Black on Red Decorations

#### RRP 1:

The only intact part of the pot is the upper portion of the neck, with a projected rim towards the exterior while the remaining body and base are missing. There is a black band decorating the outer lip of the pot. The potter has used red slip as the base colour on the pot's surface. Right below the neck, there are two parallel bands in black colour. Below them, there are parallel two black lines, executed with inter-connecting slanting lines, thinner than upper and lower lines (Plate 1).

#### RRP 2:

Simple averted beaked rim, with a black colour band on the outer lip. Below the neck, the potter had also painted another black band on the red slip surface (Plate 1).

#### RRP 3:

This broken sherd of the outward projected rim is the only intact part of the entire pot. Potter had applied a black band on the portion of the outer lip and another black band on the rim's neck over the red slip (Plate 1).

#### RRP 4:

The only available shoulder of a whole pot contains the three black colour bands. One is on

the upper part, and the remaining two are on the pot shoulders lower position over the red slipped surface (Plate 1).

#### RRP 5:

It is a body sherd, broken from the middle part of the whole pot, painted with a black band over a partly red slip surface (Plate 1).

#### RRP 6:

Again, a body sherd has broken from the middle part. This sherd, decorated with two black parallel bands over the red slipped surface (Plate 1).

#### RRP 7:

Body sherd is decorated with two black bands on the red slip surface (Plate 1).

#### RRP 8:

This body sherd of pottery is decorated with a black band present at the end of the upper part of the sherd on a red slip surface (Plate 1).

#### RRP 9:

This body sherd of pottery is decorated with two bands and wavy lines. The painted designs are made with black colour on a red slip surface (Plate 1).

#### RRP 10:

This body sherd of pottery is decorated with an eye motif in black colour over red slip surface but not in good condition (Plate 1).

#### RRP 11:

This body sherd of pottery is decorated with three bands. One is on the upper part, and the other remaining bands are painted parallel on the middle of sherd. On the lower part of the sherd, a bent band is added with slanting lines thinner in nature, maybe showing a part of bird design (Plate 1).

#### RRP 12:

This body sherd of pottery is decorated with a floral design like a plant emerging from the ground, depicted above a black band painted on the middle part of sherd (Plate 1).

**RRP 13:**

This body sherd of pottery is decorated with a design of pomegranate bud. The painted designs are made with black colour on a red slip surface (Plate 1).

**RRP 14:**

This body sherd of pottery is decorated with a floral design. The painted designs are made with black colour on red slip surface. Moreover, two black colour bands running parallel are also shown (Plate 1).

**RRP 15:**

The body sherd of pottery is decorated with both floral design and diagonal lines interconnected with horizontal bands. Another black band is also painted above these painted designs (Plate 1).

**RRP 16:**

Two thin parallel black bands are running in the middle of this body sherd. In the lower part of the sherd, a thin bent band is added with slanting lines thinner in nature, maybe showing a geometrical design in black colour on a red slipped surface (Plate 1).

**RRP 17:**

At the top of the body sherd, two parallel bands are painted. Then, another bent band in the black colour is added with slanting lines thinner in nature, showing a geometrical design. Finally, another black band is painted at the end of sherd. The painted designs are made with black colour on a red slip surface (Plate 1).

**RRP 18:**

This body sherd of a large pot is decorated with a combination of geometrical and two bands are

also painted, one is on the middle, and the other one is on the lower part of sherd. The painted designs are made with black colour on a red slip surface (Plate 1).

**RRP 19:**

This body sherd of pottery is decorated with geometrical diagonal lines and black horizontal bands. The painted designs are made with black colour on a red slip surface (Plate 1).

**RRP 20:**

This body sherd of pottery is decorated with two horizontal bands interconnected with vertical lines at possible regular intervals (Plate 2).

**RRP 21:**

This body sherd of pottery is decorated with two horizontal bands interconnected with diagonal lines. The painted designs are made with black colour on a red slip surface (Plate 2).

**RRP 22:**

This body sherd of pottery is decorated with a band and geometrical lines. The painted designs are made with black colour on a red slip surface (Plate 2).

**RRP 23:**

This body sherd of pottery is decorated with a black band connected with black diagonal geometrical lines on a red slip surface (Plate 2).

**RRP 24:**

This body sherd of pottery is decorated with geometrical and black bands. There are three bands on the sherd, one is on the lower part of the sherd, and the other is on the middle part of the sherd. In addition, the geometrical design is painted on the lower part of the sherd just below the lower sideband. The painted designs are made with black colour on a red slip surface (Plate 2).

**RRP 25:**

This body sherd of pottery is decorated with geometrical triangular shapes with extension at the upper top ends. Another two parallel bands are painted. Designs are made with black colour on red slip surface (Plate 2).

RRP 26:

This body sherd of pottery is decorated with a dark greyish slip over a light greyish slip. A black band is also painted at the end of the body sherd (Plate 2).

