



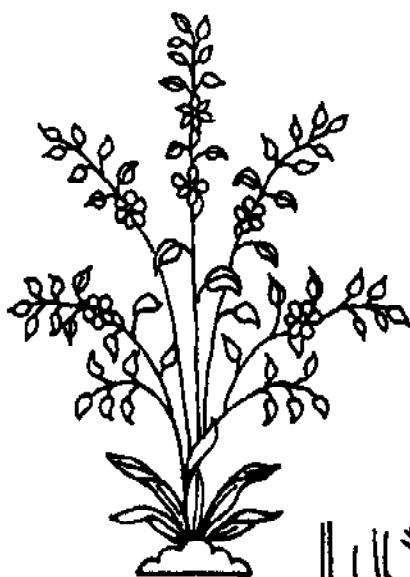
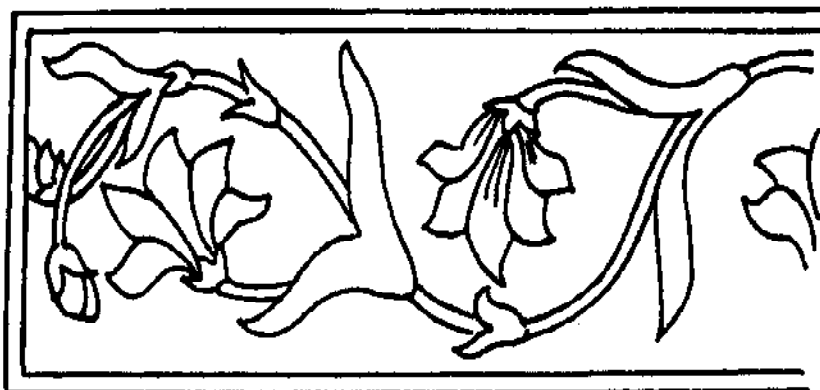
# **Jade Collection in the Salar Jung Museum**

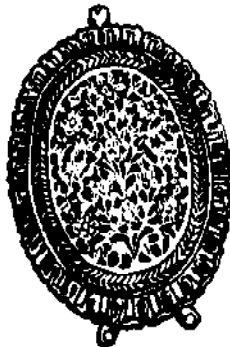
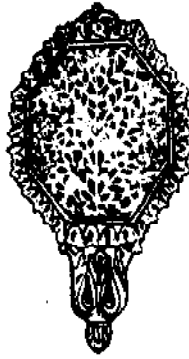
by

M. L. Nigam



**Salar Jung Museum Board, Hyderabad**







## **Jade Collection in the Salar Jung Museum**



# Jade Collection in the Salar Jung Museum

by

**Dr. M. L. Nigam,**

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Salar Jung Museum Board, Hyderabad  
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5th December 1979

## Message

The varied and variegated collections of the Salar Jung Museum are today well-known world-wide. The illustrious family of Salar Jungs and particularly Mir Yousuf Ali Khan, popularly known as Salar Jung III, have rendered yeoman service by leaving behind them enormous treasures of Art for the use of posterity.

2. Amongst the rare and valuable Art treasures drawn from different parts of the world, the Collection of Indian Jade, followed by the Chinese and European Jade specimens, is unique and superb. China has been famous through the ages for its excellent Jade workmanship. However, little attention has been paid till now to the Indian Jades by the scholars. No doubt, a few research articles on the Indian Jade workmanship have appeared during the recent years, yet the information thus received still remains incomplete and scanty.

3. It is gratifying to note that Dr. M.L. Nigam has made an extensive study of the subject and has brought out valuable information on the History and development of Jade workmanship in India. I am equally happy to note that the Salar Jung Museum Board has decided to bring out this timely publication on the "Jade Collection in the Salar Jung Museum". I am sure, this publication will be of great use to the scholars and laymen. I wish them all success.

K. C. Abraham



# Foreword

The Salar Jung Museum has a particularly fine collection of Jade objects. But though Jade objects made in India have been greatly admired by critics of the decorative arts, no art historian so far attempted to deal with the subject in any depth. A few articles in journals exist but the subject is deserving of more extensive study. This is now provided by Dr. M.L. Nigam, Director of the Salar Jung Museum, in the present text. The author has not only set out briefly the history of jade but also dealt with various problems that arise in considering works of art in this medium. One of the fallacies prevalent with regard to several objects of Jade which have, in fact, been made in India is that they are really of Chinese workmanship. Dr. Nigam, however, has contended with good reason that this theory is not tenable. It may well be that some Chinese jade, which came to India, did inspire the Indian Jade carvers and this may also have been the case with other foreign influences. Jade objects were greatly prized at the Mughal court not only because of the beauty of the material in varying colour and varying shades of the same colour but also because of the skill with which Jade objects were fashioned by Indian Jade craftsmen.

The origin of Jade carving in India presents controversial problems and Dr. Nigam has dealt with this aspect of the matter. In particular, an inscribed Jade book stand (Fig. 1) may lead to questions pertaining to the authenticity of the inscription. Dr. Nigam, without being dogmatic, has put forward all the arguments in support of its authenticity, a conclusion which he favours as well as those against his viewpoint so that scholars may consider for themselves the pros and cons of the problem.

In dealing with the Jade collection of the Salar Jung Museum the author has rightly taken into consideration a number of important Jade objects in other Museums both Indian and foreign, including several important inscribed examples of the period of the Emperors, Akbar, Jahangir and Shahjahan. This was indeed necessary as dated

or dateable Jade objects are few in number and such as exist can afford guidelines howsoever limited they be in the dating of Jade objects produced in India. The dating of Jade objects in the absence of adequate inscriptional material is necessarily a matter which in most cases has to be decided on considerations of style, excellence of craftsmanship and such literary references as may be available.

Jade objects being precious and not easily available to all classes of people, it was but natural that most of such objects were made for use in royal courts and in the establishments of the nobility. The Salar Jungs were quick to realise the importance of Jade objects and the present collection in the museum was built up of this illustrious family. The variety of objects in the collection is an indication that the production of Jade objects were not only for their aesthetic appeal but because they also fulfilled many utilitarian needs of the affluent who could afford them. Many Jade objects were inlaid with gold and also with precious and semi-precious gems. Usually this kind of inlay work is very tastefully done. Another important aspect of Jade carving consists of dagger hilts with heads of various animals some of which are real masterpieces of miniature sculpture in hard stone.

The geographical distribution of Jade, its qualities and the techniques employed in making Jade objects are all dealt with by the author at some length and provide a suitable background for the understanding of the high value of objects made from this material. All problematic issues concerning Jade have been dealt with dispassionately though the author has rightly and naturally indicated his own preferences with regard to matters where incontrovertible conclusions are not possible.

The decorative arts of India such as jades, glass, metalware etc., have not been adequately studied and hence it is gratifying that Dr. Nigam should have made a beginning with a sizeable and well illustrated publication on one of the most attractive of Indian decorative arts namely Jade objects. The text is well documented and it is hoped will inspire more scholars to embark on further studies in Indian Jade as well as the other decorative arts of India.

Karl Khandalavala

# Preface

It has been a long-felt need to bring to lime-light the superb collection of Jade in the Salar Jung Museum, which is not merely the largest single collection of excellent Indian Jade objects but also the most spectacular and varied. It is for this reason that the Salar Jung Museum Board entrusted the present work to me, sometime during the year 1977. It was, no doubt, a challenging task to study this magnificent but bewildering collection of Jade in the light of scanty material published so far anywhere on the subject. Meanwhile, I had the rare opportunity to study the Jade objects of Indian workmanship in French-and British-museums during my visit to France in 1978 under the Indo-French Cultural Exchange Programme. After visiting Indian Jade collections in foreign museums and having very fruitful discussions with Sri Robert Skelton, who has done the pioneering work in this field, I was greatly inspired to undertake the study of Jade collection in the Salar Jung Museum, Hyderabad.

It need not be over-emphasised that there are very few inscribed Jade objects of Indian origin which can provide definite norms and measures for the proper identification and dating of Indian Jade objects. The enormous similarity in forms, motifs and designs of the Chinese, Persian, Indian and sometimes even European Jade objects makes the study further complicated. Yet, a careful scrutiny and a comparative study of the forms, motifs and designs used in Mughal architecture and paintings with those of the Mughal Jade can be taken to be the safest course to date the Indian Jade objects which were greatly patronised and produced during the Mughal-period of Indian history. However, it must be readily confessed that the issues of accurate identification and precise dating of Indian Jade objects on stylistic grounds still remains uncertain which can hopefully be settled by further researches on the subject.

The present study is the result of a constant endeavour and hard work of three consecutive years. The fateful discovery of an inscribed Jade book-stand in the Salar Jung Museum opens wider horizons to

adopt new outlook and fresh approach to the problem of origin and development of Jade carving in India. The prevailing view that the art of Jade carving in India started from the period of Mughal Emperor, Jahangir, does not hold good on the basis of present study. Similarly, the role of alien influences in developing the art of Indian Jade carving is another facet which deserves a revised appraisal.

I must express my grateful thanks to the Salar Jung Museum Board for inviting me to undertake the present interesting study. I shall ever remain grateful to H.E. Sri K.C. Abraham, the Governor of Andhra Pradesh and Chairman, Salar Jung Museum Board, for his kind blessings in the form of a Message. I do not find adequate words to express my grateful thanks to Sri Karl J. Khandalavala, who has not only written a Foreword to this book but has also offered his valuable suggestions to improve the text. I shall be failing in my duty if I do not thank my dear colleagues, Dr. Rahmat Ali, Sri M. Basava Rao and Sri Bhaskara Rao who have extended to me all possible help and co-operation in this work. I am also thankful to the photography section of the Salar Jung Museum for supplying me the necessary photographs.

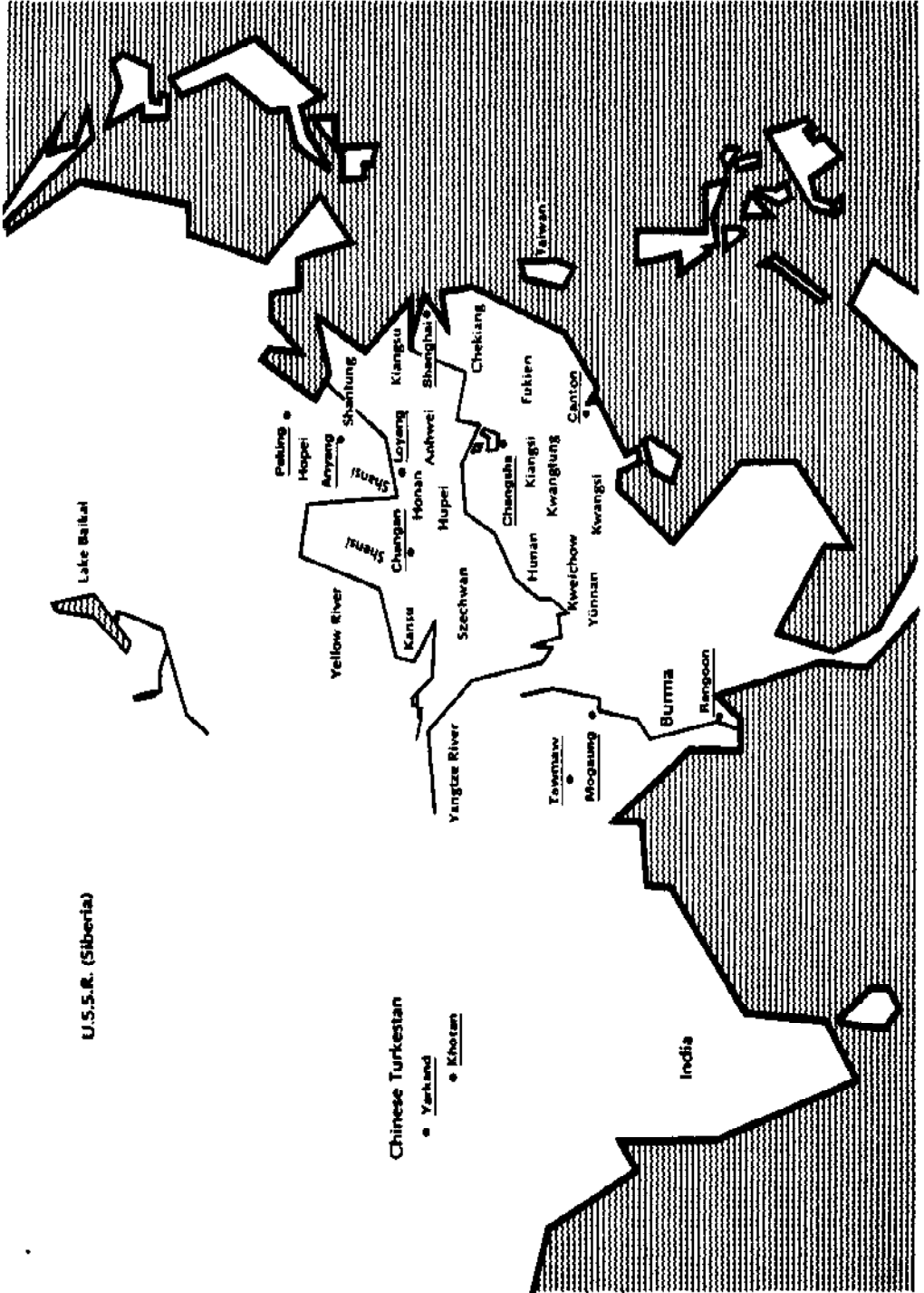
At the end, my most sincere thanks are due to Sri Robert Skelton, Keeper in Victoria & Albert Museum, London, whose valuable suggestions and researches have helped me immensely in completing this work.

M.L. Nigam

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Jade Producing Centres in Asia.

# Introduction

## Nature and scope of collection

Very few Indian museums can boast of collections of Indian Jade; and the collections in private hands are not very well known, since they are not on public view. The sporadic and scanty references by way of publications do not improve the situation either. An exceptionally large collection of Indian Jade is housed in the Salar Jung Museum at Hyderabad, Andhra Pradesh, and it can be justifiably stated that this museum has the biggest collection of Mughal Jade extant in India, attractively displayed for the public.

The collection under discussion is all made by the Salar Jungs; in fact three generations of this illustrious family, who were administrators, scholars and connoisseurs of art, served as Prime Ministers to the Asaf-Jahi rulers of the erstwhile Hyderabad State. Unfortunately these connoisseurs did not leave behind any records which would have been of great help in tracing the history of these precious objects of Indian workmanship and as to how, when and from where these were acquired.

