

INDIA: EAST | WEST
THE AGE OF DISCOVERY IN LATE GEORGIAN INDIA
AS SEEN THROUGH
THE COLLECTIONS OF THE ROYAL ASIATIC SOCIETY, LONDON

§

Curated by
Jochen Sokoly & Alison Ohta



IN MEMORY OF
RALPH PINDER-WILSON
SCHOLAR, MENTOR AND FRIEND

FELLOW, DIRECTOR AND
VICE-PRESIDENT OF THE ROYAL ASIATIC SOCIETY

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PREFACE

The Royal Asiatic Society is delighted that the first major overseas exhibition drawn exclusively from its outstanding artistic collections is being held in Doha at the Virginia Commonwealth University's campus.

As the exhibition makes clear, the founders of the Royal Asiatic Society were particularly keen to share with a wider public in Great Britain their knowledge of and enthusiasm for Asia. They believed that an effective way of doing this was through discussion and publication of research papers, and by exhibiting the arts and manufactures of Asia.

The present exhibition includes examples of Indian work drawn for an Indian audience, Indian work commissioned for a European audience, and European work showing Indian culture expressed through European sensibilities. In all cases, the work on display represents an attempt to communicate between countries widely separated geographically from each other.

Cross-cultural influences have long been brought to bear on how we perceive the world, and art plays an important role in human understanding. It is particularly appropriate, therefore, that this exhibition, which represents an attempt made over 150 years ago to understand different cultures through art, should take place on a university campus where the history of art is studied in part at least as an examination of different ways in which knowledge is understood and human experience is represented visually.

Gordon Johnson

*President of the Royal Asiatic Society
of Great Britain and Ireland*

It is a great honour that the Royal Asiatic Society of Great Britain and Ireland in London has lent a significant selection of works from its rich collections to the Gallery of Virginia Commonwealth University in Qatar for an exhibition that looks at a decisive moment in history. The Enlightenment of the late 18th and early 19th centuries in Europe, and particularly Britain, was defined by a cross-cultural discourse that comprised scholarly curiosity, investigation, enquiry, creative thinking, documentation, and exchange of ideas. European scholars studied cultures and languages from around the world hitherto unknown to them and collected data for later research. That period saw the establishment by Royal Charter of a number of scholarly centers and institutions in Britain like the Royal Academy, the Royal Institution and the Royal Asiatic Society as well.

All the activities that pertained to these scholarly societies also are within the current scope and mission of Virginia Commonwealth University in Qatar as a member of Education City and the Qatar Foundation for Education, Science and Community Development, which together are breaking new intellectual ground in the fast growing cultural environment of the Gulf Region. It is, therefore no coincidence that the curators have chosen to foster collaboration between Virginia Commonwealth University in Qatar and the Royal Asiatic Society in London. We can learn from the scholarly efforts of our ancestors and understand our present situation better by looking at the past, as it informs the present.

Allyson Vanstone

*Dean, Virginia Commonwealth
University in Qatar*

ACKNOWLEDGEMENTS

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Jochen Sokoly & Alison Obta

It has been an immense pleasure to work as a team with our two institutions, Virginia Commonwealth University in Qatar and the Royal Asiatic Society of Great Britain and Ireland in London. This has been a project that has taken several years to come into fruition and required a fair amount of scholarly preparation and hands-on logistics.

At Virginia Commonwealth University our foremost thanks go to the members of the 2009–2010 Gallery Committee for their vision and support of this project. VCUQatar has funded the main portion of research that has led to the conception and realization of this project. We are furthermore indebted to Dean Allyson Vanstone, Dr. Charles Bleick, formerly Associate Dean for Academic Affairs, Noel S. Knille, Tyrone Wilkins, Markus Elblaus, Jordan Gushwa, Priya D'Souza, Moamer Qazafi, and Donna Duffett. Special thanks go to Levi Hammett for designing this splendid catalogue, Tammi Moe for negotiating the copyright for a number of works from public collections and to Diana Woodcock for proofing the manuscript at short notice.

We are grateful to a number of individuals at the Royal Asiatic Society: Dr. Gordon Johnson, President of the Royal Asiatic Society, the members of the RAS Council, Alice McEwan for assisting Alison Ohta in the logistics of the exhibition. and David Jacobs, conservator, who prepared the works for travel and exhibition. Finally, our colleague Dr. Navina Haidar at The Metropolitan Museum, New York receives our gratitude for her scholarly input during the course of the project. Our colleague Rochelle Kessler also receives our special thanks.

A number of colleagues have contributed to the exhibition through their expertise, as well as text contributions: Dr. Giles Tillotson, Dr. Henry Noltie, and Kathy Lazenbatt. We thank them all.

Jochen Sokoly

*Gallery Director and Assistant Professor in Art History,
Virginia Commonwealth University in Qatar*

Alison Ohta

*Director, Royal Asiatic Society of Great Britain
and Ireland*

PART I

ESSAYS



INTRODUCTION.

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Jochen Sokoly

This exhibition is as much about the Royal Asiatic Society as it is about India. The Society owes its existence to the interest of scholars of the 18th and early 19th centuries in the study of India's culture, history, languages, monuments and natural history. With the foundation of the Asiatic Society in Calcutta by Sir William Jones in 1784 a new kind of forum for the exchange of scholarship was born. The foundation of the Royal Asiatic Society in London in 1823 by Henry Thomas Colebrooke established the first academic forum for the study of Asia in Europe. Its Royal Charter from George IV in 1824 states that its mission was: "the investigation of subjects connected with and for the encouragement of science, literature and the arts in relation to Asia". In essence both institutions were intrinsically interlinked in their missions and activities and built a bridge between India and Britain.

Scholars like William Jones presented ground-breaking theories about the origins of Indo-European languages. William Roxburgh presented seminal studies on Indian botany. Ram Raz, a corresponding member of the Royal Asiatic Society, was commissioned

to translate into English one of the first works on Hindu architecture from its original Sanskrit. Henry Thomas Colebrooke continued William Jones' preparatory studies in Hindu law. Captain James Tod embarked upon the study of Rajasthan, while Brian Houghton Hodgson studied Nepal. These are just a few individuals among many. Right from the start both the Calcutta and London branches published and hosted lectures to disseminate the 'new' knowledge.

The works represented in this exhibition show the diverse and serious interests of British patrons and artists in India and provide an important historical record of the British quest to understand the Indian environment. This could only be achieved successfully with the participation of Indian artists. At the same time the exhibition considers Indian patrons who employed British artists. However, the political agenda was already clear at this point as the East India Company sought to control and secure as much of India as possible. To this end, the Company provided opportunities for scholars and artists to explore their interests.

During the reigns of King George II 1727–1760 and George III 1760–1820 much scholarly innovation took place marking it as an ‘Age of Discovery’. Several major public institutions, such as the Royal Academy, the Royal Society of Antiquaries and the Linnean Society were founded to promote the arts and sciences providing a forum for discussion and exchange of ideas.

Thus the exhibition looks at four areas of discovery all of which can be documented by the collections of the Royal Asiatic Society and its members: Topography, Architecture, Botany and History. While the nature of most of the works is documentary, the exhibition also stresses their visual qualities as works of art. It was the interaction between British and Indian patrons and artists, which produced a body of works during that period which manifests a dialogue between cultures. The legacy of this interaction is still visible today.

My first introduction to the British understanding of India occurred during many afternoons spent with the late scholar of Islamic Art, Ralph Pinder-Wilson, a graduate of Oxford University,

Deputy Keeper of Oriental Antiquities at the British Museum and Director and Vice-President of the Royal Asiatic Society. An oil painting by William Daniell of an Indian landscape which hung in his drawing room fascinated me, particularly its Italianate qualities. Ralph and I used this as a starting point in our discussions on India, a place of special significance for him as he had served there during World War II. It is thus, that the exhibition and catalogue are dedicated to his memory.



STUDYING, DOCUMENTING AND PUBLISHING:
THE SCHOLARLY ACTIVITIES
AND COLLECTIONS OF THE ROYAL ASIATIC SOCIETY.

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Alison Ohta

The Royal Asiatic Society of Great Britain and Ireland was founded on the 15th of March 1823 by the eminent Sanskrit scholar Henry Thomas Colebrooke. It received its royal charter in the following year from George IV for the “investigation of subjects connected with and for the encouragement of Science, Literature and the Arts in relation to Asia.” Throughout its history many distinguished scholars were members: notably Sir Richard Burton (1821–1890), the explorer and first translator of the *Arabian Nights* and the *Kama Sutra*; Sir Aurel Stein (1862–1943) archaeologist of the Silk Road; Rabindranath Tagore (1861–1941), Bengali poet and writer; and Dr. Bimala Churn Law (1892–1969), a dedicated Indologist.

From its beginnings, the Society focused on the dissemination of knowledge of Asia through the publication of its journal, books and the establishment of a library and a museum. The early issues of the journal faithfully record the donations to the Society and stand as testimony to its international standing. In 1834, for example, it was recorded in the journal’s proceedings

that over one hundred and fifty items were received for the library and the museum from institutions and individuals which included the Imperial Academy of Sciences in St. Petersburg and the Medical and Physical Society of Calcutta. These donations included an assortment of unexpected objects which, when listed, read like snatches from a poem by Edward Lear (1812–1888): “twenty four Parthian coins, specimens of alligators from the western coast of India, a horse-hair guard for the mouth, the pine cone of an edible pine.” Among the donations given by the Persian prince Abbas Mirza in 1823 was also “a ball of ambergris in a gold filigree case and enclosed in a gold and silver network purse.” But of all the pieces in the eclectic holdings of the Royal Asiatic Society Museum, the jade cup that had belonged to the Mughal Emperor Jahangir was of outstanding significance. This cup was sold to the Victoria and Albert Museum in 1924 for a hundred pounds. Nearly all the other objects were gradually sold or placed in appropriate institutions.

Meanwhile, the Society focused on maintaining its collections of printed books, drawings, paintings, and numerous Arabic, Persian, Turkish, Malay, Sanskrit, Tibetan and Javanese manuscripts. The 1834 report records the donation of one hundred and eighty manuscripts, which included one of the finest illustrated Persian manuscripts of the fifteenth century a *Shahnamah* copied between 1440–45 for Muhammad Juki, the sixth son of Shah Rukh. This manuscript, bequeathed to the Society by Lt. Colonel Doyle, bears the seals of all the Mughal emperors and has an autographed note by Shah Jehan recording its entry into his library in 1628. It later passed into the possession of the Nawwab Vizier of Oudh, Salar Jang. In 1818, it was presented to Lord Hastings, the Governor-General of India who subsequently gave it as a parting gift to Lt. Col. Doyle when he was leaving India.

From the start, the Royal Asiatic Society was keen to publish the research of its members. The diverse nature of their investigations is represented by the titles of the articles in

Note 1.

See Cat. Nos 20–29.

volumes of the Society's *Transactions*, which preceded the *Journal*. These included 'On the Purik Sheep of Ladakh', 'The Oriental Origins of the Gypsies' and 'Memoir on the Diplomatic Relations between the Courts of Delhi and Constantinople in the Sixteenth and Seventeenth centuries', along with more mundane topics such as meteorological registers recording temperatures at Dum Dum in Bengal for each day of 1822 at sunrise, noon and sunset. The Society also was involved in book publication from its beginnings, and in 1828 it established the Oriental Translation Fund, which published translations of Oriental texts and historical works. It also commissioned the writing of books that were too specialized for commercial publication. The *Essay on the Architecture of the Hindus* by Ram Raz was financed through this fund, and several of the original drawings for this project are included in the exhibition.¹

Today the Royal Asiatic Society provides an active forum for those who have a serious interest in Asian Studies. It publishes the *Journal*, which continues to be of international standing, four times a year. Publication is now done with Cambridge University

Fig. 1.