### **I.1. Pottery with Rope Patterns**

RRP 27:

This body sherd of pottery is decorated with a combination of rope pattern and painted floral design like a grapes stalk in cursive depiction. The painted design is executed with black colour over red slip surface (Plate 2).

RRP 28:

This body sherd of pottery is decorated with a painted floral design and rope pattern. In addition, two bands are painted in black, one on the end of the sherd and the other on the middle. The painted designs are made with black colour over red slip surface (Plate 2).

RRP 29:

This body sherd of pottery is decorated with a rope pattern and painted geometrical design. The painted designs are made with black colour on a red slip surface (Plate 2).

RRP 30:

This body sherd of pottery is decorated with a painted floral design and rope pattern. A black band is also painted below the rope pattern. The painted designs are made with black colour over red slip surface (Plate 2).

RRP 31:

This body sherd of pottery is decorated with a rope pattern and painted triangular geometrical

design, which is interconnected with two bands. Another band thinner in nature was also painted. All painted designs are made with black colour on a red slip surface (Plate 2).

RRP 32:

The body sherd of this incomplete pottery is decorated with a rope pattern and painted geometrical triangular shapes. A black band are also painted below the rope pattern (Plate 2).

RRP 33:

This broken sherd of pottery is decorated with a rope pattern. A black band is also painted on the middle of the body sherd (Plate 2).

RRP 34:

The neck of the inverted rim is decorated rope pattern. In addition, both the interior and exterior of the rim is decorated with a red slip surface (Plate 2).

RRP 35:

The neck of the inverted rim is decorated with a rope pattern. In addition, both the interior and exterior of the rim is decorated with a red slip surface (Plate 2).

RRP 36:

The neck of the rim is decorated with a rope pattern (Plate 2).

RRP 37:

The body sherd of pottery is decorated with a rope pattern over a red slip surface (Plate 3).

RRP 38:

This body sherd of pottery is decorated with a rope pattern over a red slip surface (Plate 3).

### **I.2. Pottery with Thumb Impressions**

RRP 39:

The rim of this pottery is decorated with a thumb-impressed pattern (Plate 3).

### **1.3. Pottery with Incised Decorations**

RRP 40:

Rim is decorated with an incised band at the upper part, but the exterior lip is decorated with a lotus pattern by the carving method (Plate 3).

RRP 41:

The upper part of the rim between internal and external lip in the bulging area carved triangular motifs at regular intervals in series is depicted (Plate 3).

RRP 42:

The neck of the rim is decorated with incised vertical and horizontal lines and a floral design. Potter tries to make a lotus flower with incising technique (Plate 3).

RRP 43:

This broken sherd of pottery is decorated with the incised design over a red slip surface (Plate 3).

RRP 44:

The body sherd of this pottery is decorated with incised horizontal and vertical lines over a red slip surface (Plate 3).

RRP 45:

This body sherd of pottery is decorated with incised horizontal and vertical lines over a red slip surface (Plate 3).

RRP 46:

This body sherd of pottery is decorated with an incised design over the red slip surface (Plate 3).

## **4. Discussion**

Here, we are going to analyse the features mentioned above on these decorated fragments to understand the art skills of potters at the

Rorapindh site. As we know the skill of a potter, usually gives a bath of slip to his creation before any activity on a vessel's surface. Slip is a fluid suspension of water and clay, which is often used to coat a body of vessels before firing the pottery (Rye and Evans 1976). It also works as a base for superimposed features of decorations. Slip usually has a different colour than that of the vessel, therefore, it is easy to recognise (Sutton and Arkush 1996). Potters mostly use three different techniques to apply the slip over the pot; they use the pouring method, dip the pot into the solution, or apply it carefully on the surface with a piece of cloth (Rye and Evans 1976). Similarly, it is evident from the collection that the potters of Rorapindh had also given their vessels a bath of red slip mostly, as a base for exterior decorations; however, we have an example of a body sherd with a greyish slip (Fig. 8/Pl. 26/ RRP 26) which is unlike the rest of the collection in its appearance. There are also other examples conversely without a layer of slip (Fig.8/ Pl.2, 3/ RRP 36, 39, 41).