This sizable collection comprises 984 objects of variegated workmanship. The objects can be classified on a broad basis mainly into two categories, namely, secular and ritual (or ceremonial). In the former category the types represented are objects having handles of Jade, viz., swords, daggers, hunting knives, fruit knives, flywhisks, zafar takias (arm-rests) and walking sticks; archery rings, gun powder flasks, belt buckles, sword ornaments, dishes, plates, wine and sherbet cups, mohnals (huqqa mouth-pieces), huqqa stands, antimony and snuff bottles, antimony pins, saucers, spoons, trays, bowls, tea pots, boxes, spice and trinket boxes, pendants, armlets and other ornaments, mirror frames, plaques, kalamdans, paper cutters, ash trays, chessmen and dice, and miniature objects like chilums, hoes, sandals, tables, screens, wash basins, wheels and mortars, besides human, animal and bird figures and fish, back-scratchers and beads. The latter category, viz., ritual or ceremonial comprises holy water

containers, incense burners, Quran stands, rosaries, talismans and medallions.

With regard to the provenance of all these objects, those of Indian workmanship constitute the largest number and the finest specimens in this collection, followed by Jades from China, and a few of Persian and European origin. Chronologically, the earliest object that merits attention in this collection is an inscribed Quran stand of the Sultanate period of the early 13th century attributed to Altamish(?). The remaining objects represent the 17th, 18th and even 19th century styles and workmanship of both India and China.

# What is Jade ?

The word 'Jade' known as "l'ejade" in French during the 17th century and 'Piedra de hijada' in Spanish, first occurs in 1727 in Chamber's Cyclopaedia. It includes all the three varieties, viz., Nephrite,<sup>1</sup> Jadeite and Chloromelanite, generally found in the Khotan and Yarkand regions of Eastern Turkistan and upper Burma. The Chinese synonym for Jade, 'Yu', which initially covered a wider range of semi-precious stones like the Agate, Quartz and Fluor families, was quarried mainly from the regions of Yarkand, Khotan, Kaskem valley and the slopes of Kuen-Lun and Nan Shah mountains.<sup>2</sup> In China, true Jade means Nephrite. Jadeite, which was imported through the province of Yunnan in Burma, is known as Yunnan Yu or "Fei-ts'ui". In the dictionary of English, Persian and Arabic by John Richardson, which was printed in 1810 A.D., the Persian word 'Yashm' has been translated as 'Agate' and not as 'Jade', the use of which, probably, had not become so common till that time in the English language. Another dictionary of Persian, Arabic and English by Francis Johnson, printed in 1852, mentions the term 'Yashb' which stands for 'Jasper', especially a whitish kind of stone found on Mount Imaus. The same dictionary refers to a Persian word 'Yashm' which means a sort of Jasper or Agate. In the language of Mongols, the term 'Khas' stands for Jade, whereas in the Turkish language, the term 'Sootash' is also used in the same sense.<sup>3</sup> The term 'Pa-zahar' of Persian origin, which means antidote to poison, was also probably used for Jade as it is evident from an inscription on a wine cup which was engraved with the name of Emperor Jahangir at Mandu in 1617 A.D. and is now in the collection of Bharat Kala Bhavan, Varanasi. The reputation of Jade that it worked as an antidote to poison was probably the reason for a large number of wine cups, opium

<sup>1</sup> The word 'Nephrite' has been derived from 'Nephros' the Greek word for the kidneys.

<sup>2</sup> Stanley Charles Nott, 'Chinese Jade throughout the Ages', p. 9.

<sup>3</sup> The Cyclopaedia of India and of Eastern and Southern Asia, III ed., London, 1885.

containers, bowls and water pots to have been fashioned out of this rare and costly material, both in Persia and India.

It is not known exactly as what made the Chinese develop a blind faith in the supernatural powers and mystic qualities of Jade. The Chinese held Jade in such high esteem that it was considered as a bestower of good health, fortune and divine truth, so much so that it became an essential commodity to be offered on certain occasions, such as the royal coronations and death-ceremonies. As a scholar puts it, 'it is curious to note that Chinese carving in Jade developed gradually from the purely mythological type, used in religious ceremonies, to a grotesquely symbolic type, derived from many influences and similar in design to art-forms already existing in other parts of the world, until becoming utilitarian, it finally reached, during the Ch'ien Lung period, a high degree of decorative perfection'.<sup>4</sup> It is, however, doubtless that the wide range of colours, sonorousness and smooth hard surface with a soft greasy appearance after it is polished, must have prompted the use of Jade in fashioning exquisite objects of art at early stages. It is generally believed that the carvings developed from the early spear heads and weapons to ritual tokens and thence to the Imperial emblems of the Chou dynasty.

### **Mineralogical properties**

There has been a good deal of confusion regarding the hardness and basic properties of Jade. This is primarily due to the fact that Jade is subjected to the technique of abrading with the help of certain abrasives specially prepared for the task. In fact, the hardness of Nephrite, Jadeite and Chloromelanite are relatively  $6\frac{1}{2}$ ,  $6\frac{3}{4}$  to 7 points which are lesser than those of quartz, topaz, corundum (ruby etc.) and diamond.\* Hence, the above minerals act as abrasives in fashioning Jade-objects. The basic mineralogical properties present in all kinds of Jade are silica, alumina and soda in various quantities. In fact, the colour in Jade is due to the presence of small quantities of various chemicals, mainly compounds of iron, manganese and chromium.<sup>5</sup> The Nephrite variety, which is composed mainly of silica and manganese, owes its green colour due to the amount of iron present in it. However, pure white Jade, the real 'mutton fat' variety, is also Nephrite. The apple-green and emerald-green colours, that are characteristics of Jadeite, are produced by chromium. Mauve and light blue colours are found in Jadeite only. The black colour of Chloromelanite is due to excessive concentration of an iron compound.

<sup>4</sup> Stanley Charles Nott, 'Chinese Jade throughout the Ages', p. 11.

<sup>5</sup> The Moh's scale to determine hardness of minerals is accepted everywhere.

## Technique

The process of fashioning Jade to produce exquisite and innumerable art-forms is one of slow, patient abrading with the help of several abrasives which are harder than Jade. Thus, the term 'carving' is erroneous, as Jade is never cut in that sense. The hitherto known abrasives used by the Chinese since times immemorial are quartz sand, crushed almandine garnets, corundum, carborundum<sup>6</sup> and diamonds. These abrasives are prepared by pounding, grinding and sifting of raw materials and later on, turned into pastes ready to be applied. Tools are generally made of wood and metal. Amongst the tools commonly used by the Chinese craftsmen are saws of different shapes and sizes, a graduated series of round discs of iron with sharp cutting edges fitted on a wooden treadle, lap wheels and diamond drills of various sizes.

A big 'Four-band saw' consisting of a fine iron wire kept taut by a robust bow was used by two workmen seated on either side to slice big Jade boulders. A third man stood nearby to drip the abrasive mixture from the above, which was gradually collected in a basin kept underneath so that the same could be re-used. The cut-piece was then fashioned to the approximate shape of the required object with the help of steel discs of varying sizes, fixed on a shaft and rotated by means of a treadle. Here the craftsmen held the piece of Jade in one hand and applied abrasive with the other. Smaller discs were employed to smoothen the body of the object. Later on, the design was drawn on the smooth body of the stone by a master craftsman with Chinese ink. Subsequently, other craftsmen executed the design using various tools, such as a wire saw, drills and a grinding wheel. The diamond drills played very significant role in scooping out inner

<sup>5</sup> The following table gives the contents of Jade material:

	<i>Nephrite</i> <i>per cent</i>	<i>Jadeite</i> <i>per cent</i>	<i>Chloromelanite</i> <i>per cent</i>
Silica ... ..	58.00	58.24	56.12
Alumina ... ..	1.30	24.77	14.96
Magnesia ... ..	24.18	0.45	2.79
Soda ... ..	1.28	14.70	10.99
Ferrous Oxide ... ..	2.07	—	6.54
Ferric Oxide ... ..	—	1.01	3.34
Lime ... ..	13.24	0.69	5.17
Potash ... ..	—	1.55	trace
Manganese Oxide ... ..	—	—	0.47
Titanium Dioxide ... ..	—	—	0.19
	<u>100.07</u>	<u>101.41</u>	<u>100.57</u>

<sup>6</sup> Carborundum is a synthetic material and it was first used for Jade carving in China sometime between 1919 and 1939 A.D. Palmer, J.P. "Jade", p. 16.

portions and preparing loops, ring handles and chains etc., out of a single piece. The same were used to carve out geometrical and figurative designs in low relief. In case open-work carving was required, the area was first drilled through and then unwanted sections were cut away with the help of a wire saw. Smoothing of edges was done with the grinding wheels. In the case of snuff bottles, where the hole in the neck is narrower than the body, the work was executed with an open tubular drill to remove the core of the Jade piece and then the interior was enlarged by using gouges and abrasives. This type of work was done by a skilled craftsman only.

Robert Skelton, a leading authority on Indian Jade has, however, very rightly pointed out a significant difference in the device of Chinese and Indian Jade carvings. He opines, "The difference is the use in China of the treadle lathe in place of the bow lathe used still in India by those craftsmen who have not succumbed to the electric-motor". This scholar further points out that the use of the treadle lathe was common amongst Chinese Jade carvers during the second quarter of 17th century A.D. Had the craft of Jade carving come to India from China during 17th century A.D., Indians could not have ignored a technique which was decidedly more advanced and advantageous.<sup>7</sup>

The next stage is of polishing to provide a glossy surface to an object of art. The work of polishing was completed with the help of wooden and leather polishing wheels of different sizes. But for more inaccessible areas, small plugs cut from a gourd were used. The specially prepared powder 'Pao Yao' (precious powder), made into a paste by mixing water, was spread over the surface of the wheel which applied it on the body of finished object by a fast revolving process. Sometimes, a coat of wax could also be applied in polishing to achieve the desired results.

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<sup>7</sup> Robert Skelton, 'The Relations between the Chinese and Indian Jade carving Traditions', p. 100.

# History of Jade Carving in India

It is by no means certain, as when and how the craft of Jade carving was introduced in India. The opinion of scholars is divided on this issue. A group of scholars earlier believed that all finished objects of Jade, bearing traditional Indian motifs and designs and sometimes even the names of Indian rulers, were made to order by the Chinese craftsmen for their Indian customers.<sup>1</sup> Such a negative opinion was based mainly on three grounds. Firstly, no good quality of Jade was ever found in the Indian sub-continent. Secondly, the majority of Jade objects found in Indian museums could be assigned to a period subsequent to 17th century A.D. Thirdly, the Jade objects which bear names of Indian rulers in Persian characters, exhibit occasionally an unmistakable similarity with the Chinese type of carving.

However, the recent discoveries of innumerable Mughal Jade in Indian and foreign museums have produced adequate evidence, which goes against the above opinion. It is, no doubt, correct to say that Indian literature of pre-Mughal era does not yield references to the craft of Jade carving. This conspicuous absence of references to Jade in ancient Indian literature, however, need not be taken too seriously for the specific reason that a proper synonym for Jade in Indian languages remained unknown. The word 'Jade' even in the English vocabulary came well into vogue not earlier than the 18th century. Although, the superior quality of Jade is not found in India, yet the possibility of its being imported from Central Asia during the mediaeval period of Indian history cannot be completely ruled out. The unparalleled skill and efficiency of the Indian lapidary was well-known even prior to Christ.<sup>2</sup> It would not have been difficult for traditional Indian craftsmen, who were adept in carving harder materials than Jade, to carve and polish Jade, even without the help

<sup>1</sup> S. H. Hansford, "Chinese Carved Jades", London, 1968, p. 97.

<sup>2</sup> Crystal reliquaries have been found from Buddhist Stupas such as Bhattiprolu, which are datable to 3rd-2nd c., B.C. F. H. Gravely & C. Sivaramamurti, 'Guide to Archaeological galleries', Government Museum, Madras, p. 4.



of Chinese craftsmen. In the words of Robert Skelton, a leading authority on Indian Jade, "I watched various craftsmen carve crystal, agate and Jade, and also used the tools under their direction. These experiences have left me in no doubt that the technology which we know to have existed in India prior to the arrival of the Mughals was just as adequate for carving Jade as it was for carving agate and crystal".<sup>3</sup> The absence of any reference to the craft of Jade carving in the court-workshops of Akbar in contemporary literature need not necessarily mean that the Jade as a semi-precious stone was then unknown in the Indian sub-continent. Even the French traveller, Bernier, who was in India during the reign-periods of Shahjahan and Aurangzeb, does not mention Jade craft amongst various Indian handicrafts. However, we know it for certain that Jade at that time was profusely used in India for fashioning a large number of wine cups, bowls, hilts of swords and daggers, archer's rings, gun-powder flasks and other decorative objects.

Such an anomaly in early Mughal chronicles can be understood if we read and analyse carefully various inscriptions incised on the wine cups belonging to the Mughal Emperor, Jahangir. An inscription on a wine cup of Jahangir, presently existing in Victoria & Albert Museum, London, mentions 'Yākūt' as the material employed and not 'Yashb' or 'Yashm' which are synonyms for Jade in Persian and Arabic languages respectively. It is a fact that the Jade here has wrongly been termed as 'Yākūt' which in its actual meaning stands for jasper and not Jade. Thus Yākūt was probably the term used commonly in Persian spoken in India during the Mughal period. It is, therefore, wrong to contend that Jade was not known in India prior to Jahangir's period simply because its correct synonym does not find mention in earlier literature of the Indian sub-continent.<sup>4</sup>

Another argument, which is very often used by foreign art-critics in relation to the art of Jade carving in India, is that India did not possess quarries of good Jade. Hence, there could have been no scope for Indian lapidaries to know the technique of Jade carving prior to the advent of Mughals. Thus, the great Mughals are to be accredited with the invention of Jade craft in India. It may not be out of context to mention that beads of green Jadeite have been found from Mohenjodaro. Even if the superior quality of Jade is not quarried in India, its import from Central Asian countries cannot altogether be

<sup>3</sup> "The Relations between the Chinese and Indian Jade carving Traditions", p. 100.