Letter from King William IV (1830–1837) consenting to becoming Patron of the Royal Asiatic Society, St. James' Palace, London, dated 20 July 1830.

The King has great pleasure in complying with the wish conveyed to him through Lord Ellenborough by the Royal Asiatic Society that his Majesty should become their Patron.

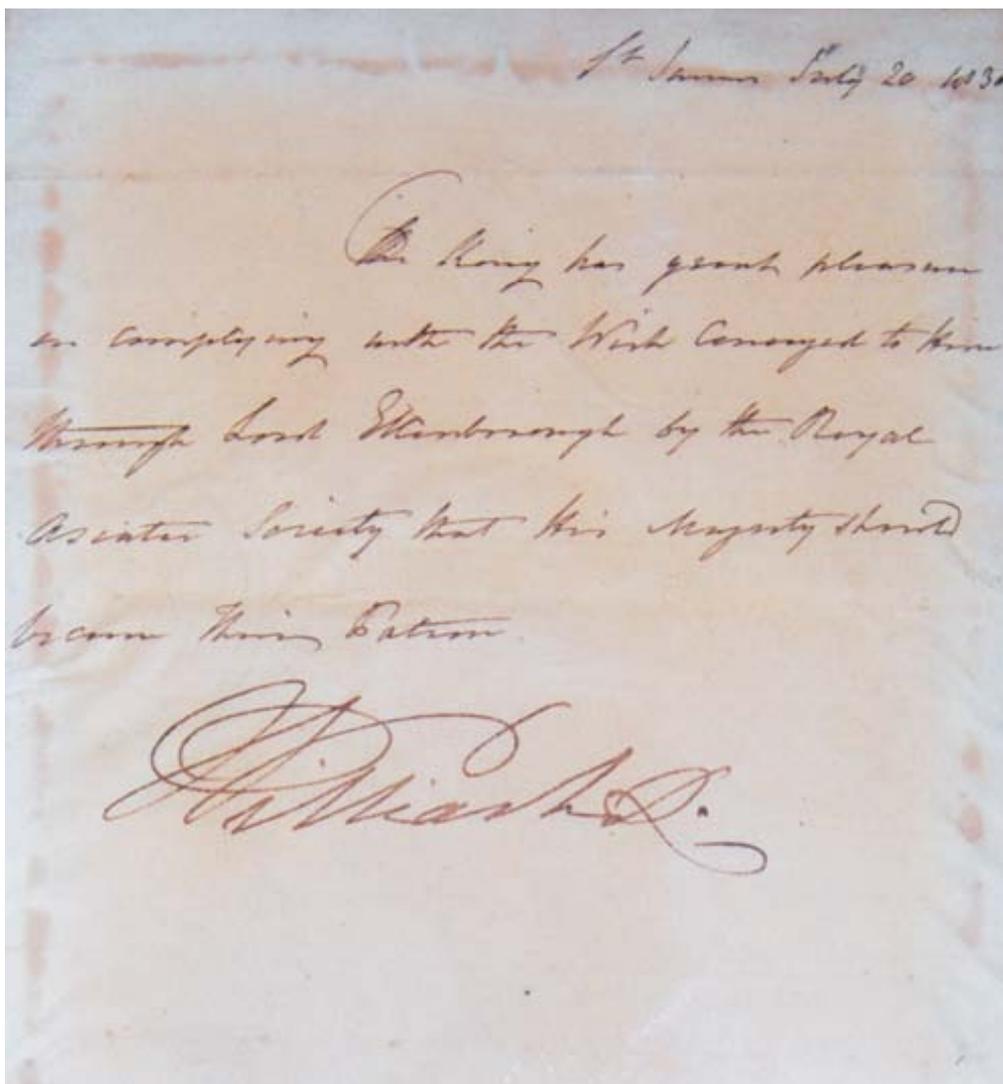
William R

Press and it is available online. Its back volumes have recently been digitized and are available online as well. An active book-publishing programme has been maintained and the Society now produces four to five books annually. It organizes bi-monthly lectures on a variety of topics and holds regular symposia and study days. The lectures of the main series are available to a wider audience through a pod cast. An on-line catalogue for the library is underway. Thus the Society remains true to the aims of its founders but presents its quest for the dissemination of knowledge on Asia in a modern and dynamic context.

King William IV's son by the Irish actress Dorothea Jordan (1761–1816), George Augustus Frederick FitzClarence, the 1st Earl of Munster (1794–1842), later became President of the Society in 1841. Having joined the Society at its foundation, he served as Vice-President for many years. He was a soldier who served as Aide-de-Camp to the Marquess of Hastings in India and later published an account of his journey back to England with his own illustrations in colour. The present Patron of the Royal Asiatic Society is HRH The Prince of Wales.

Lord Ellenborough, mentioned in the letter, was a Tory politician, who served as Governor-General of India between 1842–1844 and was married to Jane Digby whose numerous affairs led to her divorce from Lord Ellenborough in 1830. She left England in the same year and roamed through Europe indulging in several romantic adventures. She died in Damascus at the age of seventy-four, having married a Bedouin shaykh. (AO)

[Fig. 1]





THE ROOTS AND BEGINNINGS
OF THE ROYAL ASIATIC SOCIETY OF
GREAT BRITAIN AND IRELAND

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Kathy Lazenbatt

Note 1.

See Cat. N^o 2.

Note 2.

Asiatick Researches, 1798, pp. XII–XIII.

For the Royal Asiatic Society's roots, we have to go back to Calcutta in the late eighteenth century, to the Asiatic Society founded principally by Sir William Jones in 1784.¹ This is the parent society, as it were, of the Royal Asiatic Society of Great Britain and Ireland. As the East India Company expanded its operations in India, a growing number of British employees had taken up the study of Indian languages, literature and archaeology. Jones perceived the need for an organization, which would bring together those engaged in these studies in a coherent group where they could exchange ideas and could publish articles and essays that might not otherwise reach an audience. In his inaugural address to the Asiatic Society, he described the scope of its researches sweepingly as "Man and Nature: whatever is performed by one, or produced by the other."² He then goes on to list all the subjects that might be covered: geography, history, government, science and mathematics, astronomy, grammar, agriculture and the arts.

The articles published thereafter in *Asiatick Researches*, the Asiatic Society's journal, did indeed cover a wide range of topics,

Note 3.

Ibid., p. xvi.

Note 4.

See Cat. N^o 4.

and one senses among the writers a great spirit of openness towards the country and culture they studied. A mixture of curiosity and excitement is apparent in the manner in which they approached their studies, and Jones was clear that this enthusiasm was vital if the Society was to survive. In his address he declared that the most important qualification for membership was “a love of knowledge and a zeal for the promotion of it.”³ Some of the Society’s members were, like him, men of a scholarly disposition, and he strove as editor of *Asiatick Researches* to uphold its academic standards. But he also very much appreciated the contribution of keen amateurs.

After Jones’ death in 1794, the Asiatic Society continued, and one of its members, Henry Thomas Colebrooke, took up the study of Sanskrit.⁴ He published a Sanskrit grammar in 1805 and in the same year was appointed Professor of Hindu Law and Sanskrit at the College of Fort William. After his return to England in 1815, he and other like-minded individuals who also worked and studied in India and other parts of Asia decided

that they would like to set up a society modelled on the Asiatic Society of Bengal. As Colebrooke pointed out, for many of them it was only once they had effectively retired on their return to England that they had sufficient leisure time to work intensively on the material and knowledge they had gathered during their years abroad. And so in 1823, the Royal Asiatic Society of Great Britain and Ireland came into being, with Colebrooke as its first Director.

Although the model of the Royal Asiatic Society followed that of the Asiatic Society of Bengal in its structure and aims, there had been a dramatic change in attitudes towards Asian countries and cultures in the forty years between the founding of the Asiatic Society of Bengal in 1784 and the Royal Asiatic Society in 1823. In the late 18th century, as European scholars began to learn Asian languages, in particular Indian languages like Sanskrit, and for the first time gain an in-depth knowledge of Indian culture, they were excited by the links they uncovered to European languages and mythology. Moreover, their studies were characterized by a great spirit of openness towards Asian civilizations and

Fig. 1.

William Wood (fl. 1827–1833)
 Chowringhee Road, Park Street, Calcutta
 Asiatic Society's House
 Lithograph
 Published in: Wood, 1833, Plate 15.

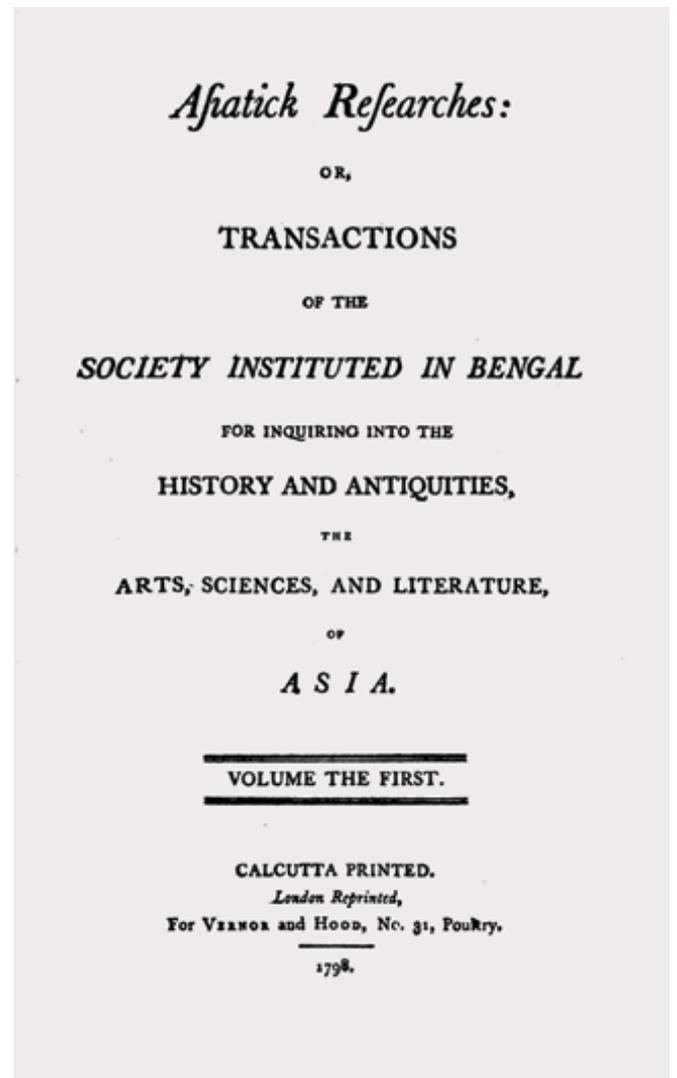
Fig. 2.

Title page of *Asiatick Researches*,
 Vol. 1, Calcutta, 1795 (reprinted in London, 1798).

[Fig. 1]



[Fig. 2]



Note 5.

