

Review of jaipur blue pottery handicraft history essay



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Although the Mughal Empire continued for another 150 years after Emperor Aurangzeb's death, the decline of the Mughal Empire had begun. The deterioration was due to constant chaos prevailing between the battling faithful Rajput clans and the rebellious states, which were against the unfair policies imposed by the Mughals. For instance, Aurangzeb forced all Hindus to pay a non-believer tax called jizya. India constituted majorly by Hindus, largely opposed this policy.

The East India Company of British duly gained this period full of unrest and conspiracies who came to India in the form of a European trading country. In an urge to conquer the economy, the British took advantage of the situation and occupied administration from the dying Mughal Empire. As Robert Clive, the first Governor of Bengal, defeated the Nawab of Bengal in the Battle of Plassey in 1757, it marked the two centuries old domination of British by India.

Matching the Mughals, the British control was significantly over legal, educational and traditional modifications in Rajasthan. Along with their equestrian games such as polo and other sports, the weaponry saw some European entrants. Newest rifles, guns, and pistols, shikar (hunting) camps, English crockery, Belgian glass, French chiffons, European music, furniture and gradually-showy limousines.

Similarly, the art of blue pottery was also inherited from the foreign land of Persia. The Persian skilled artisans started making blue glazed pottery made from multani mitti or Fuller's Earth. It was first developed by the innovative Mongols who blended it with the Chinese glazing expertise. Mughals also

used it as an architectural part as tiles in their palaces and decorate their mosques and tombs. However, there was more development to be seen in blue pottery making as potters favorably took it up vigorously.

The fine art of blue pottery or blueware travelled from Central Asia to Kashmir and then to the plains of Delhi. Nevertheless, the Rajput ruler of Jaipur Maharaja Mansingh II also introduced it in the city just to turn the place into a thriving place for blue pottery in the 17th century. An example can be the beautiful fountains of the Rambagh Palace lined with the partial blue-gazed tiles. Unfortunately, many others including blue pottery faced a slow death during the squeezing British empire.

The titles of the Rajput Maharajas, during the British dominion also saw a change in the number of words. Before and till the 17th century, the Rajput rulers were called as Raja. During the Mughal Empire, the title Mirza was seen. As the British descended, they conferred titles such as His Highness and Sir to the Rajput rulers during the 18th and 20th century. The royal Rajput children: girls were sent to finest finishing schools in Switzerland and boys were sent to top English universities for higher education.

While the rest of the Indian subcontinent and rebels were busy trying to throw away the foreign shackles, there was a sudden fresh revival in the blue pottery industry in the late 19th century. The thriving one saw the emergence of newer yet sophisticated clientele along with novel blueware such as urns, pots, jars, vases, etc. Serving as decorative items, delicate looking dark blue pottery were also ideal for gifts and souvenirs.

The patronage resulted in the usage of traditional colors on the blueware such as blue (from oxide of cobalt), white and yellow (green from the oxide of copper). Fine pieces of antique blue pottery displays conventional arabesque or floral themes accompanied with figures of Rajasthani queen. Modern ones showed tea sets, ashtrays, lamps, beads, soap dishes as well as doorknobs!

Renowned Jaipuri blue pottery has some unique characteristics that are matchless. The way the pottery is fired at low flame and temperature is a method carried with precision. Equal creativity and care is taken while ornamenting the bluewares with the color that is done with squirrel's hair. You can find these very attractive decoratives at Amber road.

New piece (19 October 2010)

Blue pottery products are termed as exquisite art pieces in the world for their glazed charm. These are such versatile products that are used for domestic household purposes as well as decoratives too. Along with perfecting the look of religious shrines and temples of major faiths in the world, blue pottery articles in most demands come as exclusive traditional pieces. They are flowerpots, surahis, pots, tiles and cylindrical containers. Decorative blue pottery items like lamp stands, ashtrays, earrings, beads, mugs, soap dishes, jugs and doorknobs are also seen fashionably.

Delicate looking dark blue pottery are also ideal for gifts and souvenirs.

Origin of Blue Pottery

Matching the Mughals, India's British control was significantly over legal, educational and traditional modifications in Rajasthan. Along with their equestrian games such as polo and other sports, the weaponry saw some European entrants in the Indian landscape. Newest rifles, guns, and pistols, shikar (hunting) camps, English crockery, Belgian glass, French chiffons, European music, furniture and gradually-showy limousines.

Similarly, India blended in the art of blue pottery in its culture that originally belongs to the foreign land of Persia. The Persian skilled artisans started making blue glazed pottery from multani mitti or Fuller's Earth. The innovative Mongols who blended it with the Chinese glazing expertise first developed it. Mughals also used it as an architectural part as tiles in their palaces and decorate their mosques and tombs. However, there was more development to be seen in blue pottery making as potters favorably took it up vigorously.

Blue Pottery in Jaipur

The fine art of blue pottery or blueware travelled from Central Asia to Kashmir and then to the plains of Delhi. Nevertheless, the Rajput ruler of Jaipur, Maharaja Ram Singh II (1835 - 1880) also introduced it in Jaipur, just to turn it into a thriving place for blue pottery that is evident today. He set up an art school in Jaipur to give a final addition to his fondness to the art of blue pottery.

An example can be the beautiful fountains of the Rambagh Palace lined with the partial blue-gazed tiles. Unfortunately, many others including blue

pottery faced a slow death during the squeezing British empire. However, after a long time of obscurity, blue pottery came back due to joint efforts of revival of some eminent personalities of Jaipur.

Manufacturing Blue Pottery

The delightfully lovely blue pottery is made through a tedious manufacturing process that is not reversible at any step of its making. The dough is prepared of ground quartz, sodium sulphate, raw glaze and fuller's earth. It is a craftform that doesn't ensures the definite shape of the final product obtained, either. The skillful hands of the artisan gives the dough a useful shape with the help of moulds followed by them handpainted with chemical paints. It's quite interesting to know that when the unfired painted pieces are kept on fire (8000C-8500C), the painted surfaces dramatically change their color.

The kiln temperature kept constant for six hours contributes towards the oxide colors to create the magic. Every constituent melts only to crystalize the quartz that constitutes the strength of the blue ware. Usage of traditional colors on the blue pottery articles such as blue (from oxide of cobalt), white and yellow (green from the oxide of copper) is favorable seen. The blue pottery items are painted with a brush made of squirrel's hair for fine detail and precision.

Salability of Blue Pottery

Being hygienic in use, blue pottery wares never fail to attract pairs of eyes that serve to be different from the conventional fragile articles. Its beauty as well as historic value makes it a fascinating piece to buy and flaunt. After

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coming to Jaipur, tourists bag such artistry and class at much affordable prices. These are found at various handicraft shops in Amber Road, Jaipur. More of a showpiece, its limited usage helps in preserving it for a longer duration of time.