<sup>4</sup> It will be of special interest here that even Marco Polo had wrongly referred to this material as Jasper and Chalcedony. George. B. Parks, "The Travels of Marco Polo", New York, 1927, p. 64, 363.

ruled out in the light of close trade relations which India had developed with that region since remote antiquity. It is a well-known fact of history that many invaders from different parts of Turkistan, where Jade was quarried, had reached and settled down in India much earlier than Babur, the founder member of the Mughal dynasty. The Sultans of Delhi, in particular, were of Central Asian descent and even as rulers of India, maintained very cordial relations with the Islamic monarchs of that region. It is not altogether impossible that the Jade as a medium of art should have been introduced in India during the Sultanate period.

A reference to this effect is also found in the 'Akbar Nāmā' where Akbar is said to have called back his Officer Sharaf-al-din Husain from Nagaur to Delhi. His father, Khwājā Moin, who was settled at Kashghar, was presented with the 'rūdikhana-i-sang-Yashb' or the river-beds of Jade by Sultan Abdal Rashīd Khan, the ruler of that region. Khwājā Moin used to send his traders to China and other places, where there was a demand for Jade, to sell this rare commodity and bring back cloth and other goods in return. When Khwājā Moin heard about the prosperity of his son under the Emperor, Akbar, he came to Delhi to meet his son. There he met the Emperor also and presented him with costly presents from China and Kashghar.<sup>5</sup> It is evident, therefore, that Khwājā Moin must have presented Jade objects or talked of Jade with Akbar to start his trading with Mughal India.

A close resemblance to the Chinese forms and designs in some of the Jade specimens of Mughal era is another vexed problem which led many scholars to believe that the makers of early Mughal Jades were only Chinese and not the Indian craftsmen. Such a farfetched conclusion, merely on the basis of some typological similarity, seems to be rather hasty. It is a well established fact in the field of art that forms, motifs and designs travel to far off places due to close contacts between different lands, races and people as a result of military, commercial and missionary activities. Even a wine cup of Jahangir in Bharat Kala Bhavan, Varanasi, which is so often quoted by European scholars as an example of Chinese type of workmanship, is also incised with an inscription in Persian, mentioning the name of Jahangir, son of Akbar. The legend further mentions that the wine cup in question was inscribed at Mandu in the 12th regnal year of the Mughal Emperor, Jahangir. It is a fact, no doubt, that such types and workmanship can be seen in other examples found in China, yet the possibility of its being produced in India after some earlier

<sup>5</sup> Abul-Fazi, 'The Akbar Nama', translated by H. Beveridge, 1904, p. 301-2.

Chinese example can also not be ruled out. In fact, its coarse carving in contradistinction to the fine quality of Chinese workmanship and the Jahangir's inscription over it would tempt us to believe that the wine cup in question was fashioned on the basis of some Chinese prototype which must have been far better in execution. It has rightly been pointed out, "a lotus and leaf pattern placed at the bottom of the interior provides an Indian reference".<sup>6</sup>

It is somewhat difficult to believe the contention of some foreign scholars that Jade wine cups in question, when fashioned in China, should have been brought to Mandu for merely incising legends over them.<sup>7</sup> It might also be pointed out here that even for incising an inscription on a Jade cup, one would require the same technical skill and tools which are generally required to fashion Jade objects. Why could it not be possible for Mandu lapidars, who were adept in incising legends on Jade objects, to fashion the very objects themselves with the help of same tools and technique? This question, no doubt, needs detailed examination and re-thinking.

There are several Jade objects belonging to Jahangir, son of Akbar, in the collection of Bharat Kala Bhavan, Varanasi. The legends, at least on two of the wine cups, invariably mention the place name as Mandu where they were inscribed. The date on both the above mentioned cups is inscribed as 12th regnal year of Jahangir, which is equivalent to c. 1617 A.D. It is also pertinent to enquire as to why these wine cups were inscribed after the name of Jahangir, son of Akbar, during one and the same year at Mandu. Could it not be imagined that even other Jade specimens, inscribed after the name of Jahangir and Shahjahan should have been fashioned at Mandu? According to 'Tuzuk-i-Jahangiri', the Emperor, Jahangir, along with his queens and retinue, went to Mandu in 1617 A.D. and celebrated his 45th birthday in very picturesque surroundings. It was a festive occasion wherein the grand galaxy of Mughal feudatories had assembled to share the happiness of their over-lord, Jahangir. As a part of the ceremony, the Emperor was weighed in silver, gold and other precious gems, which were distributed amongst the poor. Later on, the Emperor, Jahangir, enjoyed costly drinks and dinner along with all his feudatories.<sup>8</sup> The chiefs and nobles of Mandu and its vicinity called on the Emperor and offered presents. It is most likely that the Jade wine cups, now in the collection of Bharat Kala

<sup>6</sup> Grace Morley, 'On Applied Arts of India in Bharat Kala Bhavan', Chhavi, Golden Jubilee Volume, p. 115.

<sup>7</sup> John Irwin, 'Mughal Jades', The Times of India Annual, 1968, p. 70. John Irwin has opined that all the Jahangiri Jades could be of Persian origin.

<sup>8</sup> 'Tuzuk-i-Jahangiri', translated by Alexander Rodgers, New Series, Vol. XIX, p. 379.

Bhavan, Varanasi, were got prepared and inscribed at Mandu to be presented to Jahangir as gifts befitting the occasion. There could be no justification otherwise for their simply being inscribed at Mandu in the year 1617 A.D.

It is worth mentioning here that the inscriptions on the above wine cups of Jahangir use the word 'Kandāshud' which literally means 'inscribed or engraved' at Mandu. This is probably the reason as to why the European scholars did not accept Mandu as the place of origin of these cups. However, it does not mean that the Mandu lapidaries were incapable of fashioning Jade when they were fully equipped and competent to carve beautiful cups and saucers made of crystal.<sup>9</sup> On a similar analogy, a Jade wine jug in the British Museum, inscribed with the name of Jahangir, bears the place name of 'Fatehpur'. Here the inscription uses the term 'Murattab' which means completed or fashioned at Fatehpur. Does it mean that it was made at Fatehpur?<sup>10</sup> The meanings of such words need not be taken too literally. This Fatehpur can easily be identified with Fatehpur Sikri which was the fancy resort of the Emperor Akbar. It shows that India had various centres where Jade could be fashioned during Mughal period.

### The Source

It is again a debatable point as how and from where the craft of Jade carving was first introduced in India. Did it come from China, Persia or Turkistan? It has already been stated that the Jade as a semi-precious stone was known in India during Akbar's period. The Jade found from the river-beds (rūdkhana-i-Yashb) at Kashghar was sent to China and other places wherever it had its demand. The name and fame of Akbar for his ardent love of various arts and crafts and so also of his numerous court workshops producing a large variety of artefacts must not have remained unknown to the trading community of Kashghar.

(The early specimens of Jade, belonging to Mughal period in India are, no doubt, based on Timurid tradition.<sup>11</sup> A good number of vessels, such as jugs, wine cups, sword hilts and other small pots in various collections have been specifically associated with Timur and

<sup>9</sup> It is further mentioned in 'Tuzuk-i-Jahangiri' that the lapidaries of Mandu were expert in carving exquisite crystal objects, a material which is harder than Jade; see, 'Tuzuk-i-Jahangiri' Vol. XIX (New Series). London, 1909, p. 374.

<sup>10</sup> The wine cup in question was actually got fashioned at Samarqand for the Timurid ruler, Ulugh Beg. Later, it came under the possession of Jahangir, who also got his name engraved over the cup. Hence, the word, 'Murattab' which means completed is erroneous here.

<sup>11</sup> However, some European scholars believe that the Jade craft in India was introduced via Persia.

his descendants on the basis of inscriptions over them.<sup>12</sup> No doubt, there are a few Jade vessels belonging to the Safavid rulers also, such as a jug inscribed with the name of Shah Ismail of Persia,<sup>13</sup> which bears similar motifs and mode of ornamentation as we find on early Mughal Jades.) However, a few Jade vessels, which are ascribed to the Safavid rulers of Persia, also exhibit strong influences of the Timurid Jade tradition. It has yet to be established whether all the so called Safavid Jade specimens were fashioned in Persia or they were somehow acquired by Safavid rulers from the Timurid treasures. In this connection, a reference in 'Tuzuk-i-Jahangiri' is noteworthy wherein the Persian Monarch, Shah Abbas, is said to have sent a special ruby, which was engraved with the name of 'Ulugh Beg', to Jahangir, as a loving present. The Emperor Jahangir further informs us that such rare treasures 'belonged to the jewel chamber of M. Ulugh Beg, the successor of M. Shah-rukh' and 'in course of time, and by the revolutions of fate, had come into the hands of Safavid family'.<sup>14</sup> The Persian King, Shah Abbas, got his name engraved on it and so also the name of Jahangir, son of Akbar, was inscribed on the same ruby when it came in the possession of the latter. It is, thus, evident that the rare treasures of Ulugh Beg had subsequently come into the possession of the Safavid rulers of Persia. It is likely that a few rare specimens of Jade workmanship might also have existed in Ulugh Beg's treasury which, later on, passed into the treasury of Safavid kings of Persia.

Thus, the technique of Jade carving in Persia itself evolved as a result of their close association with Timurid rulers. However, the Persian craftsmen probably did not evince much interest in Jade and there are very few Jade specimens which can be attributed to Persian monarchs on inscriptional basis. Therefore, the presumption that the knowledge and technical know-how of Jade carving might have come to India through Persia does not seem to be very convincing. No doubt, the Persian motifs and designs, which had become so familiar with the advent of Mughals in India, appear on Indian Jade specimens too. However, the appearance of a few common motifs and designs

<sup>12</sup> A jug inscribed in Arabic characters with the name of Ulugh Beg, son of Shah Rukh and grandson of Timur, passed into the hands of the Mughal Emperors, Jahangir and Shahjahan whose names are also inscribed over it. It is now housed in Museu Nacional de Arte Antigua, Gulbenkian Foundation, Oeiras, Portugal. A dark green Jade wine jug in the British Museum, London and a wine cup in Bharat Kala Bhavan, Varanasi, are important specimens of Timurid origin, which came in the possession of Jahangir. There are dragon and bird handled cups in British Museum and Bharat Kala Bhavan, Varanasi.

<sup>13</sup> The jug inscribed and made for Shah Ismail of Persia, is now housed in the Topkapu Saray Museum, Istanbul.

<sup>14</sup> 'Tuzuk-i-Jahangiri', Vol. XXII (New Series), London, 1914, p. 195.

need not be taken as a main source for introducing the technique of Jade carving in India.) For instance, some Chinese and even European motifs and designs can also be found on later Jades of Indian origin. Yet, it does not mean that the craft of Jade carving in India was introduced either directly from China or Europe.

(There are, however, certain well-known examples of Jade in several Indian as well as foreign collections which would very strongly suggest that the craft of Jade carving in India was inspired by the Timurid traditions.) The Timurid-court in Samarqand seems to have extended patronage to this craft during the reign of Ulugh Beg in 15th century A.D. A dragon handled jug with an inscription in Arabic characters bearing the name of Ulugh Beg, son of Shah Rukh and grandson of Timur, around its neck, must have been fashioned in Samarqand.<sup>15</sup> Later, it came in the possession of Jahangir and his son, Shahjahan, whose names are also found inscribed on the jug. Similarly, a wine cup with a bird handle in dark green Nephrite and inlaid with silver wire, now exists in the collection of Bharat Kala Bhavan, Varanasi. It is also inscribed with the names of Ulugh Beg and Jahangir, the latter inscription being dated 1611-12 A.D. Both the above examples of Timurid workmanship in Jade provide a significant clue that the Mughal Emperor, Jahangir, had under his possession Jade vessels of Timurid origin and he got his name also inscribed on them with a view to claim for himself a common lineage with the illustrious Timurid family of Samarqand. There is no doubt, that these rare and precious Jade specimens in the possession of Jahangir must have served as prototypes for Mughal lapidaries to produce Jade forms with similar mode of ornamentation, motifs and forms.)

There are other Jade specimens, engraved with the name of Emperor, Jahangir, in various collections, both in India and abroad. A small Jade cup, bearing the title of Jahangir, Persian verses and the date 1016 Hijri, equivalent to 1607-8 A.D., was sold at Sotheby's.<sup>16</sup> Another Jade cup of Jahangir, dated in Hijri era, 1022, equivalent to 1613 A.D., is said to be in the collection of late Sir Stephen Courtauld.<sup>17</sup> The latter is shaped in the tradition of Timurid dragon handled cups. A bowl shaped cup in dark green Jade, carved with floral petals in low relief on the outer surface, exists in the Bharat Kala Bhavan, Varanasi. It is also inscribed with name of the Emperor Jahangir and dated in Hijri era, equivalent to 1617 A.D. Here, the

<sup>15</sup> Palmer, J. P. 'Jade', Spring Books, London, see Plate 38.

<sup>16</sup> Sotheby & Co., 'Catalogue of Medieval works of Art', 16th Dec. 1971, lot 70.

<sup>17</sup> Quoted on the authority of Robert Skelton.

place name is also mentioned as Mandu. A third cup of white Jade in the collection of the Bharat Kala Bhavan, Varanasi, presents a contrast in utilitarian shape as well as mode of ornamentation of Jahangir's period. It is completely round in shape and bears an elaborate arrangement of twining stems, vine leaves and tendrils clasping the bowl. The growing vine stem, fashioned in high relief and inscribed at places, provides the handle, whereas the curve of the stem with sprouting leaves, forms the support at the bottom. The cup shows, no doubt, predominant Chinese features, but a lotus and leaf pattern at the bottom of the interior 'provides an Indian reference'. The inscriptions mention that the cup in question was carved at Mandu during the 12th regnal year (1617 A.D.) of Jahangir's reign. The coarse workmanship, the presence of lotus and leaf pattern and the place name in the inscription might suggest that it was fashioned at Mandu on the basis of an earlier Chinese prototype. However, such stray examples of Chinese influence need not be accepted to suggest that the craft of Jade carving in India was introduced directly from China. On the contrary, all the earlier Jade specimens bearing the name of Mughal Emperor, Jahangir, exhibit a very strong Timurid impact over them, both in relation to their forms and mode of ornamentation.