Transactions, 1819, Vol. I, p. XI.

a respect for their antiquity. But when the Literary Society of Bombay was founded in 1804, twenty years after the Asiatic Society of Bengal, its President Sir James Mackintosh – in an introductory discourse – stated condescendingly that “the feeble efforts of infant literature in barren and inhospitable regions are in some respects more interesting than the most elaborate works and the most successful exertions of the human mind. They prove the diffusion at least, if not the advancement, of science, and they afford some sanction to the hope that knowledge is destined one day to visit the whole earth, and in her beneficent progress to illuminate and humanise the whole race of men.”⁵ From the eighteenth-century Biblical idea of the degeneration of the human race from its original purity and from respect for the antiquity and sophistication of Indian civilization, there was now an emphasis on what was considered the primitive and ignorant state of contemporary Indians.

It was a sign of Britain’s increasing sense of administrative and imperial responsibilities. Thus in 1823, Colebrooke suggested

Note 6.

Transactions, 1827, Vol. I, p. xviii.

Note 7.

Transactions, 1827, Vol. I, p. xviii.

at the beginning of his inaugural address to the Royal Asiatic Society that Britain could repay its debt to the East, where civilisation began, “by promoting an interchange of benefits, and returning in an improved state that which was received in a ruder form.”⁶ Colebrooke declared that the objects of the new Society’s studies were to be the same as the original Asiatic Society, and he himself was a great Sanskrit scholar with a profound interest in Indian languages, literature and philosophy for their own sake. But he evidently felt the need to justify the Society’s activities, and he ended his discourse by saying that this new society would “tend to an object, first in importance: the increase of knowledge in Asia, by diffusion of European science. And whence can this be so effectually done, as from Great Britain?”⁷ This constituted a shift away from a society founded in India to gather Indian knowledge from local scholars and convey it to the West, towards one founded in Britain that regarded one of its prime functions to be the fulfillment of a moral duty by taking Western knowledge to the East.

Note 8.

Colebrooke, p. 356.

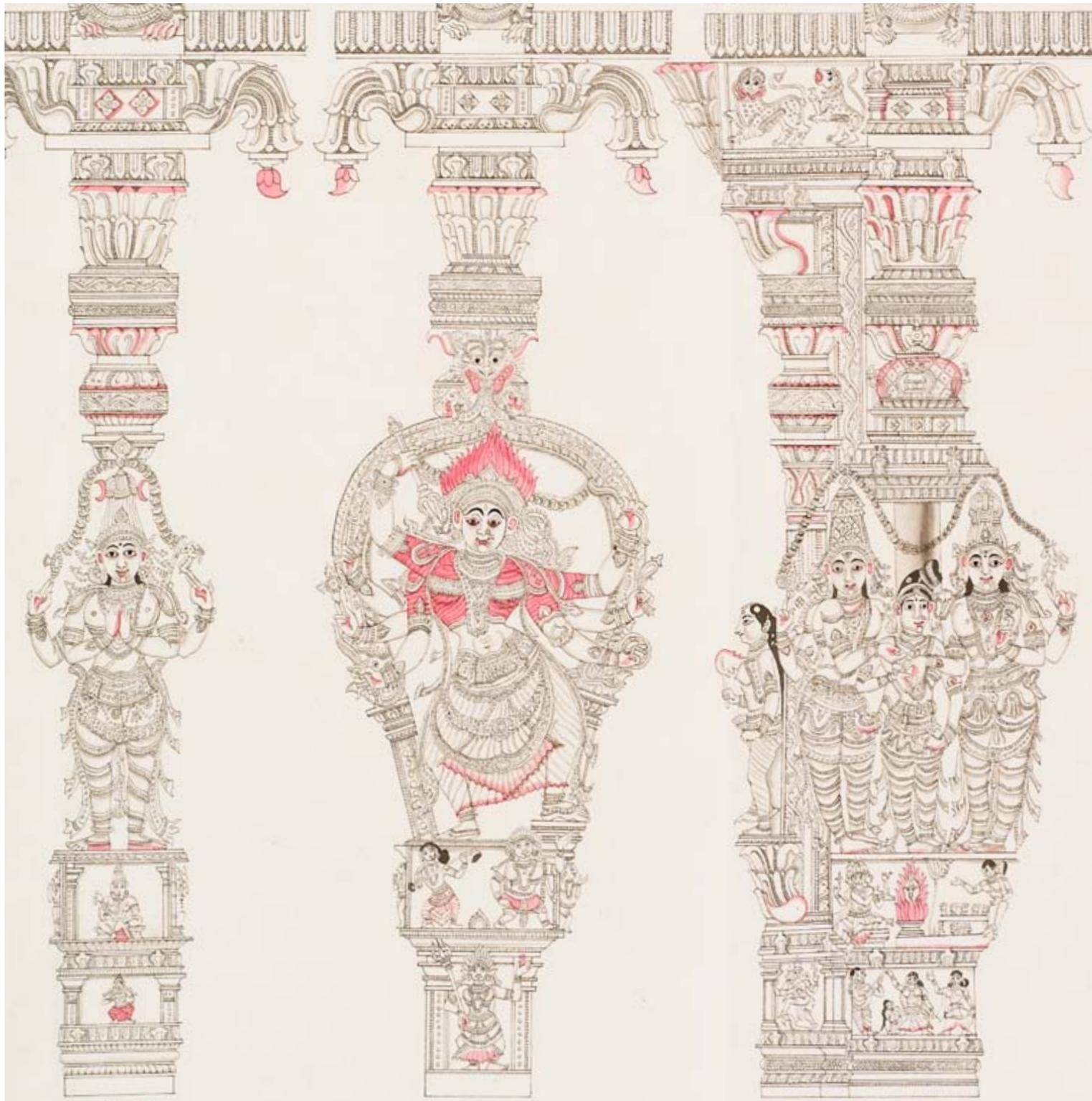
It was thanks to the dedication of Colebrooke and some of the other early members that the Society grew and prospered in its early years, even if it was a difficult time for Oriental studies. In 1828, five years after it was founded, the Council of the Royal Asiatic Society gave a very positive report to the members at the Anniversary General Meeting – membership was up, donations to the library and museum had increased, and they had decided to buy some glass display cases for the museum. But at the same time, Colebrooke was writing privately to the scholar H.H. Wilson in India:

Careless and indifferent as our countrymen are, I think, nevertheless, that you and I may derive some complacent feelings from the reflection that, following the footsteps of Sir William Jones, we have with so little aid of collaborators, and so little encouragement, opened nearly every avenue, and left it to foreigners, who are taking up the clue we have furnished, to complete the outline of what we have sketched.⁸

Note 9.

Quoted in Chaudhuri, 1974, p. 125.

That general British apathy towards the study of Asian civilizations continued throughout the nineteenth century, and there were times when the membership of the Royal Asiatic Society dipped to less than one hundred and fifty, of whom at least half were resident overseas. Max Müller, a Sanskrit scholar of the late 19th century, later remarked that in Germany someone who studied Sanskrit was supposed to be initiated in the deep and dark mysteries of ancient wisdom, whereas in England a student of Sanskrit was generally considered a “bore!”⁹ Nevertheless there were always sufficient scholars and others with a real interest in Asia and a commitment to the Society to ensure its survival.



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RAM RAZ
THE ROYAL ASIATIC SOCIETY
AND THE STUDY OF HINDU ARCHITECTURE

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Alison Ohta & Alice McEwan

Note 1.

Preface in: Ram Raz, 1834, p. VI.

Among the collections of the Royal Asiatic Society, there is a unique group of forty-seven drawings that were used as illustrations for the publication entitled *Essay on the Architecture of the Hindus*, commissioned and published by the Society in 1834. We are told in the introduction to the work that the author, Ram Raz, was of humble origins, born in Tanjore in 1790. He is described as being of small stature and fair complexion with a “remarkably brilliant and piercing eye.”¹ He learned English while attached to a native regiment as a *vakil* or regimental agent. Later while employed as a clerk in the office of the Military Auditor General, he translated a code of regulations drawn up by the order of Tipu Sultan from the ‘Mahratta’ to English. This code of regulations was:

...in every respect so correct, and the notes and the illustrations accompanying it exhibited so eminent a degree of knowledge in the several languages from which the terms and phrases used in the original were generally borrowed, as well as of the Mahratta

Note 2.
Ibid., p. VII–VIII.

Note 3.
Head, 1991, p. 101.

*and English, and at the same time displayed so much talent in the elucidation of the various parts of the subject by comparison and by contrast with the English system of revenue, as at that period to give rise to considerable doubt of its being the unassisted performance of a Hindú.*²

This translation brought Ram Raz to the attention of Richard Clarke of the Madras Civil Service, who worked with him at Fort St. George and was a leading member of the Royal Asiatic Society.³ It was at Clarke's suggestion that Ram Raz began to collect material for translation that would be published under the title *Essay on the Architecture of the Hindus*. Ram Raz subsequently was appointed Head English Master at Fort St. George, and in his later years as Judge at Bangalore. In 1828 he was elected a Corresponding Member of the Royal Asiatic Society.

The drawings for the *Essay on the Architecture of the Hindus*, executed in pen-and-ink and wash, relate to architectural details found within Hindu architecture, comprising

town plans and elements of temple architecture such as pillars, bases, porticos, columns and statuary. This was the first attempt to translate the *Vaṣṭu Shaṣṭra*, a vast body of Sanskrit texts that described with precision how buildings should be planned and constructed. For his research, begun in 1825, Ram Raz drew on several different *shaṣṭras* but mainly the *Manasara* and *Mayamata* whose importance he described at the beginning of his essay. The texts were not assembled without difficulties, however. In a letter to Clarke dated 1827, Ram Raz outlined some of the pitfalls:

Since my last letter to you, I have collected ample materials for an essay on our architecture. I am now engaged in examining them, and hope to be able to send you the result of my examination by next season. Works on Silpa Sāṣṭra are very scarce in this part of the country; and even the few scattered fragments that can be had are scarcely intelligible to our best educated pundits, as they are so full of memorial verses and technical terms, that none but those who have been regularly initiated in the study of art, can comprehend them fully.

Note 4.

Ram Raz, Preface in: Ram Raz, 1834, p. x.

Note 5.

See Cat. Nos 20–29.

As to our Silpis themselves, you know they are generally men of very limited acquirements, and totally unacquainted with the science, so that the task of explaining this obscure subject has become exceedingly difficult. I often attempted to unravel it with the assistance of many artists and pundits who had been supposed to know any thing of the matter, and as often despaired of meeting with any success.⁴

The current exhibition includes architectural drawings, some of which may be compared to existing South Indian temple structures while others represent elements of temple architecture.⁵ The drawings, commissioned by Ram Raz, were made in the European manner by various unknown Indian artists working for the Survey Department of Madras. By 1831 they were completed, and presented to the Royal Asiatic Society along with the manuscript of the translation.

The Essay on the Architecture of the Hindus discusses whether there is a connection between Indian and classical

Note 6.