After a slip, most potters express their expertise in art on the visible parts of the vessel. Among these decorations from Rorapindh, mostly are found to be painted with a black monochromic pigment. The sherds that are considered for this research include twenty-six (26) painted (RRP 1 -26), five (5) with rope patterns (RRP 34 - 38), seven (7) pieces with both painted and rope patterns (RRP 27-33), and eight (8) with incised decorations (RRP 39 - 46). Further classification of these painted expressions can be into geometrical patterns, floral designs, and zoomorphic depictions. Geometrical patterns can be further classified into five categories that include decorations with a single line (Fig.8/Pl. 1/ RRP2, 3, 5, 8), double parallel lines (Fig. 8/Pl. 1/ RRP 1, 4, 6, 7), upper and lower lines with a single wavy line in the middle (Fig. 8/Pl. 1, 2/ RRP 9, 31), single or double lines with slanting lines in the middle (Fig. 8/Pl. 1, 2/ RRP 1, 14, 15, 18, 20, 21, 22, 23), and a series of connected triangular spots (Fig. 8/Pl. 2/ RRP 24, 25). The feature of slanting lines visibly



shows that the wheel was turned anticlockwise, and the patterns were painted with the right hand. The second major type is the depiction of floral patterns. Three floral designs from this set of data include a simple plant-like design (Fig. 8/Pl. 1/ RRP 12), pomegranate bud-like (Fig. 8/Pl. 1/ RRP 13), and grapes stalk-like cursive depiction (Fig. 8/Pl. 2/ RRP 27). The third significant type of pattern is the zoomorphic depiction of peacock (Fig. 8/Pl. 1/ RRP 11, 16, 17) and eye-like motif (Fig. 8/Pl. 1/ RRP 10).

Besides this variety, there are twelve (12) examples of appliqué rope patterns (Fig. 8/Pl. 1, 2/ RRP 27-38) without any major variation. These patterns are made by ancient potters by clay ropes, pressed against the pot's surface marking the slanting impressions – giving a gesture like a rope affixed around the pot. An example of thumb impressions on a pot is found on the site's surface that adds uniqueness to the variety of existing patterns (Fig. 8/Pl. 3/ RRP 39). The rim's lip is decorated with the finger or thumb-impressed technique while manufacturing the pot – the potter has designed it with the help of his thumb and pointer. Seven examples represent an excellent variety of incised decorations (Fig. 7/Pl. 3/ RRP 40-46). This can be further classified into three groups, including decorated incised patterns with floral (leaves and lotus) designs (Fig. 8/Pl. 3/ RRP 40, 41, 42), simple incised series of vertical lines (Fig. 8/Pl. 3/ RRP 40, 42, 43) and unplanned incised lines in the interior sides of the pottery (Fig. 8/Pl. 3/ RRP 43-46). This pottery is visibly comparable to that excavated from Damkot in 1968. Therefore a table (2) is presented to express the similarities between both sites. Row number one shows that both rims are of the same design. Thus, the Roṛapindh's rim resembles the rim discovered from the first layer of the Damkot archaeological site. The second row of the same table shows that both potsherds are similarly manufactured and have comparable art expressions—furthermore, both potsherds have a thickness of an egg-shell.

Damkot potsherd, which is used for relative dating, belongs to its second cultural layer revealed during excavation. This cultural layer belongs to the Scytho-Parthian period, as claimed by Abdur Rahman.

The third row of the table (2) shows that two potsherds adorned with the same artistic elements of rope pattern are used to decorate these two potsherds. These potsherds, which are used to compare Roṛapindh potsherd, was unearthed from the third layer of the Damkot site.

The pottery art collected from the site of Roṛapindh can be analysed and dated with the help of an intersectional lens of art and politics that allows us in understanding the environment to travel from one place to another. It can either travel through a connected trade activity or with people who frequently travel between these areas. In order to date more strictly the pottery art, we need to look at the possibility of frequent trade or travel between the areas, which have similar pottery art. If the origin of this art was from Bajour, as considered, it should not travel during the earlier Scytho-Parthian period. It is due to the evidence in the existing scholarly work that during 1st century BC and AD 1st century (Saka-Parthian period), Bajour, Rajasthan, and Roṛapindh sites belonged to different kingdoms in rivalry (Bopearachchi 2017). However, during the Kushan period, all these sites with similar pottery art came under the Kushanas, which can help us to consider that when these areas were under the same rule, a movement of art to travel is more possible between the regions from Bajour to other parts of current India and Pakistan. This analysis concludes that there is more substantial evidence for the pottery art collected from Roṛapindh site to be dated to Kushan period, later than the Scytho-Parthian period.

## 5. Conclusions

One of the major subjects of Ceramic Studies is the artistic expressions on pottery. This investigation attempts to add the main body of knowledge, with an objective to date this site of Roṛapindh by analysing this complex data, left by ancient potters and their users. Pottery is always made through the four basic elements of earth, water, air, and fire in different stages. The art on pottery faces the same and gets the eternity. This is one of the major types of artefacts that provide a base for an archaeological investigation, because it is a long-lived object, and a vital tool for dating. This analysis of data attempts to solve the complex problem about the past of this mound at Roṛapindh. Roṛapindh's pottery is very much fine in nature and cautiously manufactured with the help of the wheel and expressed professional control in the firing procedure; hence the decoration of pottery reflects the excellent artistic skills of the artisans. Roṛapindh's potters decorate the pottery with striking patterns. However, using one simple black colour shows that these potters were very much focussed on one colour but not using different colours can be extracted from the raw materials available in nature. Therefore, the monochrome pottery of Roṛapindh is adorned with a variety of patterns and techniques. The various depictions are only made using the black pigment to paint the surface of pots that are still in fine condition, showing that potters used good material quality. This pottery is not a unique example from this region but is also known from other sites like Damkot (Dir), Bajour, Rajasthan, Bir-kot-Ghwandai (Swat) and now from Roṛapindh. Based on previous studies, a comparative analysis of pottery reveals that this site can be dated somewhere between the 1<sup>st</sup> century BC to AD 3<sup>rd</sup> century, or more precisely to Kushana period, between AD 2<sup>nd</sup> to 3<sup>rd</sup> century. However, this pottery data is collected from the Roṛapindh mound surface during a field-walk. Therefore, a proper and systematic excavation-based study on the site can reveal more with reference to the