That the Mughal lapidaries of Jahangir's period had attained full confidence and mastery over the craft of Jade carving is manifest by another very notable object, an ink pot, now in Metropolitan Museum of Art, New York.<sup>19</sup> According to the inscription, it was fashioned in the year 1619 A.D., by an eminent artisan of Jahangir's court, Mumin Jahangiri. It further establishes that the craft of Jade carving was being practised in India in 1619 and there is no reason to believe that the earlier specimens of Mughal Jade were carved either in China or Persia. In other words, the technique of Jade carving in India was introduced from Turkistan. During the Mughal era, the Persian, the Chinese and so also European traditions did influence the forms and mode of ornamentation.

However, it is not intended here to deny any alien impact on Indian Jades. In fact, the craft of Jade carving reached India and was introduced by the followers of Islam who had come to India from the regions of Turkistan. They had adequate experience of Chinese and Persian art traditions. The catholic policy of the Mughal emperors invited European missionaries in their courts, which resulted in the assimilation of European art traditions in Mughal art. Thus, it was

<sup>19</sup> John Irwin, 'Mughal Jades', *The Times of India Annual*, 1968, Plate 9.

not possible for art and crafts of Mughal India to have remained untouched by art traditions practised elsewhere.)

There are a good number of Indian Jade objects in the Salar Jung Museum which clearly exhibit such alien influences. For example, the wavy pattern, the gourd like form, lobed handles, growing stems and leaves forming the base of cups are Chinese characteristics which seem to have been adopted by the Indian Jade carvers. The very slender and tapering forms of Mughal Jades are based on old Persian metalware. The ornamentation by inlaying calligraphic panels, medallions and arabesque designs in gold could have also come from Persia.

The frequent occurrence of acanthus leaves and other floral designs as laurel leaves on Indian Jade vessels can be ascribed to the European influence which is so distinctly reflected in Mughal architecture. To conclude that all 18th century Jade specimens with Mughal motifs and other ornamental techniques, which now exist in Chinese collections, are of European origin, is not correct. In fact, such interchange of forms, motifs and designs are the result of natural flow of traditions from one region to other in course of historical movement of the people.

It is, thus, evident that the craft of Jade carving must have been in vogue in India prior to the ascent of Jahangir. This hypothesis further gains ground by the discovery of an archer's ring, inscribed after the name of 'Shah Salim', now in the Bharat Kala Bhavan, Varanasi,<sup>19</sup> which indicates that it was fashioned at a period when Jahangir was only an heir-apparent and not Emperor. It is evident that the ring must have been carved sometime during the reign-period of Akbar, who died in 1605 A.D. It is also likely that the archer's ring in question was carved during the period when Jahangir had revolted against his father for independence and adopted the title of Shah Salim by emulating Persian rulers who used to glorify themselves by adopting such a title. It is, thus, certain that the craft of Jade carving was well established in India during Akbar's rule. Secondly, this archer's ring must have been carved either at Mandu or Fatehpur, the two centres found mentioned in Jade objects of Jahangir's period. It further shows that the tradition of Jade carving in India was established prior to Akbar's rule, as it must have taken sufficient time for Indian lapidaries to introduce novelties in the field of Jade carving, such as the use of gold and studding with gems, which were unknown to the Chinese Jade carvers.<sup>20</sup>

<sup>19</sup> Grace Morley, 'On Applied Arts of India in Bharat Kala Bhavan', Chhavi, Golden Jubilee Volume, Plate 8.

<sup>20</sup> The archer's ring of Shah Salim also exhibits inlay of gold as a mode of ornamentation.



In this context, the discovery of a Jade Quran stand "Rehl" (No.14/XLIX), in the collection of the Salar Jung Museum, Hyderabad, adds new dimensions and throws fresh light on the history of Jade carving in India. This unique piece of Islamic Jade bears inscriptions on both sides in archaic characters. On the obverse, it reads "Shamsuddin Altamish Padshah" whereas the reverse side reads "San 607 Hijri", in cartouches amidst a stylized form of the 'Tree of Life'. It measures H.15.6 cms and W.10.00 cms.

The book stand in question is fashioned out of one block of Jade in architectural style of the early Sultanate period. The two sheets of white Jade are intersected to form a base in the centre for holding a book. The lower portion rests on the legs shaped as those of a throne. The intervening space between the legs is carved as a conical shaped arch of early Sultanate architecture. The upper rim of the stand is carved with ridges to the highest point presenting slopes on two side directions. The outside surface is decked with floral designs executed in low relief. The 'Tree of Life' motif springs out of a small vase and ends with a full blown, eight-petalled flower at the top with side branches and leaves spreading around.

The owner of the book stand, as per the inscriptions on both sides, was Altamish, a King, who ruled in 607 H., equivalent to 1209-10 A.D. It is known that Shamsuddin Altamish ascended the throne of Delhi in 607 H. The Jade book stand in the Salar Jung Museum, therefore, can easily be attributed to Altamish who ruled at the beginning of 13th century A.D. Shamsuddin Altamish, as a ruler, was famous for his religious temperament and leanings towards Islam. During this period, the art of calligraphy had reached its highest excellence and many pocket size editions of the Holy Quran were written by Turks and Persians in Naskh characters. It is, therefore, logical to believe that this unique and rare gift of a sacred nature might have been made for the new King, Shamsuddin Altamish, who ascended the throne of Delhi in 607 H.<sup>21</sup>

It can be summed up that the advent of Jade carving in India could be assigned to the pre-Mughal era and not from the period of

<sup>21</sup> I am thankful to Sri Robert Skelton for his suggestion to enquire about the following points for settling the date of the above Quran stand.

Firstly, the script is not the same which we find in the inscribed architectural panels of the period of Altamish. Secondly, the name of the owner of the Quran stand is inscribed here as Altamish and not Ilutamish. It is believed by certain scholars that the form 'Altamish' is the later rendering of the original name given by Badauni at a much later date. Thirdly, the rulers of the early Sultanate period are generally mentioned in their inscriptions as 'Sultan' and not 'Padshah'. The date of Quran stand can be established beyond all doubt, provided the above issues are met satisfactorily.

Jahangir, as hitherto believed by scholars. Further, it can also be surmised that Jade craft in India derived its inspiration from early Timurid traditions. Again, the later Jade craft of the Mughal period, specially from the 17th century onwards, undoubtedly came under Persian and European influences. Thus, the craft of Jade carving in India received an extra-ordinary impetus during the rule of the Mughal emperors, particularly Jahangir and Shahjahan, who had a catholic view towards the development of art and architecture. The presence of well-known Persian and European craftsmen in Mughal-court was chiefly responsible for the assimilation of Persian and European elements in Indian art and architecture. This will go to explain as to why the foreign motifs and designs, such as grotesque, geometrical pattern, calligraphic panels, acanthus leaves and laurels are found depicted on Jade objects of Indian origin.)

A careful scrutiny of the coins, inscriptions and other contemporary examples of art and architectural decorations, may probably meet the above objections. So far the script of the inscription is concerned, it is engraved with archaic characters which neither represent the Naskh script found in other inscriptions of the period of Altamish, nor it is developed form of Nastaliq of early Mughal era. For example, the curves in the lettering are not the same parallel curves as are found in the Nastaliq script. Similarly, the dots in Nastaliq writing should be square whereas they are circular in the present inscription. In fact, the characters represent the initial stages of Nastaliq script while it was in the process of evolution.

The theory that the form 'Altamish' is a later rendering of the original name of Iltutamish, does not seem to be convincing as both the forms are found inscribed on the coins issued during life-time of the king (see Coin, number 59 B in the Catalogue of the coins in the Indian Museum, Calcutta, by Nelson Wright, 1907, Part I, Plate I).

Similarly, the word 'Padshah' also occurs in a fragmentary inscription from Aligarh which belongs to the period of Altamish wherein he has been mentioned as the King of Islam. (Arch. Surv. India, Epigraphia Indica; Arabic and Persian supplement, 1966, Plate II a, p. 10).

# Indian Jade Collection

The first Jade specimen of Indian origin is, no doubt, a book stand "Rehl" (No. 14/XLIX) in the collection of the Salar Jung Museum. As it has already been described at length previously, the architectural features of early Sultanate period, as reflected through its form, the spray like "Tree of Life", which occurs in early Arab miniatures;<sup>1</sup> archaic characters in writing of legends on both sides of the book stand and the name of its owner, Altamish, alongwith the date 607 in Hijri era, would suggest that the book stand in question was fashioned in c. 1209-10 A.D. (Figure 1). However, the calligraphy of the legends inscribed therein does not fully agree with the writings of other contemporary inscriptions of the Altamish period and thereby makes this unique piece of art a subject of decideratum.

Another book stand (No. 19/XLIX) of dark green Jade in the Salar Jung Museum is of considerable interest, both from the artistic as well as the antiquarian view point (Figure 2). The arcuate style of early Mughal architecture is reflected through the lower part of the book stand which is shaped as an arched gateway with projecting medallions and so also the ridged top. The upper half of the book stand is decked with contrasting white stone dots inlaid all around. The creeper motif with curling tendrils, leaves and flowers is carved in low relief on both sides. The inlay of white marble against a red sand stone background, the so called pietra-dura work, is a predominant feature of Mughal architecture belonging to Shahjahan's period. However, this new technique of ornamentation in Indian architecture begins right from the Sur period (1540-55) and has been developed fully during Akbar's regime. The flat looking recessed archway type design of the lower part of book stand is also akin to the architecture of Akbar's period. Even the creeper motif incised in low relief is similar to the early workmanship at Red Fort. Thus,

<sup>1</sup> Some splendid manuscripts in Arabic language, which date from the second half of 13th c. A.D., exhibit the tradition of such spray like Tree motif with eight-petalled flowers. See Marg, Vol. XXIX 1976, Plate 6 for a similar Quran stand and Plate 22 for the Tree.

the dark green Jade, architectural motif as well as the ornamental designs would place this masterpiece of Jade in the first quarter of 17th century A.D.

A book stand in dark green Jade (No. 62-57) with serrated arch and ridged top is carved all over with an intricate foliage pattern. The architectural style as well as the floral pattern would ascribe it to late 17th century A.D.

The third book stand (No. 202/XLIX) made of dark green Jade with conical arch-shaped legs, acanthus leaves, and coniferous trees is an excellent specimen of Indian workmanship belonging to the 18th century. Another similar dark green Jade book stand (No. 209/XLIX) with floral motifs can also be attributed to the 18th century A.D. (Figure 3).

Apart from the Quran stands, there exists a good collection of mirror backs made out of Jade and presenting very intricate and flawless carvings of different floral motifs on their outer surface. The treatment of full-blown lotuses, budding lily flowers, vine creepers and sometimes even laurel-leaves bestow these Jade specimens with immense vitality and grace. The earlier specimens, such as Nos. 1036/XLIX and 123/XLIX, present very naturalistic treatment of floral motifs that are found engraved on architectural panels of Mughal era of the first quarter of 17th century A.D. (Figures 4 & 5). The mirror backs numbering 1037/XLIX, 126/XLIX, 131/XLIX, and 223/XLIX are carved with floral motifs and designs which are similar to the inlay of marble at the Red Fort, Diwan-i-Khas and other buildings of Shahjahan's period (Figures 6, 7, 8 & 9). The treatment of stems, leaves and flowers is so similar to the Mughal inlay work in marble on the aforesaid buildings that one is tempted to believe that the Mughal artisans were guided by the same set of draughtsmen both for Jade as well as marble.

The Jade wine cups in the collection present a fairly large variety and versatility in designs and decoration. The forms of these wine cups are invariably based on fruits, flowers and leaves. The passionate love of Jahangir for Indian fruits and flowers, such as gourd, melon, papaw, lotus, lily, sun-flower etc., is reflected in these Jade wine cups with complete spontaneity and precision. The cups are also shaped as almond tree leaf, pipal leaf and vine leaves. The vivid realism is further manifest by curling stems and twisted leaves with delicate delineation of veins over them, which sometimes form the base of these wine cups. The craftsmen of these have gone even further and exhibited their skill by reproducing the very thinness of natural leaves in the wine cups fashioned by them. Further, the craftsmen of Shahjahan's period seem to have innovated a new method of

exhibiting the natural tendency of leaves curling outwards and twisted at the tip. The leaves are so arranged as to show them raised from the surface on which they are carved and twisted upwards as well as side ways.

The wine cups, bearing accession numbers 224/XLIX and 641/XLIX, exhibit tapering walls with thickened interior and a lotus shaped base. The cups are shaped in the form of a gourd with their twisted stems as handles. The interior of cup No. 641 is again engraved with a full blown lotus and leaves (Figures 10 & 11). The forms as well as the floral decoration of these cups would help us in dating them to the first half of 17th century. The wine cups bearing accession numbers, 582, 217, 230, 216/XLIX further exhibit the high workmanship of Shahjahan's period with their translucent glossy surface and excellent artisanship. Their gourd like forms with twisted stem shaped handles can be placed near to the famous Shahjahan's cup in Victoria & Albert Museum, London (Figures 12, 13 & 14). Here, the tradition is more Indianised as the lobed handles are shaped as stems in place of the head of a goat of the aforesaid cup. So also the acanthus leaves have been replaced by the lotus. A wine cup, numbered 631/XLIX is shaped as a vine leaf (Figure 18). The growing stem with flowers is running beneath to act as the base. It, no doubt, represents the Chinese tradition in a modified form. Another wine cup, numbered 87/XLIX exhibits two bud shaped handles on either side and a ring base exhibiting the Timurid and Persian tradition (Figure 16). It again shows the Chinese influence, which we generally notice in Mughal Jades of 18th century A.D. The cups, numbered 219/XLIX and 224/XLIX and 225/XLIX with their leaf shaped forms in an egg shell thickness, are the masterpieces of Mughal craftsmanship of the 18th century when Indian lapidaries had attained complete mastery over the craft as well as the material (Figures 17 & 19).