Proceedings, 1833, p. 58.

architecture, a subject of concern to William Jones whose work entitled *On the Gods of Greece Italy and India* examined the similarities between Sanskrit, Greek and Latin. Ram Raz was firm however that Indian architecture was a separate tradition that owed nothing to Western influences and he politely rejected any such connections. Sadly, he died shortly after submitting his work in 1830 and did not have the satisfaction of seeing it in its published form or the enthusiastic manner in which it was received. At a Royal Academy dinner in 1833, the renowned British architect, Sir John Soane had told the President of the Royal Asiatic Society that he was “strongly in favour of it, as an object of deep interest.”⁶ Today Ram Raz’s essay is recognized as a pioneering work on Indian architecture, which opened the doors of scholarship on the subject.

[Fig. 1]

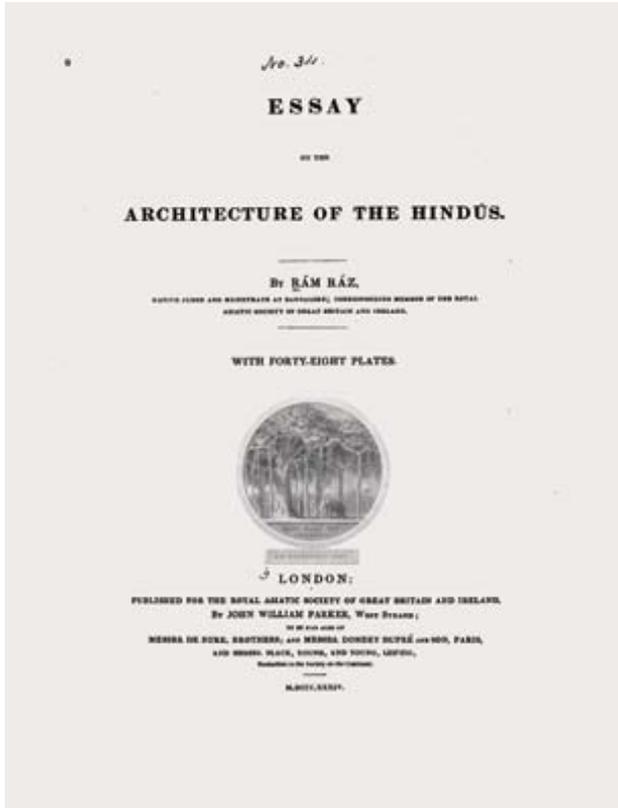


Fig. 1.

Title page from Ram Raz's *Essay on the Architecture of the Hindus* (Ram Raz, 1834).

Fig. 2.

A *Vimana* consisting of a single storey (Ram Raz, 1834, pl. XXI).

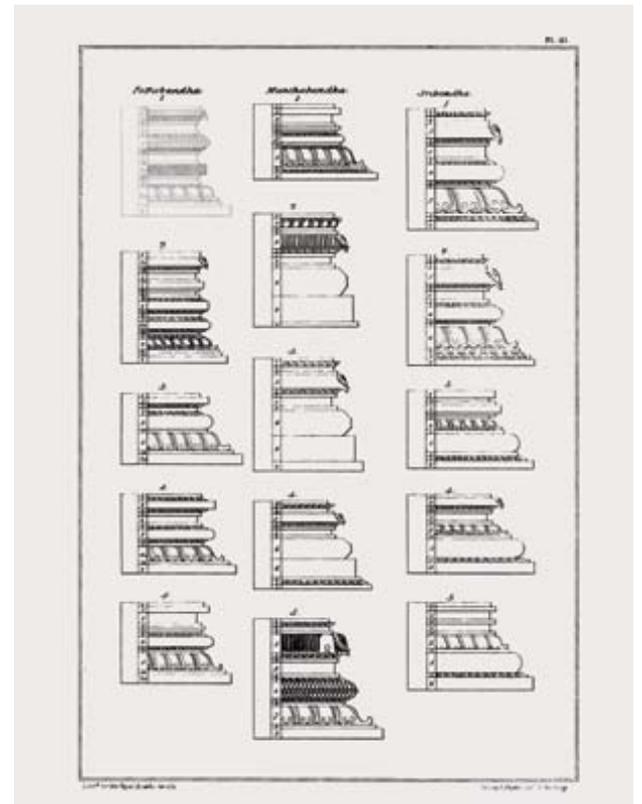
Fig. 3.

Examples of column bases (Ram Raz, 1834, pl. III).

[Fig. 2]



[Fig. 3]





ZAYN AL-DIN, SIR WILLIAM AND LADY ANNA MARIA JONES
AND THEIR STUDY OF BOTANY – THE JONES COLLECTION
OF INDIAN COMPANY SCHOOL DRAWINGS AND WATERCOLOURS
AT THE ROYAL ASIATIC SOCIETY, LONDON

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Jochen Sokoły

Note 1.

In his important article on the botanical interests of Sir William Jones, Ray Desmond makes no mention of Jones' collection held at the Royal Asiatic Society; see Desmond, 1992, pp. 52–60.

Sir William Jones, a scholar of ancient and oriental languages and a barrister arrived in India in 1783, together with his newly-wedded wife Anna Maria, after receiving a Knighthood and accepting an appointment as a judge to the Supreme Court of Bengal in Calcutta. His posting to India enabled Jones to consolidate his previous scholarly interests, such as the study of Persian and Arabic, and pursue a new world of knowledge and scholarly enquiry which led him to initiate the founding of the *Asiatic Society* of Bengal in 1784. The collection of botanical drawings that have been preserved by the Royal Asiatic Society in London is testament to the diversity of Jones' scholarly activities, albeit virtually unnoticed by modern scholars and biographers of William Jones and his legacy.¹ This collection allows us a glimpse into Jones' scholarly interests, and his process of work, within the immediate context of his marriage to Anna Maria Jones, his peers and contemporaries in Bengal and back home, and the aid of Indian scholars and artists. It is for the first time here that significant parts of Jones' botanical collection are exhibited and

Note 2.

See Head, 1991, pp. 86–94.

Note 3.

Head 1991, p. 93, Inv. Nos 025.034 & 025.035.

published. Although we may be tempted from a modern perspective to view these works as works of art, it is important to note that they were never produced to be appreciated as artifacts, but to document and illustrate plants Jones and his wife found noteworthy of recording, with a view to form an encyclopaedic compilation of Indian plants and their nomenclature in various languages.

The Jones Collection at the Royal Asiatic Society comprises three parts: 1. drawings by miscellaneous European artists comprising studies of topography, architecture, musical instruments, and botany; 2. drawings by Lady Jones relating to topography, notable events and their household; 3. the botanical drawings of Lady Jones, Zayn al-Din and other Indian artists.² These botanical drawings form the largest portion of the collection and are its most important constituent.

Sir William Jones' botanical collection contains a note and sketchbook,³ loose letters and notes, sixteen loose sketches and fifteen finished drawings and watercolours by Lady Anna Maria

Note 4.

Head, 1991, p. 94, Inv. N^{os} 025.036–025.037 & 025.054–0.25.068.

Note 6.

Head, 1991, p. 94, Inv. N^{os} 025.069–025.085.

Note 5.

Royal Asiatic Society, Inv. N^o 025.071; Cat. N^o 34.

Note 7.

Royal Asiatic Society, Inv. N^o 025.075; Cat. N^o 38.

Jones,⁴ one attributed to the botanist William Roxburgh or one of his assistants,⁵ and seventeen sheets of watercolours by the Indian painter Zayn al-Din and a number of other unidentified Indian painters.⁶ Of Zayn al-Din's works, one is signed in Persian and dated *hijri* 1202 = *bangla* 1190, corresponding to October 1787.⁷ While the Indian paintings, notably by the Indian painter Zayn al-Din, are perhaps the most accomplished artistically and stunning aesthetically, it is the sketches, notes and paintings by Lady Jones that inform us of William Jones' methods, processes and scholarly ambitions in collecting plants. Hence, our discussion shall focus on the latter first, and then place this material in relation to Zayn al-Din's works.

Having studied Greek and Latin, as well as Persian, Arabic and Hebrew during his time at Harrow School and University College, Oxford, Jones was a scholar and linguist at heart, despite the reality of having to earn his livelihood, first as a tutor to the young Viscount Althorp, then as a translator of the history of Nadir Shah from Persian to French, and later as a barrister,

Note 8.

A sketch of Ramalochan by Lady Jones, dated 15 October 1785, exists as part of Jones' convolut in the Royal Asiatic Society; see Head, 1991, pp. 92–93, Inv. Nos 025.030–025.030/A.

a profession that ultimately took him to India. It was there that Jones took up the study of ancient Sanskrit and other Indian languages, which enabled him to study ancient Indian texts relating to history, law, and medicine. We know that by 1785, at his summer retreat in Krishnanagar, Jones studied Sanskrit grammar with an Indian pundit called Ramalochan Cantaberna, a physician and schoolmaster who at sixty–five was by far his senior.⁸ Jones has been credited later with the discovery that Sanskrit and Ancient Greek and Latin must have originated from the same root, due to his observations of the grammatical similarities, which led ultimately to the identification and definition of the Indo-European group of languages. But having excelled in linguistics how and why did Jones become interested in botany, a subject that seems so far removed from linguistics? A letter dated 18 August 1787 to his friend and former pupil, the Viscount Althorp, explains in some depth how Jones became interested in Indian plants:

18th August 1787

No letters by the *Minerva*, except three lines from the Duke of Devonshire to A.M. without any date. I, therefore, go on rambling. When I came to India, there were no articles in the *Encyclopaedia*, which I was not able to understand, with more or less attention, except those of Botany and Chemistry: that exception I have now removed. In a state of convalescence from my severe illness three years ago, my physician forbid all intense application; but, as he was a botanist, he permitted me to examine flowers, and lent me Linnaeus, with whose system I was delighted. From that time to this I have dissected and described all the blossoms I could procure; & Anna (whose progress in drawing and colouring is wonderful) has delineated many of them. I have, in my Sanscrit vocabulary, the names of a thousand plants, which I mean to describe for my amusement, if they all grow here; and I propose to add their virtues from the medical books in Sanscrit. Suffer me to recommend this delightful study to you. The *Philosophy of Botany*, a short, but masterly work of Linnaeus, you may easily procure, and may read in a fortnight: you will then use

Note 9.

Cannon, 1970, pp. 751–752.