material data in context, endorsing the precise date of this fashion ware.

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Map 1: Location of Rorapindh site and its surrounded areas. (Sourced Google Earth)



Map 2: Rorapindh mound. (Sourced Google Earth)





Figure 1: Roṛapindh site. (Photo by Mueezuddin Hakal or HKL)



Figure 2: Pottery is scattered on mound. (Photo by HKL)





Figure 3: Gaps on the surface of mound (Photo by HKL).



Figure 4: Various categories of herbs are grown on the mound surface (Photo by HKL).





Figure 5: Terracotta brick (Photo by HKL).



Figure 6: Base of door lock. (Photo by HKL).

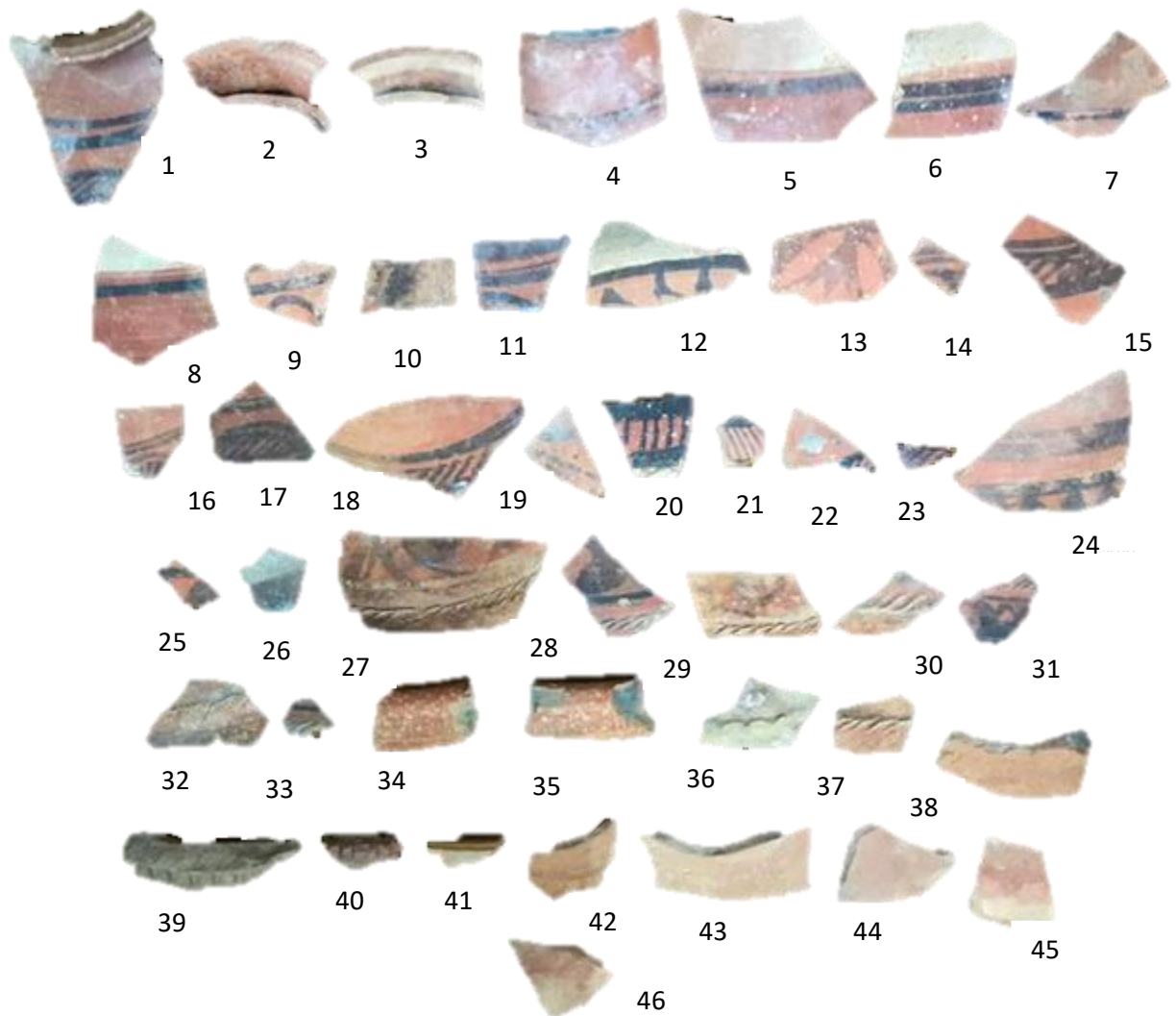


Figure 7: Pottery Fragments from (top left) 1 to (bottom) 46 (Photo not to scale by Aniq Zahra).