The wine cups, numbered 612/XLIX, 614/XLIX and 595/XLIX are based on earlier metalware of Persia with slender tapering walls and ring pedestals (Figures 20 & 21). However, the lobed handle on either side of the cups is a Chinese tradition. The floral motifs and designs are typically Mughal in character. These cups, in fact, belong to a particular group which the Sinologists have termed as 'Indian School Jades' pertaining to the 18th century A.D. Such specimens of Jade, fashioned in Indian style with Mughal motifs and designs, are sometimes engraved with Chinese verses by Ch'ien Lung, the Emperor of China, wherein he refers to their foreign, probably Indian origin. A similar cup in the Bishop collection<sup>2</sup> further clarifies the position

<sup>2</sup> The Heber R. Bishop collection, New York, Vol. II, pp. 250-1.

where it is clearly mentioned that the cup in question was made in India (Yin-tu-ssu-tan). Although, the thinly carved lobed walls and acanthus leaves are the Chinese and European motifs, yet the clear reference to India in the aforesaid example and so also such statements as the cups in question had reached China covering a long distance from the West, should leave no room for doubt about the origin of the so called 'Indian School Jades'. All such Jade specimens might have been made either in India or China by Indian craftsmen for the Chinese markets. A mere assumption that Indian craftsmanship was at a declining stage during the 18th century and that accordingly all such Jades, with typical Indian motifs, designs and mode of ornamentation, should be attributed either to Chinese or Turkish lapidaries is not very convincing.<sup>3</sup> In fact, there are daggers with Jade handles, inscribed with the name of the Mughal Emperor, Aurangzeb, in the Salar Jung Museum (Nos. 245, 268, 270, 291/XLIX), where the lobed pommels are carved to represent buds, encircled by leaves or sometimes even a bunch of grapes. These specimens are adequate evidence to prove that the Indian lapidaries had attained the skill to employ Chinese devices, such as the lobes and rings, with sufficient precision. (Another type of Jade bowls and mirror backs of the 18th century in the Salar Jung Museum (Nos. 121, 122, 575/XLIX), which exhibit very delicate trellis workmanship along with inlay of white Jade over the green surface, the famous pietra-dura technique of Mughal architecture, would further prove that the Indian Jade lapidaries were producing masterpieces in Jade even at the fag end of the Mughal Empire (Figures 22, 23 & 24).'

There is a distinct variety of Jade drinking cups with high pedestals (Nos. 137, 138, 139/XLIX), with inscribed verses of Quran over them. These are, no doubt, inspired by European craftsmanship of late 18th or early 19th century A.D.

Another large and significant group of Jade objects in the collection consists of the handles of swords, daggers and zafar takias, which are not only decorative but also functional in character. The most skilfully carved, animal shaped handles of daggers, knives and zafar takias, both in dark green as well as white Jade in the collection, bespeak of flawless technique, ingenuity and perfection attained by the Mughal lapidaries in this art (Figure 26). For example, the handle of a zafar takia (No. 1020/XLIX), showing two heads of stags with their faces in opposite directions, is simply superb for the most naturalistic treatment of the subject (Figure 25). Besides, the

<sup>3</sup> Robert Skelton, 'The Relations between the Chinese and Indian Jade carving Traditions,' p. 107-8.

heads of lions, horses, camels, goats and parrots are frequently shown as handles of Mughal daggers, belonging to the 17th and the early 18th centuries A.D.)

It may, however, be pointed here that the animal head motif does not seem to be Indian in origin. We do find 'Khattvānga', or a mace with a human skull on its top as an attribute of Siva or the goddess Chamunda. But animal head motifs do not figure much in Indian art. Yet, the scroll head ornamentation is a peculiarity of the Italian Renaissance period. It is possible that the animal head motif was introduced in Indian art by the European lapidaries who worked for the Mughal-court, particularly during Shahjahan's period.

✓ There are a good number of archer's rings made out of white as well as dark green Jade in the collection (Figures 27 & 28). It is a historical fact that archery was a favourite pastime of the Mughal nobility. A beautiful archer's ring in dark green Jade (No. 1338/XLIX) with an inscription in gold over its surface, is a proud possession of the Salar Jung Museum. The inscription gives the title 'Sahib-i-Kiran-i-Sani', the Second Lord of the conjunction, which was adopted by Shahjahan to emulate his famous ancestor, Timur. The date 1040 H. mentioned in the inscription is in Hijri era, which is equivalent to 1630 A.D. (Figure 29).

Besides, there is a good collection of beautifully carved mirror-backs, studded with colourful jewels and sometimes decked with bright enamelling, to exhibit the pomp and glory of erstwhile feudal society (Figures 30 & 31). Similarly, the bejewelled Jade pendants, huqqa mohnals, gun-powder flasks, Chowri handles, spice boxes and back-scratchers are excellent examples of Indian Jade workmanship belonging to the 18th century (Figure 32). Some of these specimens of later period exhibit the bizarre taste of a decadent society and a downward trend in art.

During late 18th and early 19th centuries, Jade seems to have declined in favour and it was used for fashioning petty items of daily household use such as, the chess and chausar sets, decorative figures of birds and animals, cups and saucers etc., which also find place in the Jade Collection of the Salar Jung Museum. ✓

### **Mode of Ornamentation**

Indian lapidaries, unlike the Chinese, exploited all possible means to decorate and beautify the colourful and glossy surface of Jade by employing precious metals, like gold and the costliest gems. Probably the lustrous jewels, when studded on the smooth and glossy surface of different coloured Jades, did match the opulence and pomp of the Mughal-courts and so also exhibited the lavishness and exuberance

of the nobility for which Mughal India was famous all over the world. No doubt, the belief, on the efficacy of Jade as an antidote to poison, was well received in India for making wine cups, bowls, huqqa mohnals etc., yet it was always considered as a semi-precious stone only. Hence, it was decked with precious metals and stones not only to enhance its external beauty but also to grant it a royal status. It is for this reason that we find a large number of Mughal Jades, i.e., drinking vessels, sword handles, mirror backs, huqqa mohnals, fly-whisk handles, boxes and pendants etc., all inlaid with gold and studded with precious gems (Plates I, II & III).

There are numerous techniques employed to decorate Indian Jade objects. Apart from decorative carvings exhibiting very often floral motifs, vine creeper designs, heads of animals and birds (Plates IV & V), Indian specimens of Jade are also decked with calligraphic panels in gold arabesques, inlay of white Jade over the green surface, the so called *pietra-dura* technique (No. 91/XLIX), and the studding of precious stones. Another very interesting technique in Jade, which is again noticed in Shahjahan's architecture, is the pierced workmanship wherein the desired motif is produced by scooping out empty space around. There are two mirror backs and a bowl (Nos. 91, 122, 192/XLIX) in the collection of Salar Jung Museum which exhibit this technique. The tendency to produce drinking vessels in organic forms, such as fruits, flowers and leaves, is said to be an alien tradition which might have come to India either through China or through the European craftsmen employed in Mughal-courts. However, the Mughal artisans did not rely on European organic forms alone. The craftsmen of Jahangir, whose passionate love for Indian flora and fauna is well known, virtually sought inspiration from Nature to draw figures and forms in art. Further, the possibility of native craftsmen drawing inspiration from a living indigenous tradition of drinking country-wine in natural leaves, twisted to form a cup, can also not be ruled out. Be this as it may, the Mughal craftsmen excelled both the Chinese and European lapidaries in producing most lyrical and translucent wine cups and other vessels out of as hard a material as Jade (Plates VI & VII).

The most striking and unique contribution of Mughal lapidaries to Jade craftsmanship was probably the lavish use of gold and bright-coloured precious stones. The extra ordinary glitter of multi coloured gems, like diamond, sapphire, ruby and emerald, shaped as tender leaves and flowers, when studded on the glossy surface of milky-white Jade, produced the most dazzling effect to the eyes of a beholder (Plates VIII & IX). There are numerous techniques practised in studding of jewels, viz., by sticking of a gem into its appropriate



socket with lac, by hammering it into the socket provided with a bed of gold or silver, and by setting the gem and providing layers of gold foil around to hold it firmly. While greatly admiring the unparalleled skill of Indian lapidaries, Birdwood remarks, “. . . . their work is really manual and grows up spontaneously like a growing flower under their hands”.<sup>4</sup>

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<sup>4</sup> Birdwood, J., 'The Industrial Arts of India', p. 175.

# Chinese Jade

## History

China is the only country in the world where the art of Jade carving has continuously been practised right from pre-historic times till today. In China, Jade is represented by the character, Yü, known from the inscriptions of the Shang dynasty. The history of Jade in China is principally known from three sources, i.e., the excavated material from ancient tombs of Chinese rulers, written records and inscriptions. The so called 'Archaic Jades' of China have been excavated from the tombs of royal personages of the Chou dynasty (1122 B.C. to 221 B.C.). Later, a few noted sites pertaining to the Han dynasty (206 B.C. to 220 A.D.) were also opened. These excavations have brought to light sufficient material to establish the growth of Jade carving in China right from pre-historic times till the 3rd century A.D. The earliest Jade objects of China can be classified into three main types. These are tools and weapons, ornaments and ceremonial as well as the religious objects, which throw a good deal of light on the social, martial and the religious character of the people. The tools and weapons include axes, chisels, knives, spear heads and arrow heads. The ornamental Jades are shaped as animals to be used as pendants. Amongst the ceremonial and religious objects, the six most important emblems are the Pi, Ts'ung, Kuei, Chang, Hu and Huang.

During the first century A.D., the Buddhist doctrine of India seems to have entered the boundaries of China and thus, inspired later Chinese art to a great extent.

However, it was during the Sung dynasty (960-1279 A.D.) that the art of Jade carving received added impetus. The Jade objects of the Sung period are characterised by the revival of archaic forms of the Chinese metalware of earlier periods. The various animal figures, attributed to this period, exhibit strength and vigorousness of style.

Kublai Khan, a descendant of Changiz Khan, over ran China by defeating the last Sung Emperor in 1279 and, thus, laid the

foundations of the Yuan dynasty. With the emergence of the new power, there appeared a dramatic change in the field of art also. Apart from copying the archaic forms, the craftsmen of the Yuan period preferred a naturalistic style where the bowls and vessels were shaped as fruits, flowers and mountains along with other products of Nature.

The rulers of the Ming dynasty were the native Chinese who got freed their Motherland from the foreign invaders. The existing specimens of Jades of the Yuan and Ming periods are notable for exceptionally large sizes. The best specimens of Jade of the Ming period, which consist of large vessels and jewellery, have been found in the tomb of the Emperor Wan Li who died in 1620 A.D.

However, the rule of the Ch'ing dynasty (1644 to 1912) was probably the golden era for the development of the craft of Jade carving in China when technical perfection and artistic decor reached greatest heights. Nephrite was obtained from Chinese Turkistan until 1856. The best quality of Jadeite, "fe-its'ui" from Burma started coming to China during the 18th century. A large number of inscribed Jade vessels produced by the court-workshops within the precincts of the palace of the Emperor, Ch'ien Lung (1736-1795) at Peking can be classified into five general types, viz., the archaic-type vessels; vessels shaped as flowers, fruits, animals and birds; Jade vessels of exotic style for China, generally attributed to Mughal craftsmen of the 18th century; plain bowls with contrasting dishes and, finally, the mixed decorative pieces. The lavish use of gold and glittering gems is, no doubt, the Indian influence on Chinese art.

### **Symbols and Motifs**

Its unique medicinal qualities and its splendour must have been responsible for the religious sanctity and mystic symbolism attributed to Jade by the Chinese people. Jade became an essential commodity to be presented in almost all important rituals and sacred ceremonies in China. Innumerable forms and figures were produced out of Jade to meet the requirements of rare occasions as well as the every day life of kings, nobles and the priestly class. It was, no doubt, an inner urge of the Chinese to offer whatever they considered best to divinity or supernatural powers, i.e., the Sun, Moon, Earth, Clouds and other cosmic phenomenon by way of homage and it is no wonder that the ultimate choice fell simply on Jade for its purity, beauty and utility. Early artisans fashioned objects of ritualistic and domestic use, though coarsely, with whatever rudimentary technique and equipment they possessed. The earliest specimens of Jade in China, which can easily be associated with rituals, were found in caves in the valley

of the upper Yellow river and in excavations at the foot of the Kansu hills. The large flat rings, thus discovered, are said to be connected with the six sacrificial objects, viz., the Pi, Ts'ung, Kuei, Chang, Hu and Huang in Chinese language. The Pi is a circular ring with a hole in the centre symbolising thereby Heaven. The Ts'ung is a tube open at each end in the form of a circle within a square and symbolises the Earth. The Chang is a rod with a jointed end, symbolising Fire. The Hu is shaped like a tiger which represents Metal. The Huang is a semicircular ornament of Jade, to be hung from the girdle, symbolises Water.<sup>5</sup> The above objects were made of Jade and were meant to be offered in sacrifices. Besides, there are several animals in the Chinese mythology which are symbolic in character and bear religious significance. For instance, a three legged toad and a hare are associated with the Moon. The animals which have astronomical significance and exercise an influence over the Day, Hour and Year, are the Ox, the Horse, the Rat, the Goat, the Dog, the Cock, the Tiger, the Serpent, the Dragon, the Hare, the Monkey and the Pig (or Hog). All the above animals are significant in Chinese mythology in one way or the other and the carvings of these animals in Jade must have been inspired by such mythological beliefs prevalent amongst common folk.

During the first century A.D., Buddhism seems to have travelled towards China from India. The new concept, philosophy and rituals of Buddhism captured the imagination of the Chinese population and thereby influenced subsequent Chinese art. Buddhist motifs and forms as well as the mythological figures, i.e., the Buddha and the Bodhisattvas along with their subsidiary deities were adopted with regional iconographic variations and modifications in Chinese art. We do come across the figures of Buddhist gods and goddesses in Chinese sculptural art right from 5th or 6th century A.D. However, the figures belonging to the Buddhist pantheon in China received greater emphasis from 12th century onwards. The most important Buddhist deity, which occurs in Chinese art even prior to the Sung period, is Kuan Yin in the form of Avalokitesvara. But the mythology of Kuan Yin seems to have undergone a change and the later figures of the deity represent him as a female goddess with varying attributes, i.e., a lotus, child, vase, rosary or a book. The sculptures of Manjusri seated on a lion and Samantabhadra riding an elephant, are also commonly met within Chinese Jade carvings. Besides, the eighteen

<sup>5</sup> Stanley Charles Nott, 'Chinese Jade throughout the ages', p. 31.

As per the Taoist Philosophical beliefs, the five elements, viz. Water, Metal, Earth, Wood and Fire were absorbed in the Heavenly sphere as the five planets, namely, Mercury, Venus, Saturn, Jupiter and Mars.