*his other works only as a dictionary, in which you will find every flower, when you know its genus and species; and every flower is a sermon of divine power, wisdom, and goodness. Farewell!*⁹

It is clear from this letter that Jones became interested in Botany shortly after arriving in India in 1784 while reading a work by Carl Linnaeus (1707–1778), the Swedish botanist and physician who developed a system of binominal nomenclature and taxonomy of plants still used to this day. During his lifetime, Linnaeus was one of the most celebrated and renowned scientists in Europe, with a wide ranging network of contacts that took him to the Netherlands and England to conduct his research. While anyone interested in plants in the latter half of the eighteenth century would have been familiar with Linnaeus' work, it seems that this subject was quite new to Jones, as he read Linnaeus' work for the first time. All the greater was the delight and pleasure which the pursuit of this new subject provided Jones during his convalescence. He states enthusiastically that he and his wife

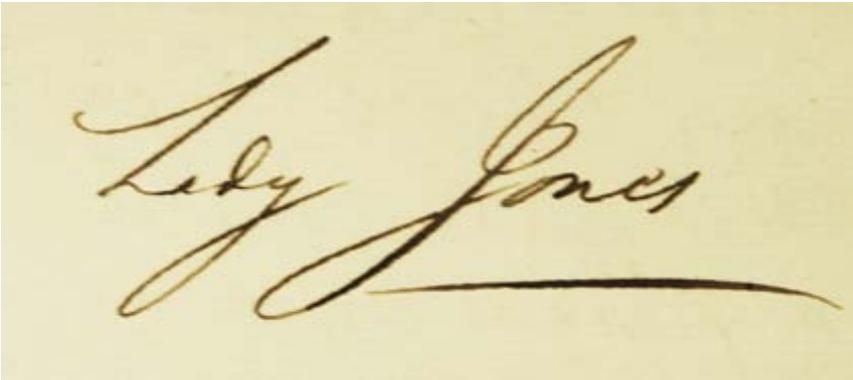
started to collect plants, in order to examine, describe and illustrate them. At the time of the letter Jones had been working on plants for three years. He makes an important point by stating that he had been able to find the names of a thousand plants in Sanskrit and that he planned to identify these amongst living varieties and furthermore to find from Sanskrit medical texts their pharmaceutical and medicinal qualities. This clearly relates his interest in botany to his linguistic studies, a point to which we will return. [*Fig. 2*] In this letter Jones also refers to the artistic progress of his wife Anna Maria in sketching and illustrating the plants they found in their garden and elsewhere. He refers particularly to drawing and colouring, as these aspects of illustration had to be absolutely accurate in order to render identifiable representations of the plants. It is very interesting to note that he makes no mention at this point of the involvement of Zayn al-Din or any other Indian painters.

The Jones sketchbook at the Royal Asiatic Society gives some valuable insight in Anna Maria Jones' process of drawing

Fig. 1.
"Lady Jones" possibly in Sir William Jones' handwriting.

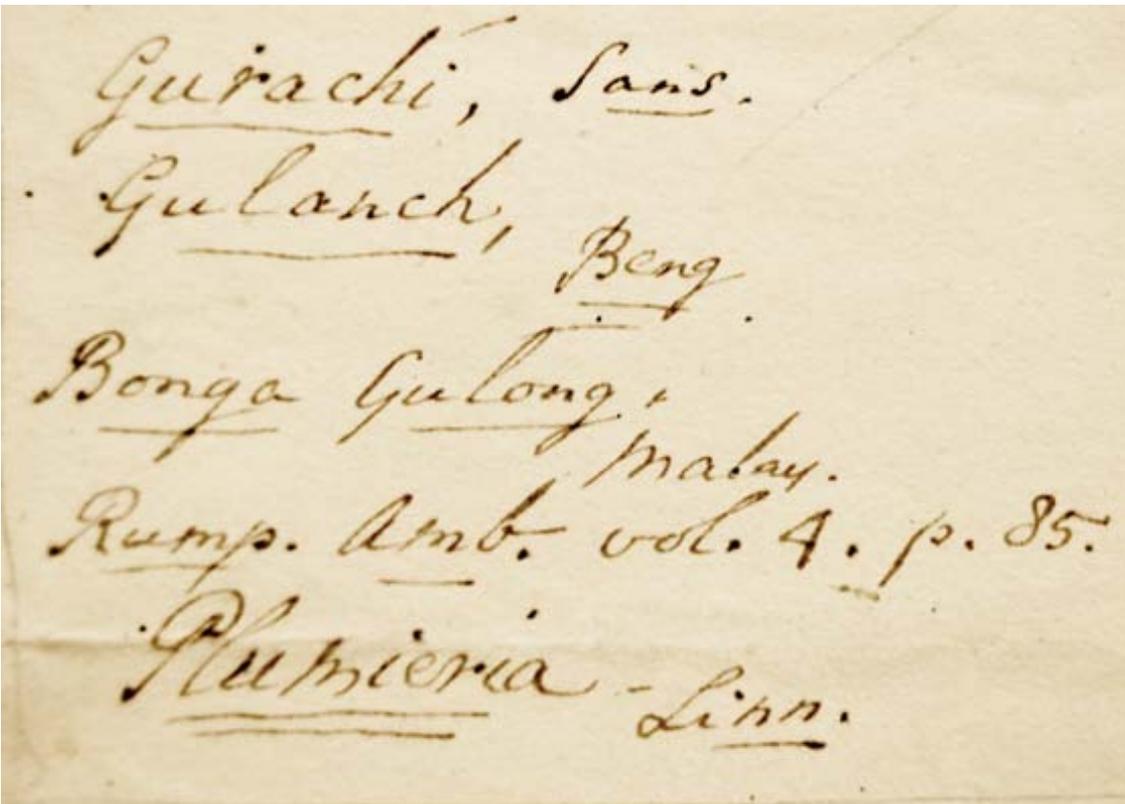
Fig. 2.
The denomination of the Linnean *Plumeria* in Sanskrit, Bengali and Malay in Sir William Jones' handwriting (detail of Cat. № 31).

[Fig. 1]



Lady Jones

[Fig. 2]



Gurachi, Sans.
Gulanck, Beng.
Bonga Gulong, Malay.
Rumpf. Amb. vol. 4. p. 85.
Plumeria - Linn.

Note 10.

Head, 1991, P. 93, Inv. N^o 025.034 & 025.035, Fol. xxx.

Note 11.

Head, 1991, P. 93, Inv. N^{os} 025.034 & 025.035, Fol. xvii.

plants. It contains pages with pressings of plant specimens, particularly leaves [*Fig. 3*] which are accompanied by lengthy comments.¹⁰ On another folio [*Fig. 4*] pencil or charcoal rubbings of leaves have been outlined in pencil, then ink, to which have been added stems and flower buds, again accompanied by notes.¹¹ These were surely part of the preparatory work to compile and codify the plants they found, but also a way to begin rendering their physical characteristics, a much more difficult undertaking.

While tracing a plant's outlines in pencil and ink might have been quite straightforward, rendering it in colour was certainly not. A note contained in the Jones Collection indicates that particularly the colour green represented a challenge, as well as the right mixture and thickness of pigments and paint. [*Fig. 5*] It appears to be in the handwriting of Sir William. Hence it is feasible that this is a note to his wife advising her on the right mixtures of pigments.

Fig. 3.

Leaf from Sir William Jones' herbarium with pressings of Tamarisk (*Tamarix*) leaves, accompanied by notes and sketches of the seeds. Royal Asiatic Society, London.

Fig. 4.

Leaf from Sir William Jones' notebook comprising rubbings of leaves that are traced in pencil. Royal Asiatic Society London.

[Fig. 3]



[Fig. 4]



Note 12.

Royal Asiatic Society, Folder Jones Collection,
Part II–III, not cataloged.

Mr J.B. himself would find it difficult to paint smooth with either of the greens which are very bad, that called sap is not so; I have put half of what I have, which is the real kind. This [is] a pleasant colour to work with, but has the disadvantage of looking brown by candlelight; Gumbage & Prn [Prussian] Blue makes a very good green: Lake & Sap green & excellent brown, Biston [?], Ninbar, and Siena are good browns, but then they are thick colours; the light Blue, light Red, & other are not much wanted; you should never touch the paints with a brush as you cannot then judge the quantity and strength of what you are going to make use of, but must rub some of the paints on a china plate or the palette, where you mix them together as you choose, never use that rubbed [sic!] the day before as it will not be smooth; in finishing with Indian Ink the offener tis [sic!] gone over the softer it will be, but I believe with regard to colours tis [sic!] best to make it nearly the right darkness at first”¹²

Fig. 5.

Note from Sir William Jones outlining the correct use of colour.
Royal Asiatic Society, London.

[Fig. 5]

Sir J. B. himself would find it difficult to
 paint most with colour of the ground, which
 are very bad, that called blue is not so, I have
 but half of what I have, which is the real
 kind. It is a pleasant colour to work with, but
 has the disadvantage of looking brown by candle
 light: Spence's of Pr^u blue makes a very
 good green; Lake of deep green, excellent for
 painting, but very scarce, are good browns, but the
 best are thick colours: the light blue, light
 red, &c. are not so much wanted; you
 should never touch the paints with a brush,
 you cannot then judge of the quantity of those
 what you are going to make use of, but must
 rub some of the paints on a china plate,
 or you mix them together as you please,
 or use that which the day before you it will
 be smooth; in finishing with Indian ink
 if you have too gone over the paper it will be
 that I believe with regard to colours, he left
 me it nearly the right direction, &c.

Note 13.

Cannon, 1975, pp. 206–207.

Note 14.

Cannon, 1975, p. 209.

Note 15.

Cannon, 1975, pp. 211–213.

Note 16.

See Cat. № 30.

The note refers to a certain “Sir J.B.” This was most likely Sir Joseph Banks, President of the Royal Society, the most important British botanist of his time who had accompanied Captain James Cook on his voyage to the Southern Seas, and founder of the Royal Botanical Gardens at Kew and a central figure in scientific exchange between London, the British colonies and beyond. William Jones and Joseph Banks had been associated with each other since their time at Harrow School, through Oxford University, and then later through their social circles in London and finally Jones’ election to the Royal Society in 1782.¹³ Eight letters sent by William Jones to Joseph Banks have survived. All date from the time when Jones was already in India, between January 1788 and January 1792.¹⁴ Several of these refer to botanical matters.¹⁵ While none of these letters refer to matters of colour it is possible that Jones consulted Banks on the subject at some point, thus the reference in the written note quoted above.

*The difficulty in achieving the right mixture of pigments is particularly evident in a painting by Anna Maria Jones of a *Costus**

Note 17.
See Cat. N^o 31.

Note 18.
See Cat. N^o 33.

Fig. 6.
Detail of location and date on a painting of a *Plumeria*
(detail of Cat. N^o 31).



Speciosus.¹⁶ The leaves are thickly painted, the underside lighter than the upper side, the ridges are uneven and the bright red flower at the centre of the plant is so contrasted against the green leaves that it seems to jump out of the painting. Perhaps the flower was painted in after the leaves had been finished, as one unfinished bud indicates. Another example of Lady Jones' work is a watercolour of a *Plumeria rubera*, or Frangipani, a fragrant flowering plant very common in India. An inscription probably in the hand of Lady Jones states the place of origin as Arisnagar and the date as 28 July 1791 [Fig. 6].¹⁷ As in the painting discussed above there is very little sense of depth and the stem and leaves are rendered rather crudely. The greens comprising the leaves are applied quite uniformly. There is slightly more variation in colour on the stem, but overall one can observe a lack of surface texture. The flowers and buds are perhaps the most naturalistically painted aspect of the plant.

A further example of Lady Jones' work is a painting dated "Crishna-nagar, 10th October 1791".¹⁸ It is the only example in

Note 19.

See Cat. N^o 34.

Note 20.

I am very grateful to Dr. Henry Noltie for his attribution of this drawing and for suggesting that it is one that Roxburgh used in his article on *Nerium tinctorium* in the *Oriental Repertory* of 1793.

Note 21.

See Roxburgh, 1795.

Note 22.

Archer, 1962, pp. 55–56.

the collection, which bears her initials “AMJ” on the lower right corner. In comparison to the latter two works this one is perhaps the most accomplished in terms of the criteria discussed here. This one also features on the lower centre a section of a flower as well as a sample of a seed, a standard feature in scientific botanical representations. What might have provided an example for this kind of approach in representing plants is a painting of a *Wrightia tinctoria*¹⁹ which might be attributed to the circle of William Roxburgh, one of the leading botanists in India at this time and the East India Company’s Superintendent of the Calcutta Botanic Garden from 1793.²⁰ [Fig. 7] It provides a very structured representation of the plant overall, next to its fruit, and below outside and sectional views of the seeds, the calyx and a section of the flower. In addition these are labeled, corresponding to explanatory remarks below. William Roxburgh produced several hundred drawings of plants during his career many of which were published subsequently.²¹ We know that Roxburgh employed local Indian artists to capture the plants he collected.²²

Note 23.