<b>No:</b>	<b>Artifact</b>	<b>Nature</b>	<b>Features of Art</b>	<b>Tech.</b>
<b>1</b>	Rim	Broken	1. Three bands 2. Slanting lines 3. Red slip	Wheel made
<b>2</b>	Rim	Broken	1. Two bands 2. Red slip	Wheel made
<b>3</b>	Rim	Broken	1. Two bands 2. Red slip	Wheel made
<b>4</b>	Shoulder	Broken	1. Three bands 2. Red slip	Wheel made
<b>5</b>	Body sherd	Broken	1. One band 2. Red slip	Wheel made
<b>6</b>	Body sherd	Broken	1. Two bands 2. Red slip	Wheel made
<b>7</b>	Body sherd	Broken	1. Two bands 2. Red slip	Wheel made
<b>8</b>	Body sherd	Broken	1. One band 2. Red slip	Wheel made
<b>9</b>	Body sherd	Broken	1. Two bands 2. Wavy line 3. Red slip	Wheel made
<b>10</b>	Body sherd	Broken	1. Eye motif 2. Red slip	Wheel made
<b>11</b>	Body sherd	Broken	1. Three bands 2. Bird pattern 3. Red slip	Wheel made
<b>12</b>	Body sherd	Broken	1. One band 2. Floral design	Wheel made
<b>13</b>	Body sherd	Broken	1. Floral design 2. Red slip	Wheel made
<b>14</b>	Body sherd	Broken	1. Floral design	Wheel made

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			2. Two bands 3. Red slip	
<b>15</b>	Body sherd	Broken	1. Floral design 2. Geometrical pattern 3. Three bands	Wheel made
<b>16</b>	Body sherd	Broken	1. Geometrical pattern 2. Two bands 3. Red slip	Wheel made
<b>17</b>	Body sherd	Broken	1. Geometrical pattern 2. Three bands 3. Red slip	Wheel made
<b>18</b>	Body sherd	Broken	1. Geometrical pattern 2. Two bands 3. Red slip	Wheel made
<b>19</b>	Body sherd	Broken	1. Geometrical pattern 2. One band 3. Red slip	Wheel Made
<b>20</b>	Body sherd	Broken	1. Geometrical pattern 2. Two bands	Wheel made
<b>21</b>	Body sherd	Broken	1. Geometrical pattern 2. Red slip	Wheel made
<b>22</b>	Body sherd	Broken	1. Geometrical pattern 2. One band 3. Red slip	Wheel made
<b>23</b>	Body sherd	Broken	1. Geometrical pattern 2. Red slip	Wheel made
<b>24</b>	Body sherd	Broken	1. Geometrical pattern 2. Three bands 3. Red slip	Wheel made
<b>25</b>	Body sherd	Broken	1. Geometrical pattern 2. Bands 3. Red slip	Wheel made

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<b>26</b>	Body sherd	Broken	1. Dark greyish slip 2. Light greyish slip 3. One band	Wheel made
<b>27</b>	Body sherd	Broken	1. Rope pattern 2. Floral design 3. Red slip	Wheel made
<b>28</b>	Body sherd	Broken	1. Rope pattern 2. Floral design 3. Two black band 4. Red slip	Wheel made
<b>29</b>	Body sherd	Broken	1. Rope pattern 2. Geometrical pattern 3. Red slip	Wheel made
<b>30</b>	Body sherd	Broken	1. Rope pattern 2. Floral design 3. One band 4. Red slip	Wheel made
<b>31</b>	Body sherd	Broken	1. Rope pattern 2. Geometrical design 3. Bands 4. Red slip	Wheel made
<b>32</b>	Body sherd	Broken	1. Rope pattern 2. Geometrical 3. Band 4. Red slip	Wheel made
<b>33</b>	Body sherd	Broken	1. Rope pattern 2. One band 3. Red slip	Wheel made
<b>34</b>	Rim	Broken	1. Rope pattern 2. Red slip	Wheel made
<b>35</b>	Rim	Broken	1. Rope pattern 2. Red slip	Wheel made
<b>36</b>	Neck	Broken	1. Rope pattern	Wheel made