Lohans or Arhats, belonging to the Hinayana phase of Buddhism, have also been fashioned as saintly figures in Jade, which start appearing from the Sung and Ming periods. Even the seven gems, an insignia of sovereignty, have been borrowed from Buddhism and utilised by the Chinese Jade craftsmen for both statuette carvings and motifs of decoration right from the Sung period onwards. The seven symbols are the Wheel, Queen, Horse, Elephant, Minister, the General and Jewels.

The Chinese craftsmen attached greater significance to fabulous animals or mythical monsters which are wildly imaginary. The Kuei or the Dragon, the symbolic meaning of which is still unknown, is the most common motif which has dominated Chinese art since remote antiquity. The fascinating form of a dragon with its protruding tusks, claws (either three or five) and horn appear interlaced in a continuous zigzag pattern.<sup>6</sup> Another mystic representation, "T'ao T'ieh", is a grotesque and crude mask with two big round eyes and devoid of its lower jaw. The large and fierce tusks appear from the upper jaw while the two inward curving horns spring on either side of the nose. These two symbols, the Kuei and the T'ao T'ieh generally appear together in Jade workmanship with the latter in the middle of two lateral Kuei running parallel to it.

However, it was during the rule of Yuan dynasty (1279-1368) that the naturalistic trend sets in and Jade bowls in the shape of fruits or flowers were produced in China for the first time. Even vessels, representing 'Mountains' of Jade and covered with natural scenes in bold relief, also appear during the above period. The latter type attained greater maturity with the Jade carvers of the Ch'ing period (1644-1912) when a group of Jade mountains, carved all over with landscapes in high relief, was an object often fashioned. The Ch'ing period further witnessed the revival of old motifs which are so commonly found in the archaic Jade of China.

### The Collection

With the advent of the Ch'ing dynasty (1644-1912), the supply of big Nephrite boulders from Chinese Turkistan had increased and Burmese Jade also came to be known and imported into China which gave an extra stimulus to the craft of Jade carving. The Emperor, Ch'ien Lung (1736-95) took special interest in collecting Jades and a large number of lapidaries are said to have been established around the Royal Palace in Peking. The Jade objects produced during this period include 'Jade mountains' (huge Jade boulders carved in high relief to

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<sup>6</sup> A five clawed dragon is a sign of royalty.

present beautiful landscapes), vases, bowls, Jade flowers for miniature gardens, big panels to be set in furniture, screens and miniature figures of animals and birds. The artists of the Ch'ing dynasty also copied archaic forms, motifs and designs in their works. At the same time, the figures of Buddhist gods and goddesses and ritualistic vessels for Buddhist altar were also produced side by side (Plates X & XI). The tiny Jade slabs which were used as musical instruments by the Chinese, became the fashion of the day.

Due to the growing popularity of snuff in 17th century, the Chinese lapidaries started producing snuff bottles with Jade stoppers. The tiny spoons to take out a small quantity of pulverised tobacco from inside were also fashioned as their accessories.

The collection of Chinese Jades in the Salar Jung Museum include a number of ritual vessels for a Buddhist altar (Nos. 535, 536 and 610/XLIX) bowls and cups (Figures 33 & 34). Besides, there are 'Pi' discs, pendants, musical instruments, belt-buckles and snuff-bottles, with minute carvings and lustrous polish, belonging to 18th and 19th century A.D. (Figures 36, 37 & 39). A beautifully carved statuette of the Buddhist god, Kuan-Yin (No. 665/XLIX) holding a long stalk of a lotus in white Jade, is a masterly example of the Ch'ien Lung's period (Figure 35). Another interesting specimen of slightly later date, is a finely carved model of a fruit in green Nephrite (No. 585/XLIX) interlaced with twigs around and a praying mantis resting over it (Figure 38). There are also a good number of tiny Jade figures of animals and birds in different shades to exhibit the Chinese workmanship of recent times. However, there is a striking difference between the earlier specimens and the recent Jades which exhibit a very smooth surface and lustrous polish due to introduction of new equipments as well as synthetic materials. These new inventions have reduced the art of Jade-carving into a mere craft of the 20th century.



# Glossary

Acanthus leaves	In architectural decoration, the acanthus was first introduced in metal and subsequently carved in stone by the Greeks. It was afterwards, with various changes, adopted in all succeeding architecture as a basis for ornamental decoration.
Akbar Nāmā	A chronicle composed by Abul Fazl during the reign of Akbar.
Carborundum	It is a synthetic abrasive and was first used in China for cutting of the Jade sometime between 1919 and 1939.
Ch'ien Lung	The Emperor, Ch'ien Lung (1736 to 1795 A.D.) of the Ch'ing dynasty took keen interest in collecting Jades. Numerous Jade workshops were set up and the carving reached its highest perfection.
Chin	This dynasty in China (221-207 B.C.) replaced the Chou feudal system of government with an emperor as its head.
Ch'ing	The Ch'ing (Manchu) dynasty in China ruled from 1644 to 1912 A.D. It was during this period that the Jadeite from Burma was first imported into China.
Chloromelanite	Its black colour is due to excessive concentration of an iron compound.
Chou	The Chou dynasty of China can be divided into the western Chou (c. 1122—722 B.C.) and eastern Chou (722—481 B.C.).
Diamond drills	They are used to produce ring handles and chains without a break from a single piece of Jade.
Fei-ts'ui	It literally means kingfisher feathers. In China, it was used to denote dark green Nephrite till the period of Sung dynasty (960—1279 A.D.). However, it reappears at the end of the 18th century to represent Jadeite from Burma.
Han	The rulers of Han dynasty of China (206 B.C. to 221 A.D.) had their capital at Ch'ang-an (mod Sian). It was during the reign of Han dynasty that the contacts with the western world were established through the old Silk Route. It was probably during this period that Khotan Jade was first used by the Chinese lapidaries.
Huan	A Jade ring where the opening has a diameter half that of the disc.
'Indian School Jades'	The Jade objects of 18th century, which exhibit typical Indian motifs and designs and mode of Indian ornamentation. Yet, they sometime bear legends in Chinese script. They are also endowed with Chinese technique of carving with lobed rings and chains.



<b>Jadeite</b>	It is a sodium-aluminium-silicate, with a crystalline structure made up of groups of small granular crystals. It was mined in the area of the Chindwin and Uru rivers in north Burma.
<b>Kandāshud</b>	Engraved.
<b>Khas</b>	It stands for Jade in the language of Mongols.
<b>Kuan Yin</b>	A Chinese form of the Future Bodhisattva. During 7th century A.D., it took the form of a benevolent goddess.
<b>Kuei</b>	It is carved as a sceptre, symbolising the East.
<b>Laurel leaves</b>	A common motif in Western art to represent wreaths as an emblem of victory.
<b>L'ejade</b>	A French synonym for Jade.
<b>Lohans</b>	The Buddhist acharyas.
<b>Ming</b>	The Ming dynasty of China ruled from 1368 to 1644 A.D. The most notable Jades of the Ming period have been excavated from the tomb of the Emperor Wan Li.
<b>Murattab</b>	Completed or prepared.
<b>'Mutton Fat Jade'</b>	It is pure white variety of Nephrite, having the appearance of congealed fat.
<b>Naskh</b>	Naskh is an Islamic script, which seems to have been developed out of Kufi script sometime during 9th century A.D.
<b>Nastalique</b>	This Islamic script is a derivation of the two scripts, i.e., Naskh and Taliq. It is said to have been codified by Mir Ali Tabarezi in 14th century.
<b>Nephrite</b>	It is derived from the Greek word, 'Nephros', meaning kidneys. The Nephrite is a calcium-magnesium-silicate belonging to the amphibole group of minerals. It is found in the area around Khotan and Yarkand in Central Asia.
<b>Pa-zahar</b>	A persian term for Jade, meaning thereby an antidote to poison.
<b>Pao Yao</b>	It means 'precious powder' which was used for polishing the finished objects of Jade. It has been suggested that this powder was jewel dust, the crushed rubies and sapphires.
<b>Pi</b>	It is a disc with a central circular opening. It is thought to be the symbol of heaven.
<b>Piedra de hijada</b>	It is a Spanish term, meaning 'stone of the loins', as it was believed that these stones could cure diseases of the kidneys.
<b>Pietra-dura work</b>	Inlay of semi-precious stones over stone.
<b>Rehi</b>	Book stand.
<b>Rūdkhana-i-sang-Yashb</b>	Rudkhana means the river-bed. What is meant here is the produce of the river-bed, viz., Jade.
<b>Sahib-i-Kiran-i-Sani</b>	It literally means 'The second Lord of the conjunction'—a title which Shah-jahan had adopted in emulation of his ancestor, Timur, whose supposedly favourable conjunction of planets made him the great Conqueror.

Shang.	The first historic dynasty of China, which was preceded by the Neolithic age. Many small Jades, shaped in stylised animal forms were found in the tombs of this dynasty.
Snuff bottles	A tiny flagon, usually oval in shape and sometime with a Jade stopper and equipped with a tiny spoon to scoop out the small quantities of pulverised tobacco as required.
Sootash	A Turkish synonym for Jade.
Steel discs	They are used for cutting a piece of Jade to an approximate size.
Sung	The Sung dynasty of China (960 to 1279 A.D.) are divided into northern Sung and southern Sung. The majority of objects of this period are carved in pure white Jade.
T'ao T'ieh	It is a grotesque and crude mask with two big round eyes, but with lower jaw missing. It represents the head of a tiger or probably the man-eating monster which lived on a mountain guarding rich copper mines.
Ts'ung	It consists of a circular opening in a rectangular vessel. It is the symbol of the Earth deity.
Tuzuk-i-Jahangiri	The memoirs of Jahangir.
Wire saw	It is made of a single strand of wire held taut by a bamboo frame. It is used for the preliminary work of cutting up the piece of crude Jade or removing the 'skin' with the help of 'black sand' and water.
Yāqūt	It stands for jasper. However, it appears to have been used for Jade also during the early period of Mughal history in India.
Yashb	An Arabic synonym for Jade.
Yashm	A Persian term for Jade.
Yu	The Chinese character that stands for Jade, and which is beautiful, lustrous, translucent, sonorous and hard.
Yuan	It is also a form of Pi where the opening is more than half of the diameter of the disc.
Yuan	The Yuan dynasty (1279 to 1368 A.D.) was established in China by the leader of Mongols, Kublai Khan, a descendant of Changiz Khan. The Jade objects of this period exhibit naturalistic style, in the shape of fruits and flowers.
Yunnan Yu	Jadeite, which was introduced into China from northern Burma through the province of Yunnan.



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Plate 1. Enamelled Jade Mirror-back, Indian, late 17th century A.D. XLIX-110.





Plate 2. Jade dagger-handles studded with precious gems, Indian, 17th century A.D.







Plate 3. Mohnals (Huqqa mouth-pieces) studded with gems, Indian, 17th century A.D.





Plate 4. Jade spice-box studded with precious gems, Indian, 17th century A.D. XLIX-197.





Plate 5. Jade dagger-handle shaped as the head of a lion, the tongue and the eyes are made of ruby, Indian, late 17th century A.D. XLIX-328.





Plate 6. White Jade vase with a lid fitted with a chain and a Jade cup.  
'Indian School Jades', 18th century A.D. XLIX-592.







Plate 7. Grape coloured Jade vase, Indian, 18th century A.D. XLIX-598.





Plate 8. Jade handles of a dagger and a fruit knife, studded with precious gems shaped as flowers and leaves, Indian, 17th century A.D. XLIX-311 and 312.



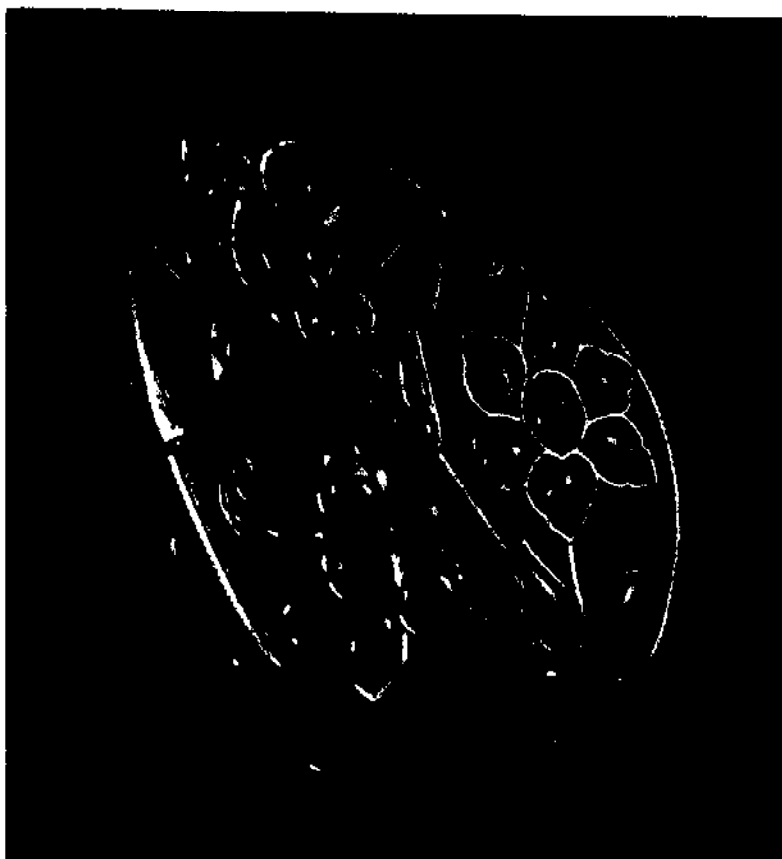


Plate 9. Leaf shaped Jade spice-box, studded with precious gems, Indian, late 17th century A.D. XLIX-199.





Plate 10. Jade ritual vessel, Chinese, 18th century A.D. XLIX-535.







Plate 11. Jade ritual vessels, Chinese, 18th century A.D. XLIX-613 and 615.





Fig. 1. Inscribed Jade Book Stand, Indian, early 13th century A.D. XLIX-14.



Fig. 1A. Details of Fig. 1.