See Cat. N^o 36; Roxburgh, 1795, I, Illus. 22.

Note 24.

See Jones, 1795 & 1795A.

In this respect it is interesting that a painting exists in the Jones Collection of a *Butea Superba*, most likely by an unknown Indian painter, which is almost identical to a printed representation of the same plant in Roxburgh's work on the plants of the coast of Coromandel, published in 1795 [*Figs. 8 & 9*].²³ While the illustration in Roxburgh's book comprises fully coloured foliage, the painting in the Jones Collection is only partially finished, with the foliage only outlined and also cut by the confines of the sheet of paper used. Whether or not the Jones' had William Roxburgh's painting copied by one of their Indian artists, or vice versa, we do not know. However, the striking similarity certainly suggests that both parties were in very close contact and must have shared their work to some extent, also underlined by Roxburgh's aide in publishing two of Sir William Jones' botanical studies posthumously.²⁴

Given the problems in rendering plants accurately encountered by Lady Jones and the need for superior quality depictions in order to be able to follow the standards of scientific

Fig. 7.
Illustration of *Nerium tinctorium* in William Roxburgh's article on Indigo (Roxburgh, 1793).

[Fig. 7]



[Fig. 8]



[Fig. 9]



Fig. 8.
Butea Superba by an unknown Indian artist (detail of Cat. N° 36)

Including details.

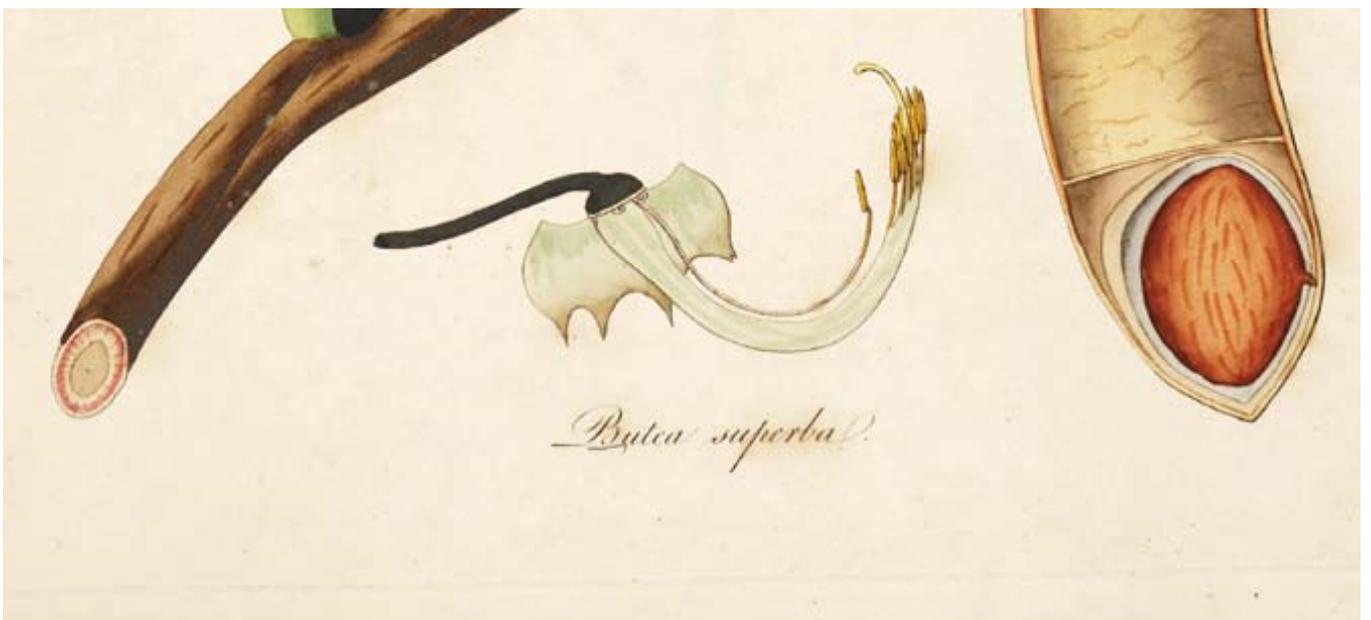
Fig. 9.
Butea superba
Illustration from William Roxburgh's *Plants of the Coast of Coromandel*
Published: Roxburgh, 1795, Pl. 22.

Including details.

[Fig. 8]



[Fig. 9]



Note 25.

See Cat. N^o 43.

Note 26.

See Cat. N^o 38.

illustration of their time, it is no wonder then that Sir William and Lady Jones sought outside help in the project of illustrating their plants from Indian painters that had been trained in the Mughal tradition and had worked for a number of Indian aristocratic and British patrons. Two renderings of similar plants show very clearly how much more accomplished a work by an Indian painter was in comparison to a work executed by Lady Jones [*Figs. 10 & 11*].²⁵ Although not authored, it surely must have been painted by a local artist. It features a highly naturalistic rendition of all aspects of the plant, the stem, the way the leaves form a plume from which the flowering stems rises with its opened and closed buds. The surfaces appear textured, there is depth, the colours vary according to shape, size, condition and location of the leaves.

One of the most accomplished paintings in the Jones Collection is a representation of a *Dillenia Indica* which bears the Persian signature of Zayn al-Din in its finely delineated border and is dated in both *hijri* and *bangla* dates, corresponding to October

Note 27.

Archer, 1955, pp. 94–95; Archer, 1992, pp. 97–98.

Note 28.

See several examples in: Archer, 1955, Plate 21, Fig. 45 & Plate 22, Figs. 46–47; Archer, 1992, p. 97.

1787.²⁶ Although unfinished, all aspects of the plant, its stem, leaves and flowers, are captured in the most naturalistic manner, with such depth, smoothness and tactility that one feels the plant is alive in the painting. The colours are graded so precisely and lightly, and shadow sculpts the plant to such an extent that one feels only a photograph might otherwise do justice to its representation. Zayn al-Din was certainly one of the most accomplished painters of natural history subjects of his time.

One of Zayn al-Din's most important patrons during the 1770's and 1780's was Sir Elijah and Lady Impey. Between 1773 and 1783 Sir Elijah Impey was the first chief justice of the Supreme Court at Fort William, Calcutta during which time he commissioned a collection of over three hundred natural history paintings, the largest group of which is today preserved in the Library of the Linnean Society in London, while others have been dispersed over a number of collections.²⁷ Many of these works are signed by Zayn al-Din and dated between 1777 and 1782.²⁸ It is known from biographical evidence that the Impeys

Fig. 11.

Zayn al Din (fl. 1777–1782)

Cerbera manghas L.

Watercolour on paper, 59.0 × 47.0 cm

Collection of Sir William Jones

Inv. № 25.085

Published: Head, 1991, p. 94.

See Cat. № 43.

[Fig. 11]



Note 29.

Archer, 1955, p. 95.

Note 30.

Archer, 1992, p. 97.

Note 31.

Sir Elijah and Lady Impey left for England on 3 December 1783, while Sir William and Lady Jones had left England for India in April 1783 and hence must have arrived in India before the Impeys' departure.

frequently invited interested visitors to view their collection and even allowed them to make copies of their drawings of animals and plants in their menagerie.²⁹ Given the professional connection between Sir William Jones and Sir Elijah Impey through the Supreme Court at Calcutta, it should come as no surprise then that Zayn al-Din was later also employed by Sir William and Lady Jones. It has been suggested that it was Lady Impey who gave the impetus to record the animals and plants that the Impeys had collected and who supervised the project, as her name is inscribed alongside that of Zayn al-Din on many of the works.³⁰ Therefore, it is possible that it was Lady Impey who suggested his services to Lady Jones.³¹ It was Lady Jones after all, as we have seen above, who was actively involved in illustrating the plants in their own collection. By supervising the artistic side of essentially a scientific project, both Lady Impey and Lady Jones were engaging in an activity that was deemed suitable for a lady of title and wife of a senior member of the Supreme Court. On the other hand, both Sir Elijah Impey and Sir William Jones

Note 32.

See Cat. N^o 38.

Note 33.

See Cat. N^{os} 35, 37, 41, 42, 43, & 44.

I am very grateful to Dr. Henry Noltie of the Royal Botanical Garden in Edinburgh for his attributions of these works, which I support.

Note 34.

Topsfield, 2008, pp. 164–165, N^o 78.

Note 35.

The David Collection, Copenhagen, Inv. N^o 38/2008.

were the academic backbone of these projects, being men of learning and members of academic societies. Such learned societies were an entirely male domain and closed to women.

While only one work in the Jones Collection is actually signed by Zayn al-Din,³² there are several unsigned works that may have been painted by him.³³ All of these exhibit a superior precision in the drawing and use of colour and a tactility of the surface, as described earlier, suggesting Zayn al-Din's workmanship.

They compare very closely to the signed works of Zayn al-Din in the collection of Sir Elijah and Lady Impey. Very good examples of Zayn al-Din's work are two studies of birds seated on a leafy branch. One in the Radcliffe Science Library at Oxford University depicts a white sulphur-crested cockatoo seated on a branch of a custard-apple tree, and is dated 1777.³⁴ The other, dated 1778, depicts a turtle dove on a tamarind branch [Fig. 12].³⁵ While in both paintings the rendition of the birds is superb in its realism, it is Zayn al-Din's treatment of the foliage that is of interest here. As in the case of the Jones paintings the

Fig. 12.

Shaykh Zayn al-Din

A Turtle Dove on a Tamarind Branch

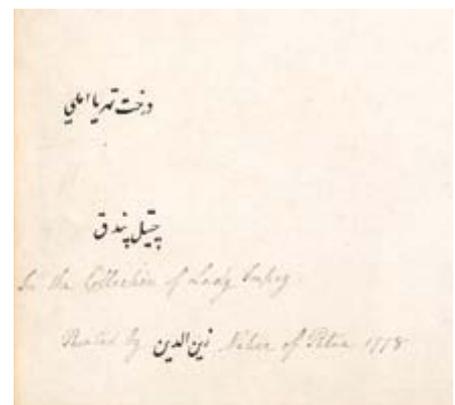
Calcutta, India, dated 1778

Watercolor on paper, 51.9 × 72.4 cm

The David Collection, Copenhagen, Inv. № 38/2008.

Including details.

[Fig. 12]



Note 36.

See Cat. N^o 38.

Note 38.

Asiatick Researches, 1798, pp. 1–54.

Note 37.