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<b>37</b>	Body sherd	Broken	1. Rope pattern 2. Red slip	Wheel made
<b>38</b>	Body sherd	Broken	1. Rope pattern 2. Red slip	Wheel made
<b>39</b>	Rim	Broken	1. Thumb-impressed pattern	Wheel made
<b>40</b>	Rim	Broken	1. Incised band 2. Carved lotus pattern 3. Red slip	Wheel made
<b>41</b>	Rim	Broken	1. Carved triangular motifs	Wheel made
<b>42</b>	Neck	Broken	1. Incised lines 2. Incised floral design 3. Red slip	Wheel made
<b>43</b>	Body sherd	Broken	1. Incised design 2. Red slip	Wheel made
<b>44</b>	Body sherd	Broken	1. Incised lines 2. Red slip	Wheel made
<b>45</b>	Body sherd	Broken	1. Incised lines 2. Red slip	Wheel made
<b>46</b>	Body sherd	Broken	1. Incised design 2. Red slip	Wheel made

Table 1: Pottery (RRP 1-46) details with prominent features.



Figure 8: Pottery from Rang Mahal and Dabri Ratan, Rajasthan (Uesugi 2014: 131-132)

Rorapindh

Damkot

Period-1

RRP 35

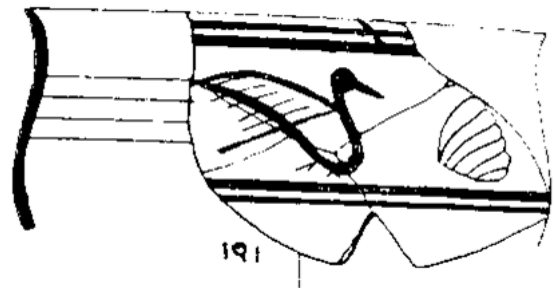
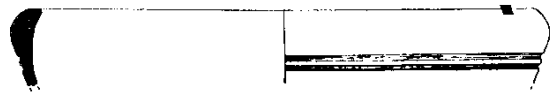
14

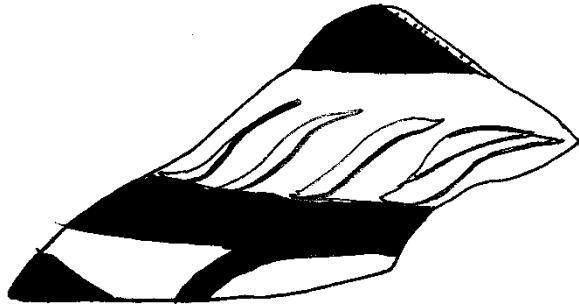
Period-2

RRP 11

191

Period-3





RRP 30



313

Table 2: A comparison between Rorapindh and Damkot pottery.