Fig. 2. Reverse side of Fig. 1

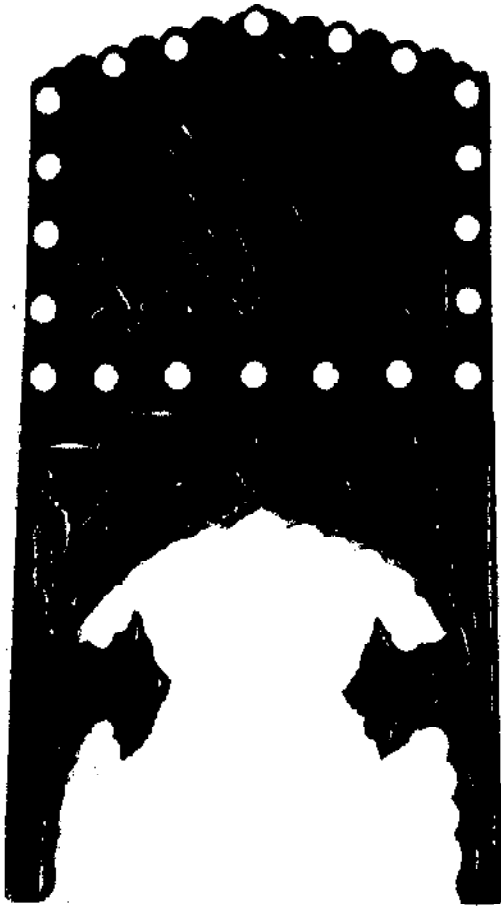


Fig. 3. Green Jade Book Stand, Indian,  
early 17th century A.D. XLXI-19



Fig. 4. Mirror-back, Indian, 17th century A.D. XLIX-1036





*Above:* Fig. 5. Mirror-back, Indian,  
17th century A.D. XLIX-123.



*Above right:* Fig. 6. Mirror-back, Indian,  
17th century A.D. XLIX-1037.

*Below:* Fig. 7. Green Jade Mirror-back,  
Indian, 17th century A.D. XLIX-126.





Fig. 8. Mirror-back, Indian, 17th century A.D. XLIX-131.



Fig. 9. White Jade dish, Indian, 17th century A.D. XLIX-223.



Fig. 10. Mutton fat Jade wine-cup, Indian, 17th century A.D. XLIX-224.



*Above:* Fig. 11. Green Jade wine-cup, Indian, 17th century A.D.  
XLIX-641.

*Right:* Bottom View.

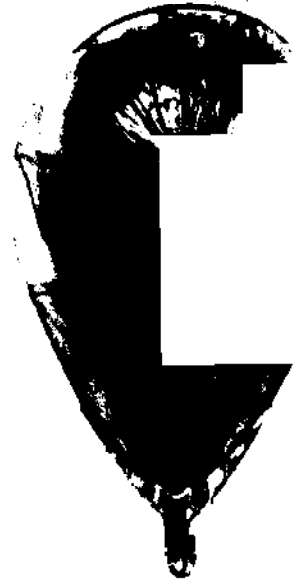


Fig. 12. Mutton fat Jade wine-cup. Indian.  
17th century A.D. XLIX-217.





Fig. 13. Jade wine-cup, Indian.  
17th century A.D. XLIX-230.

Fig. 14. Leaf shaped wine-cup, Indian,  
17th century A.D. XLIX-216.



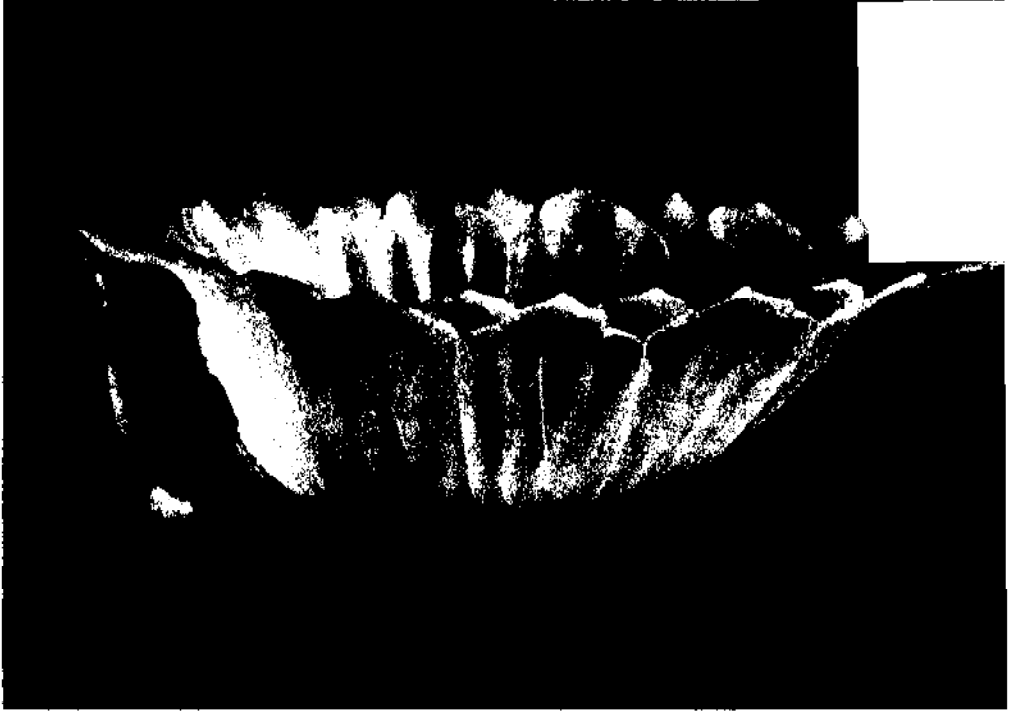


Fig. 15. Vine leaf shaped wine-cup, Indian, 17th century A.D. XLIX-582.



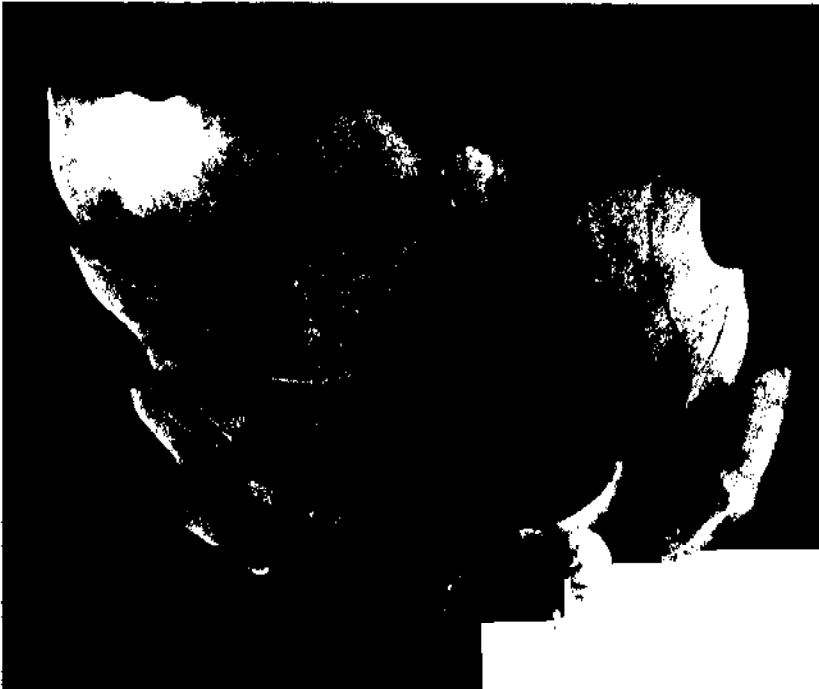
Fig. 16. Jade wine-cup with bud shaped handles, Indian, late 17th century A.D. XLIX-87.





*Above:* Fig. 17. Peepal leaf shaped wine-cup, Indian, late 17th cent. A.D. XLIX-219.

*Below:* Fig. 18. Mutton fat Jade wine-cup, Indian, late 17th cent. A.D. XLIX-631.



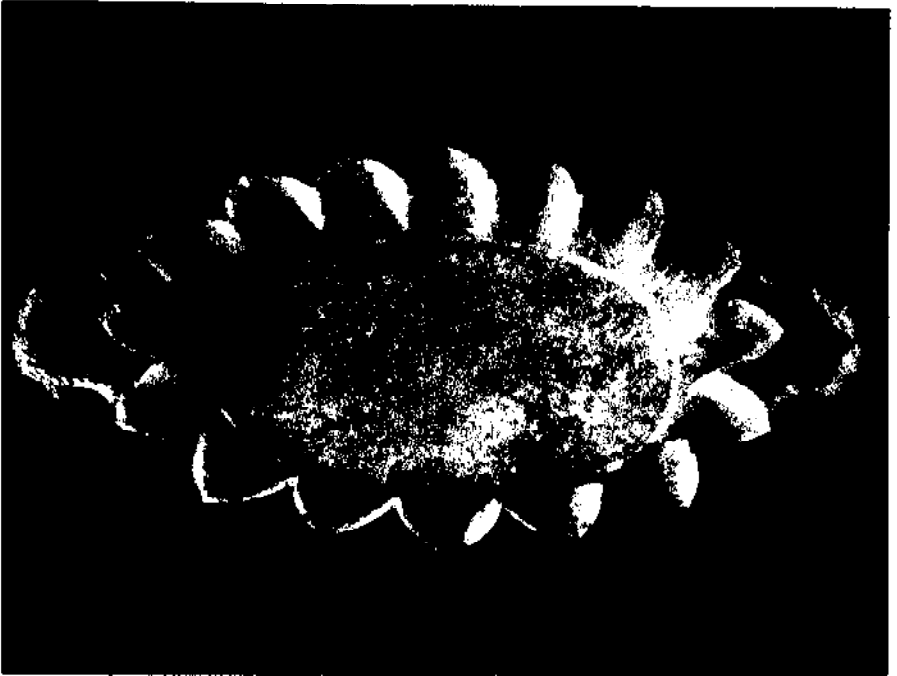
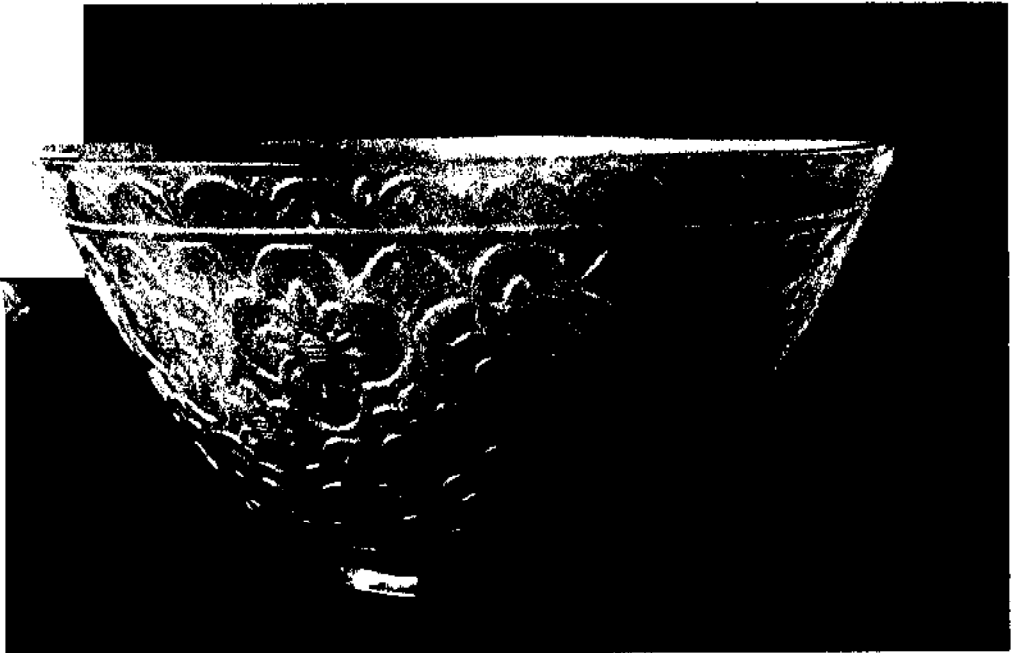


Fig. 19. White Jade dish with fish shaped handles, Indian, 18th century A.D. XLIX-135.

Fig. 20. White Jade bowl with lobed handle, Indian, 18th century A.D. XLIX-614.



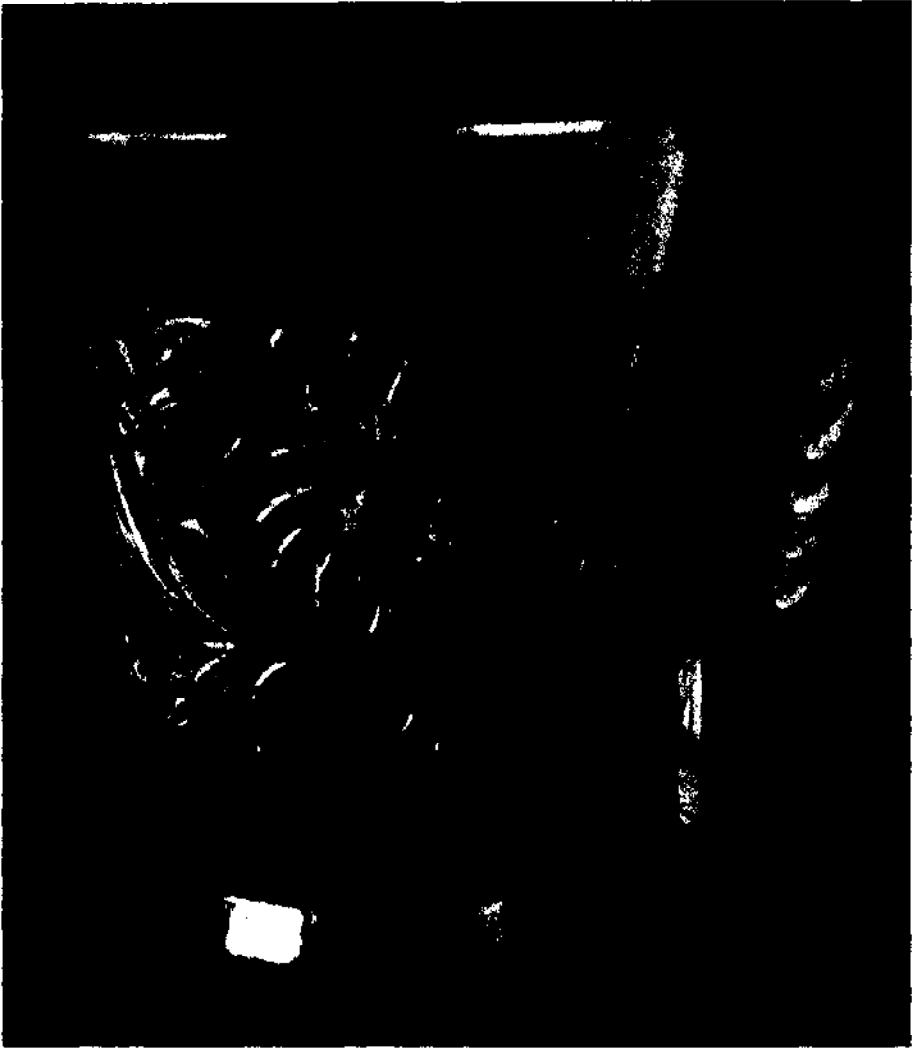


Fig. 21. White Jade cup with a ring base and lobed handle attached with a ring. 'Indian School Jades', 18th century A.D. XLIX-595.