Jones never the less published copious botanical descriptions of the plants he had collected and assured the members of Asiatic Society in his presentation on the subject that he had studied all details of the plants himself, yet humbly professes that his eyesight would never allow him to be a professional botanist; see Jones 1795A, p. 240 & 243–323.

foliage here is captured with a sense of realism and tactility, with the leafs bending, folding, creasing and overlapping each other as one would expect in nature. The colours are varied according to the leaves' position, and texture and depth has been created by using lighter and darker shades of colour. The paintings are set within carefully delineated borders, just as we find in Zayn al-Din's signed work in the Jones Collection.³⁶

Perhaps the most important dimension of Sir William Jones' botanical studies is his interest in the Indian names of plants, to which the collection at the Royal Asiatic Society provides physical evidence. There are many instances in which the plants represented are accompanied by handwritten denominations of the Linnean name in its Sanscrit, Bengali and Malay equivalents. [*Fig. 2*] This indicates very clearly that Sir William Jones attached great importance to the linguistic dimension of his botanical studies.³⁷ Jones had developed a system of transliteration of Arabic, Persian and Sanskrit into the Roman alphabet.³⁸ He used that system for recording the names of plants in his

Note 39.

Jones, 1795.

notebooks and illustrations as the example quoted above clearly shows. As noted earlier, Jones already wrote in 1787 in his letter to his friend Viscount Althorp about his success in recording one thousand Sanskrit plant names. His list, albeit only containing 419 names, was finally published in *Asiatick Researches* one year after Jones' death in 1794.³⁹

Sir William Jones commented on his reasons for preferring Sanskrit denominations to those of Linnaeus:

If my names of plants displease you, says the great Swedish botanist, choose others more 'agreeable to your taste,' and, by this candour, he has disarmed all the criticism, to which as it must be allowed even the critical parts of his admirable works lie continually open: I avail myself of this indulgence, and am very solicitous to give Indian plants their true Indian appellations; because I am fully persuaded, that LINNAEUS himself would have adopted them, had he known the learned and ancient language of this country; as he like all other men would have retained the native names of Asiatic regions and cities,

Note 40.

Jones, 1795A, pp. 239–239.

*rivers and mountains, leaving friends, or persons of eminence to preserve their own names by their own merit, and inventing new ones, from distinguishing marks and properties, such objects only as, being recently discovered, could have had no previous denomination.*⁴⁰

These remarks show a deep appreciation and respect by Sir William Jones for the culture of India, and its history. By emphasizing the use of indigenous names Jones did not adopt an imperialist attitude towards his new home, but one defined by curiosity, scholarly investigation and learning. His notion of India was not an Orientalist one, but one that sought cultural understanding. As such Sir William Jones was far ahead of his time. His botanical collection preserved at the Royal Asiatic Society in London is testimony to his scholarly ambitions and an important facet in understanding the humanist Sir William Jones.



A GRAND TOUR OF INDIA:
THE TRAVELS AND WORKS OF THOMAS AND WILLIAM DANIELL

§

Jochen Sokoly

Throughout the late 17th and 18th centuries, European artists, architects, aristocrats and the well-to-do middle class, flocked to Italy in search of their Arcadia: Classical Antiquity and the Renaissance. In the footsteps of artists and architects they admired, such as Palladio who had written the first guide to the ancient architecture of Rome, they travelled the Grand Tour, an educational journey of discovery and acquisition. Many great works of art were brought back home to fill palaces and country houses built incorporating elements of the Italian style. Some visitors stayed for many years and sometimes never returned home. Such was the attraction of an idyllic lifestyle far away from the constraints of society in London, Paris, Vienna or Saint Petersburg.

From the 16th century news and goods of far away exotic places had been arriving in the capitals of Europe – carpets and textiles from the Ottoman Empire, blue and white ceramics and tea from China, spices from the Indian Ocean, and tobacco from South America. A taste for the exotic developed which went hand-in-hand with a quest to study and understand the

Note 1.

For Hodges' account of his travels see: Hodges, 1794; For an assessment of his life and artistic achievements see: Quilley & Bonehill, 2004.

world outside Europe. Yet very few had travelled to those places and even fewer had recorded what they had seen. Some of the earliest European scientific expeditions were commissioned by the Royal Society including the three voyages of Captain James Cook in which scientists and artists participated. On the second voyage in 1772–1775 the painter William Hodges (1744–1797) accompanied Cook in order to capture landscapes that had never been seen before. Hodges later spent three years in India (1780–1783), and upon his return to England he published a number of his drawings. This introduced a British audience to a country that many had only heard of.¹

Encouraged by the news of colleagues such as William Hodges, Thomas Daniell (1749–1840), a painter who had studied at the Royal Academy Schools, and his nephew William (1769–1837) [*Fig. 1*] applied to the East India Company to travel to India. They set off in 1784, only to return nine years later in 1793. Rather than working as portrait artists to British and Indian patrons, a perhaps more lucrative trade at the time, both set

Fig. 1.

Richard Westall, R.A. (1765–1836)

Portrait of William Daniell

c.1800?

Pencil, pen and ink wash on wove paper

20.5 × 15.7 cm

Royal Academy of Arts, London

Inv. N^o 05/5020

Given by Mrs. Wood, 1898 and Miss Daniel, 1898.

[*Fig. 1*]



Note 2.

See Cat. Nos 13–16.

Note 3.

See Cat. No 11.

Note 4.

See Cat. No 12.

out to capture Indian landscapes, topography and architecture. [Fig. 2] They travelled three routes: in the north (1788–1791) between Calcutta and Srinagar along the Ganges river; in the south (1792–1793) between Madras, Bangalore, Sankari Durg, Madurai, Kalakkadi, Thanjavur, Mamallapuram and back to Madras; in the west (1793) between Bombay and Salsette. During that time they produced hundreds of drawings and watercolours of sites never recorded by Western artists before. These served as the basis for the production of the aquatints published in their fundamental work, *Oriental Scenery* between 1795–1807,² and as the subjects of a number of oil paintings.

While travelling, the Daniells used a *camera obscura* in order to capture their subjects accurately. They first produced pencil sketches³ which were often later elaborated on or accentuated with grayish washes or watercolour.⁴ These were very much in the manner of the Italianate landscape tradition practiced by artists such as Claude Lorraine (1600–1682), Hubert Robert (1733–1808), and Richard Wilson (1714–1782). They captured

Fig. 2.
The South-East view of Bijaigarh, Uttar Pradesh
Dated 8 January 1790
Watercolour on paper, 47.3 × 60.0 cm
Formerly P&O Steam Navigation Company Collection.
Publication: Archer, 1980, p. 101; Christie's, 1996, pp. 56–57, lot 31.

This is an interesting painting as it shows both Thomas and William at work accompanied by their Indian assistants. Thomas Daniell is depicted while sketching, William is surveying the landscape with a telescope. (JAS)

[*Fig. 2*]



Note 5.

A recent exhibition at the Indira Gandhi National Centre for the Arts in New Delhi (31 March – 30 June 2011) featured the Daniells' views from *Oriental Scenery* alongside photographs of the same sites taken by the Italian photographer Antonio Martinelli in 1996.

serene settings of natural drama in the use of light and shadow, atmospheric perspective, classical architectural ensembles, trees and rivers and sweeping vistas. Groups of figures were often only an accompaniment. That the Daniells sometimes exaggerated the proportions of buildings or prominent features in landscapes is evident by comparing their views with the actual locations.⁵ They also romanticised and sanitised these locations. Landscapes were often dramatised by adding more depth or distance than inherent in the actual sites.

The views produced by Thomas and William Daniell became so popular that they fired the imagination of the European public. From 1807 wallpapers were produced by the French company *Zuber et Cie.*, loosely based on the Daniells' prints and paintings. This brought Indian scenery into salons and reception rooms of the aristocracy and upper middle class throughout Europe. Adaptations of *Oriental Scenery* were also featured on English blue and white ceramics.

While scientists and academics like William Roxburgh or Sir William Jones advanced knowledge of India to a select circle of members of learned societies in both India and London, it was the Daniells who were able to reach a far greater audience with their images. We are to the present day still fascinated by the very same views and locations that they captured more than two hundred years ago.

Fig. 3.

Frontispiece to Thomas and William Daniell's *Oriental scenery*.
Twenty-four views in Hindoostan. (Daniell, 1795, Vol. II.)

Inscribed within the cartouche: *Oriental scenery: Twenty-four views in Hindoostan. From the drawings of Thomas Daniell, engraved by himself and William Daniell, and with permission respectfully dedicated to the Right Honourable Henry Dundas, one of his Majesty's Principal Secretary of State, President of the Board of Commissioners for the Affairs of India, Treasurer of the navy, &c., &c., London August, 1797.*

[Fig. 3]





JAMES TOD (1782–1835)
AND HIS STUDY OF THE TOPOGRAPHY AND
HISTORY OF RAJASTHAN

§

Giles Tillotson

The son of an indigo planter, with uncles in the East India Company's civil service, James Tod was clearly destined for a career in India. Born in London in 1782, he joined the Company as a cadet at the age of sixteen and served for over twenty years in central and western India. During the last four of those years, from 1818 to 1822, he was the Company's representative or political agent in the Rajput states of Rajasthan. These states had recently signed treaties of alliance with the Company, reflecting their increasing importance to the growing British power in India. From his base in Udaipur, Tod toured throughout the region and established strong links with several states, especially Udaipur, Bundi and Kota.

In addition to his political work, conducted at the royal courts, Tod devoted his time to studying the history of the ruling Rajput clans. He collected a large number of old manuscripts on historical and religious matters, which he interpreted with the aid of a local scholar, Yati Gyanchandra. He also collected ancient coins and sculptures, and he acquired a number

Fig. 1.
Captain James Tod
Copied by Indu Shekar
Courtesy of Giles Tillotson.

[*Fig. 1*]



Note 1.

For discussion and illustrations of Tod's collections, see Tillotson, 2007; especially the chapters by Andrew Topsfield, Vibhuti Sachdev, Rima Hooja and M. Nasim Khan.

Note 2.

Hardwicke Papers, Add. 9868, fol. 114–24, British Library, Western Mss. Dated 24 February 1821, this letter is quoted at length by Rima Hooja in *James Tod's Rajasthan*, pp. 76–8.

See Cat. Nos 7–9.

of paintings. Some of the latter were specially commissioned copies of works in the royal collections, including portraits and pictures of ceremonies. When he went on tour, two of his companions – Captain Patrick Waugh, who was his cousin and the commander of his bodyguard, and Ghasi Ram, a painter from Udaipur – made drawings of the places they passed.¹

While voraciously gathering all of this material, Tod had little time in the field to assimilate the information it contained. He expressed his frustration in a letter to another great collector of his time, Colin Mackenzie, complaining that “all that I possess are mere beacons ... and tho some individually have attained the size of mountains, there is no chain, no continuity.” He lacked the space “for selection or for arrangement.”² He found it, however, on his return to England, when he became the Royal Asiatic Society's first librarian (from 1823 to 1831). Depositing his collections with the Society, he also used them to write his magnum opus, *Annals and Antiquities of Rajasthan*, published in two volumes in 1829 and 1832.

Note 3.

For some examples of academic and legal disputes, see Tillotson, 2007, pp. 9, 12–13.

By virtue of its length, its level of detail, and its reliance on local sources, the *Annals* is among the most significant histories of India written in the British period, equalled only by a few other famous books of the time, such as John Malcolm's *Memoir of Central India* (1823). Even today, Tod's book remains one of the most important histories of Rajasthan: all subsequent work, even if on a comparable scale, refers to it and defines itself in relation to it.

Despite this pre-eminence, Tod's *Annals* has always been controversial in various ways. At one level, this is just a matter of academic dispute, as later authors vie with him for expertise and dominance in the field. But even their criticisms imply a tribute: if they can see further than Tod, it is only by standing on his shoulders. The book also has been controversial in legal circles. For at least a century after its publication, it was regarded as a manual or textbook on Rajput custom and law, referred to by politicians and lawyers in disputes over succession and inheritance.³

Note 4.