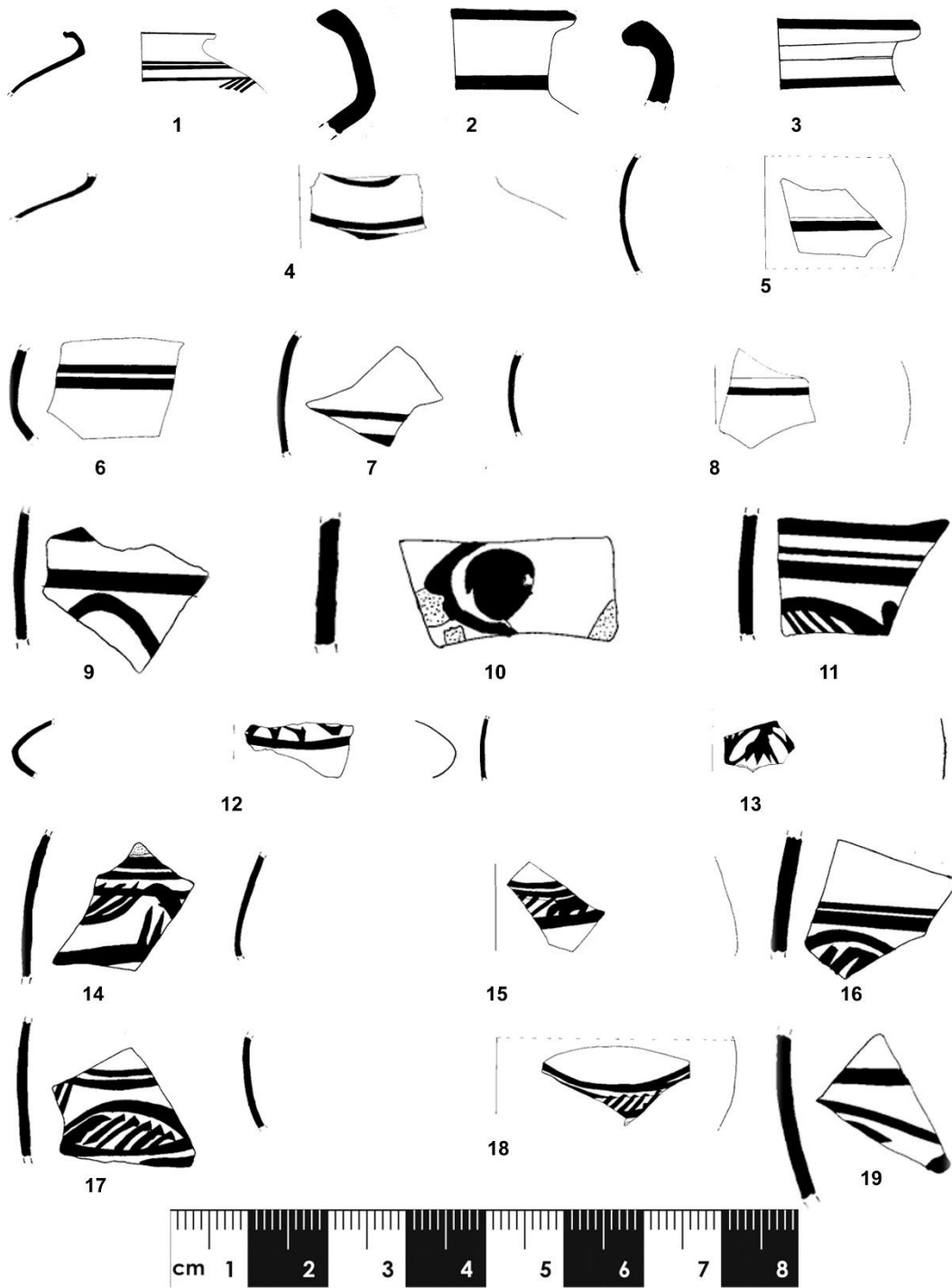


Plate 1: RRP 1 to RRP 19 (Aniqa Zahra)