Fig. 22. White Jade Mirror-back with pierced workmanship, Indian, 17th century A.D. XLIX-122.



Fig. 23. Mutton fat Jade lid with pierced workmanship, Indian, late 17th century A.D. XLIX-575.

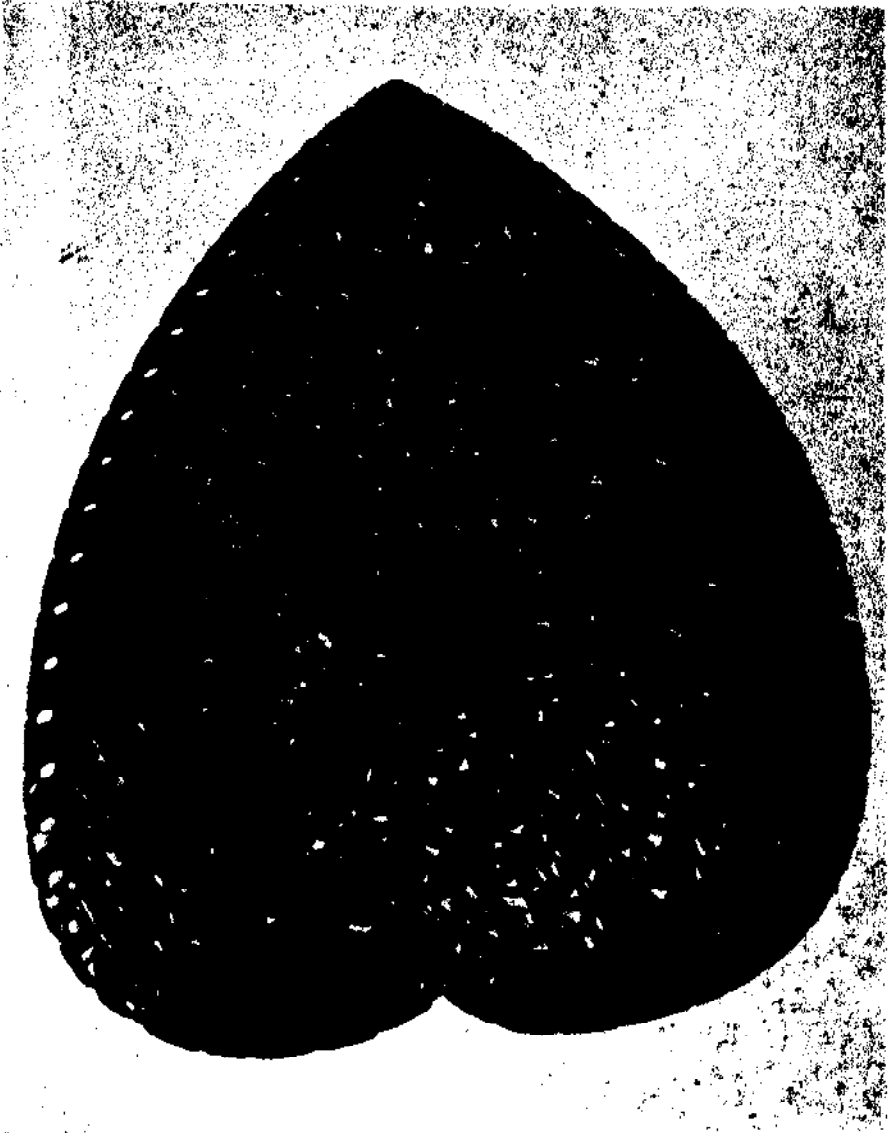


Fig. 24. Green Jade frame with pierced workmanship, Indian, 18th century A.D.  
XLIX-121.

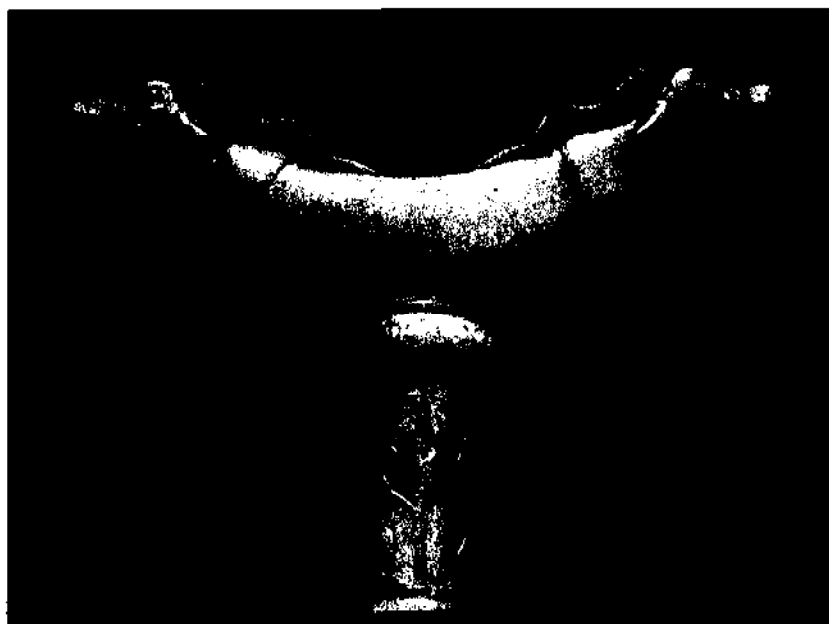


Fig. 25. Jade handle of Zafar-Takia, Indian, 17th century A.D. XLIX-1020.

Fig. 26. Daggers with animal and bud shaped Jade handles, Indian, 17th century A.D. XLIX-238, 902 and 905.



Fig. 27. Archer's ring studded with gems.  
Indian, 17th century A.D. XLIX-376.



Fig. 28. Green Jade Archer's ring studded with  
gems, Indian, late 17th century A.D.  
XLIX-381.







Fig. 29. Inscribed Archer's ring of Shahjahan with title Sahib-i-Kirani-Sani and date 1040 H, Indian, 17th century A.D. XLIX-1338.

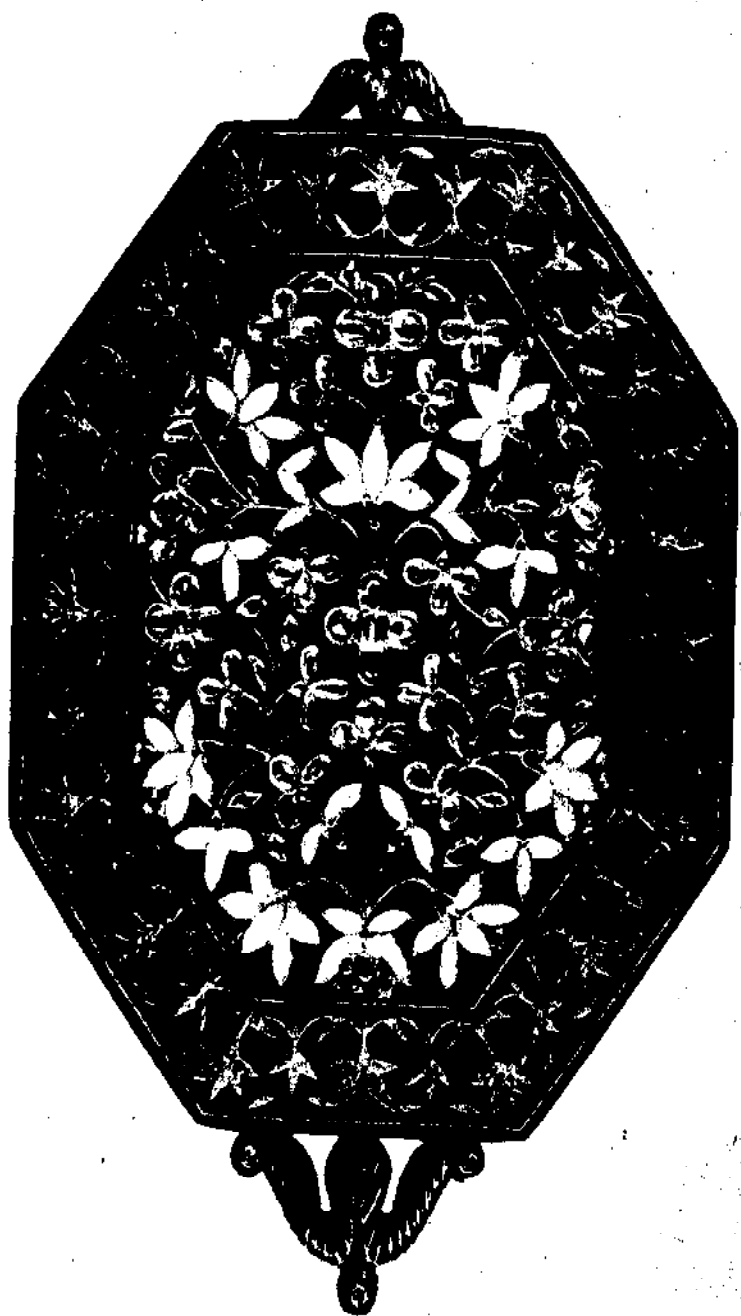


Fig. 30. Jade Mirror-back studded with gems, Indian, late 17th century A.D.  
XLIX-133.

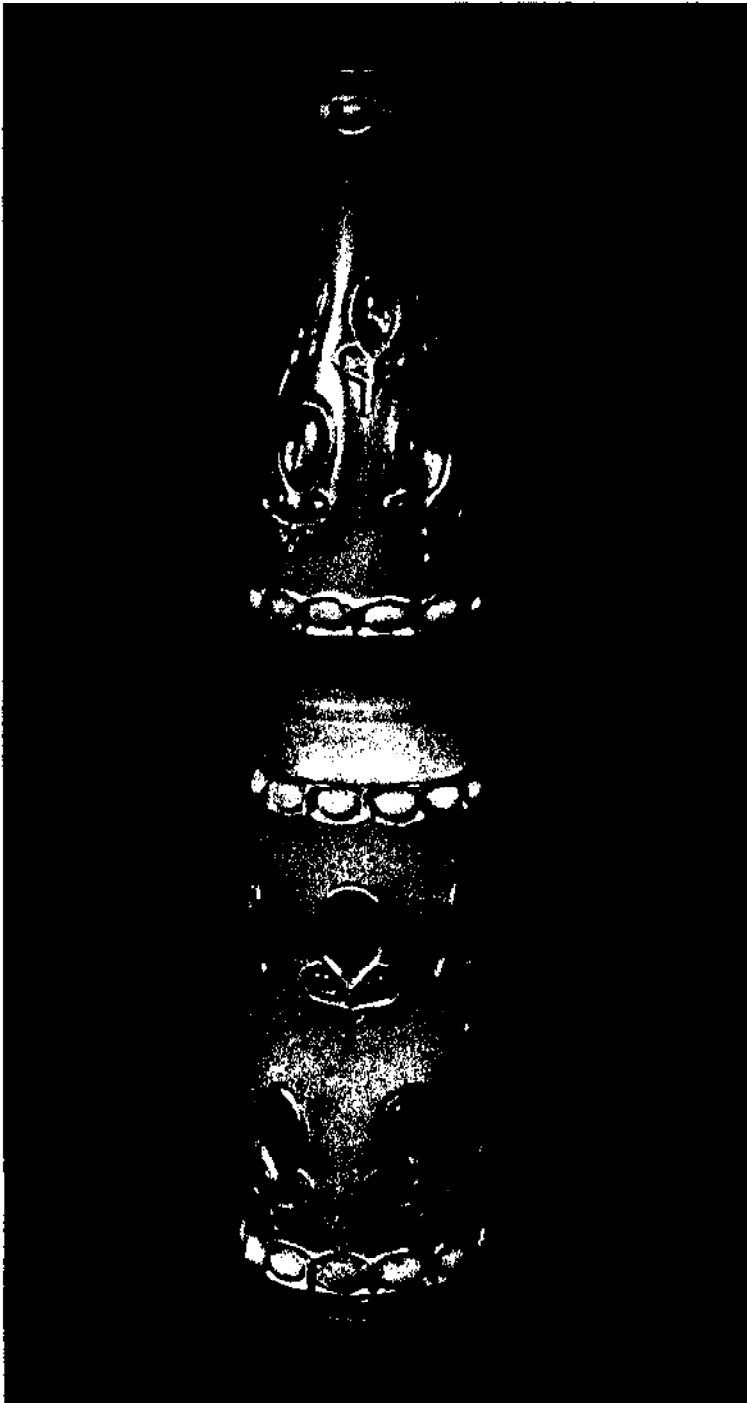


Fig. 31. Jade Mohnal (Huqqa mouth-piece) studded with gems, Indian, 18th century A.D. XLIX-1225.



Fig. 32. Green Jade vessel with laurel leaves motif, Indian, 18th century A.D. XLIX-27.



Fig. 33. Jade ritual vessel, Chinese, 18th century A.D. XLIX-536.



Fig. 34. Jade ritual vessel, Chinese, 18th century A.D. XLIX-77.



Fig. 36. Green ritual Jade, Chinese, 18th century A.D. XLIX-604.

Fig. 35. Kuan Yin, Chinese, 18th century A.D. XLIX-665.



g. 37. Mutton fat Jade Belt buckles, Chinese,  
6th century A.D. XLIX-65, 647 and 649.



g. 38. Green Jade gourd  
shaped dish, Chinese,  
6th century A.D.  
LIX-585.





Fig. 39. Mutton fat Jade sword-guard, Chinese,  
18th century A.D. XLIX-1091.