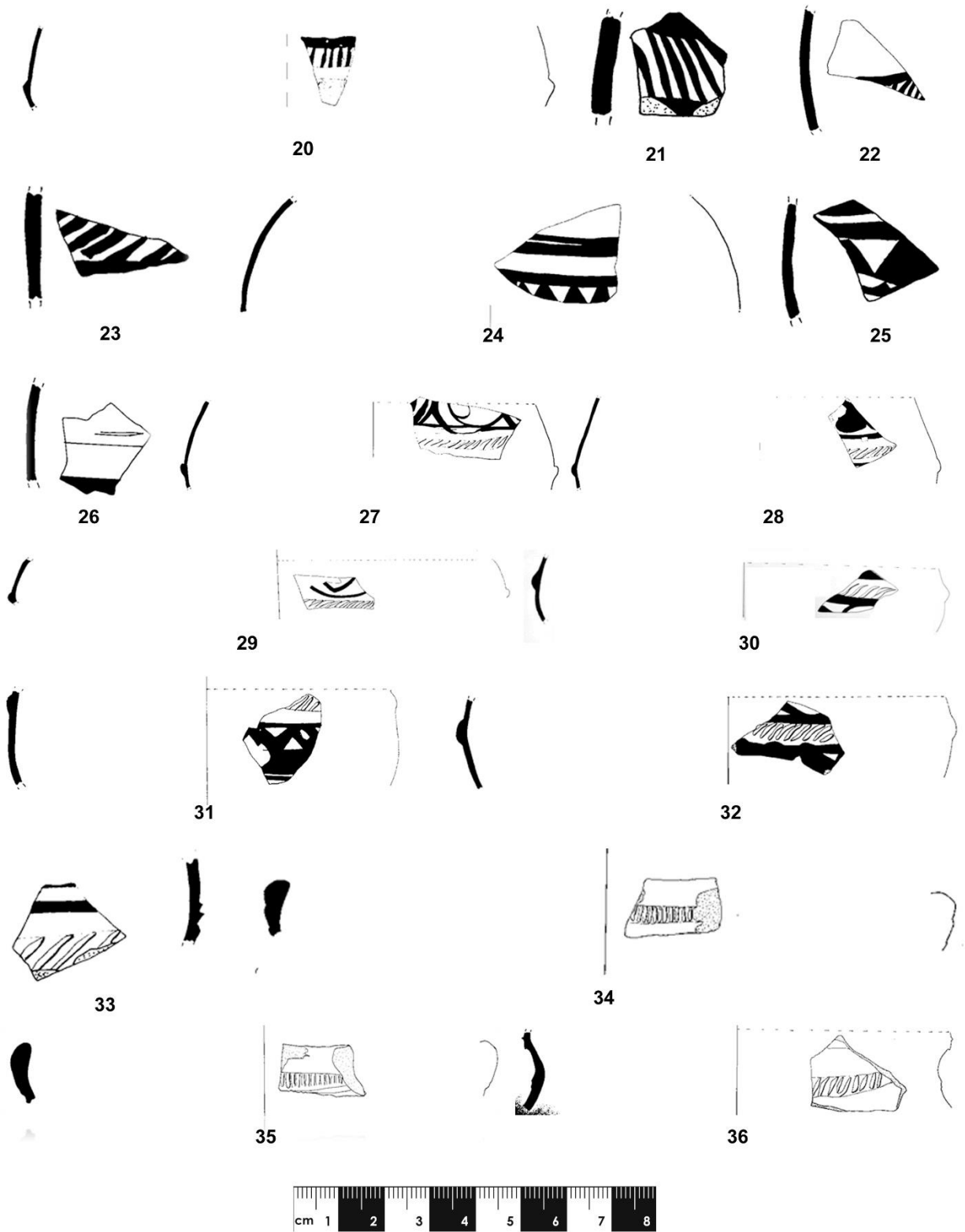


Plate 2: RRP 20 to 36 (Aniqa Zahra)

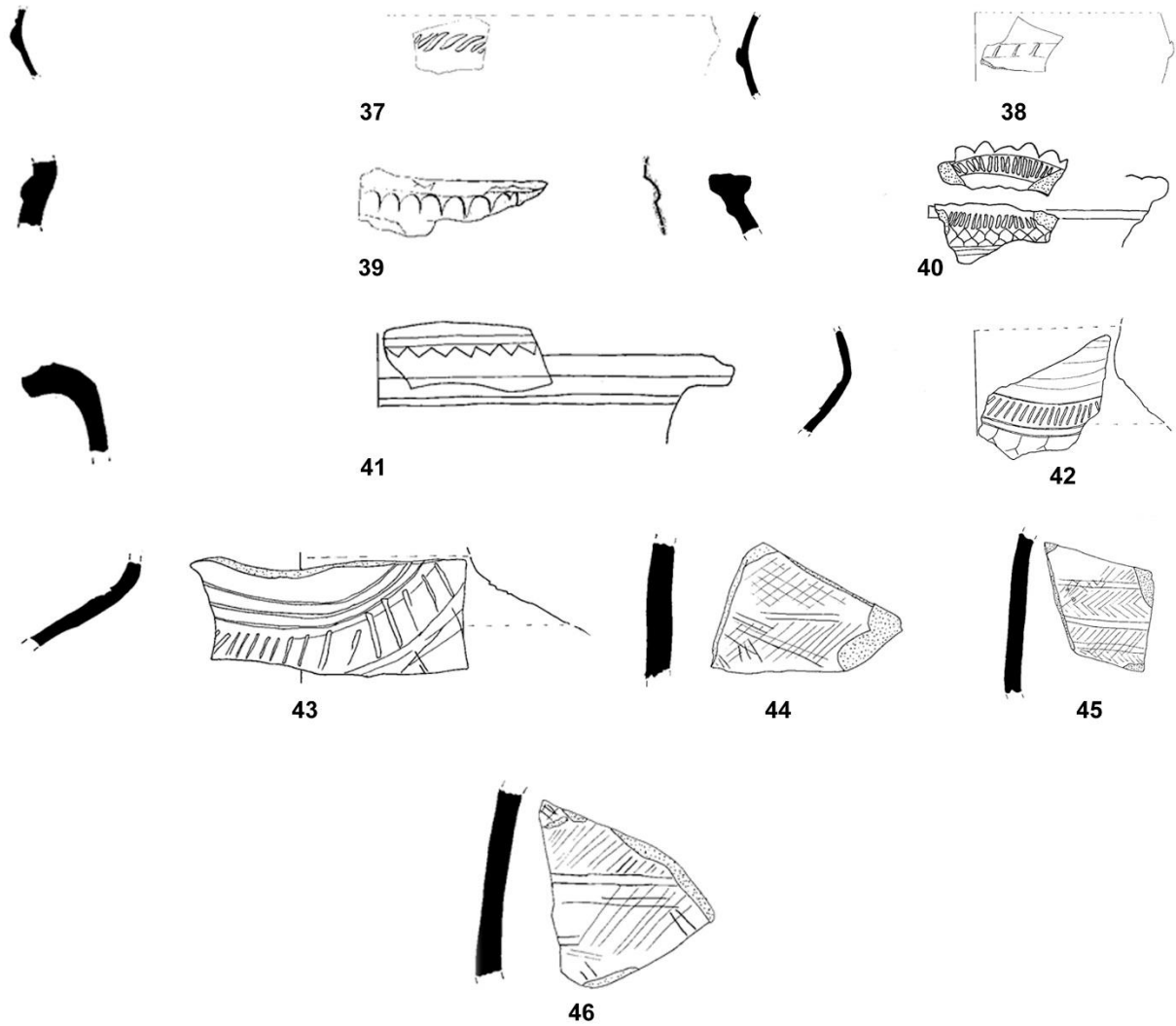


Plate 3: RRP 37 to RRP 46 (Aniqa Zahra).