For Tod's views of Rajput descent, and for his role in the parliamentary debate of 1832, see Tillotson, 2007, chapters by Jason Freitag and Lloyd I. Rudolph.

But it was most controversial politically because it was seen as supportive of Rajput interests, even at the expense of British ones. Tod depicts the Rajputs as a proud and independent people and as a distinct race, with a history and descent that distinguish them from other Indian groups and associate them more with Europeans. On this basis he argued for minimal intervention in their government: “My prayer is...,” he wrote, “that neither the love of conquest, nor false views of policy, may tempt us to subvert the independence of these States.” Such an approach was enshrined in the treaties; but the idea of ruling through established maharajas was not always applied in other parts of India. In a parliamentary debate in 1832, Tod's support for indirect rule was rejected in favour of a more interventionist approach advocated by James Mill. Following the rebellion of 1857 – attributed in part to aggressive interventionism – the policy was reversed. Though Tod himself did not live to see it, Britain's later imperialist phase in India involved an alignment with local rulers in a manner consistent with his earlier advice.⁴

Note 5.

See Tillotson, 2007, chapters by Cynthia Talbot and Jason Freitag; and – for Tod's views of Jains – the chapter by Lawrence A. Babb.

Despite this, Tod has featured in recent critiques of Orientalism, as many scholars now question the balance and perspective of all British scholarship in the colonial era. Whatever his apparent sympathies, Tod remained a British agent who observed and interpreted from a position of power. In his defence, some recent experts have pointed to Tod's remarkable ability to speak with two voices at once: though certainly informed by his western classical education, he was equally at ease with the idiom and emphasis of Rajasthan's own bards and genealogists. One question that might still be pertinent, however, is whether Tod's focus on the ruling clans tended to marginalise the other, non-Rajput, contributors to the history of the region.⁵

One aspect of Tod's work that is of enduring appeal is his engagement with landscape. He was one of the first Britons to explore Rajasthan widely. Reflecting his interests in architecture and antiquities, his book is illustrated, thus adding a dimension that other works of history lack. The pioneer British landscape painters in India, like William Hodges and Thomas and William

Note 6.

Tod, 1829, Vol. 2, pp. 596–597. For Tod on landscape see Tillotson, 2007, chapter by Florence D'Souza.

Daniell, did not visit Rajasthan at all, so Tod's book made the region visible as well as comprehensible to a British audience. Some of his finest prose describes landscape as an embodiment of history, as when he sees in the ruined temples of Menal an elegy for a period of Rajput glory, now faded:

To me, who have pored over their poetic legends, and imbibed all those sympathies which none can avoid who study the Rajpoot character, there was a melancholy charm in the ruins of Mynal. It was a season, too, when everything conspired to nourish this feeling, the very trees which were crowded about these relics of departed glory, appearing by their leafless boughs and lugubrious aspect to join in the universal mourning.⁶

Fig. 2.

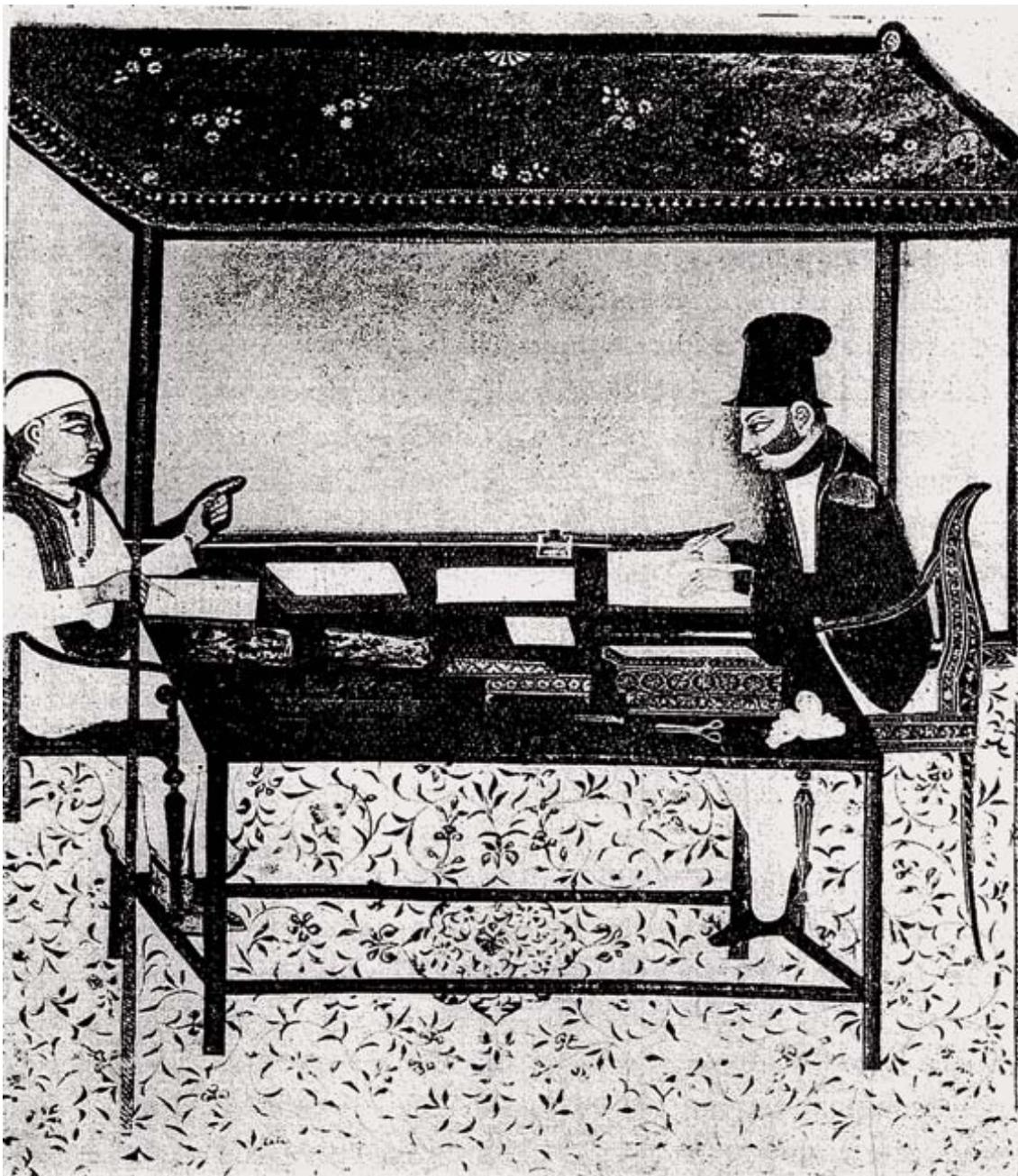
Attributed to **Ghasi** (fl. 1820–1836)

James Tod with an Indian pandit at his writing desk

Private Collection, Udaipur

Published: Cousens, 1911, p. 220.

[*Fig. 2*]



PART II

CATALOGUE



THE ROYAL ASIATIC SOCIETY AS A LEARNED INSTITUTION:
SCHOLARS AND COLLECTORS IN
LATE GEORGIAN INDIA AND ENGLAND

(Cat. N^o 1.

Thomas Daniell, R.A. (1749–1840)
& **William Daniell, R.A.** (1769–1837)

*Four Designs for a seal and one for a signet: Elephant with howdah;
Banyan tree; Cultivator and the Delhi Observatory; Cultivator with
plough and bullocks; Signet design of an elephant with howdah (at centre)*
1823

Pencil and sepia, heightened with white on card, 16.5 × 24.2 cm

Collection of Henry Thomas Colebrooke (1765–1837)

Inv. N^o 014.001–014.005

Published: Head, 1991, p. 45.

Note 1.

For further discussion see Hansman, 1984.

[I.]



In 1823 Thomas Daniell (1749–1840) and his nephew William Daniell (1769–1837), both members of the Royal Asiatic Society, as well as the Royal Academy, were asked to submit designs for a seal and signet. The sheet they submitted contained five designs. The first in the upper left depicts a richly comparisoned elephant with a howdah and an attendant with an ankus, an elephant hook, in his right hand and a whip in the left. The second design on the upper right shows a dense grove of banyan trees with three figures in Indian dress. The third and fourth designs on the lower left and right depict an Indian peasant ploughing with an ox. In the background of the design on the left is

a palm tree and a view of the Jantar Mantar, the astronomical observatory erected in Delhi in 1710. The fifth design is located at the centre of the sheet, surrounded by the others. It is for the signet which was probably used to impress sealing wax on letters of the period. The design containing the Banyan tree was used as the Society's seal for the first eighty years after its foundation and can be found on the title pages of books that entered the library in the early period. In 1901 the elephant was adopted as the common seal, based on the signet seen here and a new elephant logo incorporating a crown was designed in 1923.¹ (AO)

Cat. № 2.

Attributed to **William Evans** (engraver) (fl. 1797–1856)

after **Arthur William Devis** (Calcutta, 1763–1822)

Portrait of Sir William Jones (1746–94), High Court Judge, Calcutta and Scholar

Entitled: *Sir William Jones Knt.*

Originally published by Edward Orme, London, 1 September 1798

Engraving, 29.2 × 21.6 cm (engraved surface)

Inv. № 089.010

Published: Head, 1991, p. 208.

[2.]



Sir William Jones (1746–1794), a renowned scholar of Persian and Sanskrit, was founder of the Asiatic Society of Bengal in 1784. As a student at University College, Oxford, he had excelled in Eastern languages. He was a tutor to George John Spencer, 2nd Earl Spencer (1758–1834) with whom he corresponded throughout his life on a personal level. Jones studied law at the Middle Temple in London, an occupation that would lead him eventually to India.

He was appointed puisne judge to the Supreme Court of Bengal in March 1783 and arrived in Calcutta with his wife Anna Maria the same year. It was during his years in Bengal that he became interested in the study of Indian botany, which he pursued together with his wife Anna Maria. (JAS)

Cat. N° 3.

Signed with a monogram: *W.O. & W. Ouseley*

William Gore Ouseley (1797–1866)

Portrait of Brian Houghton Hodgson as a young man

circa 1818

Watercolour and pencil, 25.0 × 19.5 cm

Inv. N° 031.001

Published: Head, 1991, p. 100.

[3.]



Brian Houghton Hodgson (1800–1894) was an early naturalist and ethnologist in British India and Nepal where he worked as a civil servant in the service of the East India Company. Having studied Bengali at school, he joined the East India Company as a writer in 1818 and was subsequently sent to Kathmandu, Nepal as Assistant Commissioner in 1819. He became British Resident in Nepal in 1833. Houghton Hodgson is renowned for his pioneering work on Tibetan Buddhism and the flora and fauna

of the Himalayas. He also commissioned a series of drawings of important monuments in the Kathmandu Valley by local artists which are now in the Royal Asiatic Society's collection. His drawings, papers and manuscripts are divided between the British Library, the Natural History Museum and the Royal Asiatic Society.

The present portrait was drawn by Sir William Ouseley, a scholar of Persian, most likely before Houghton Hodgson left for India in 1818. (JAS)

Cat. № 4.

Henry Weekes

Henry Thomas Colebrooke (1765–1837)

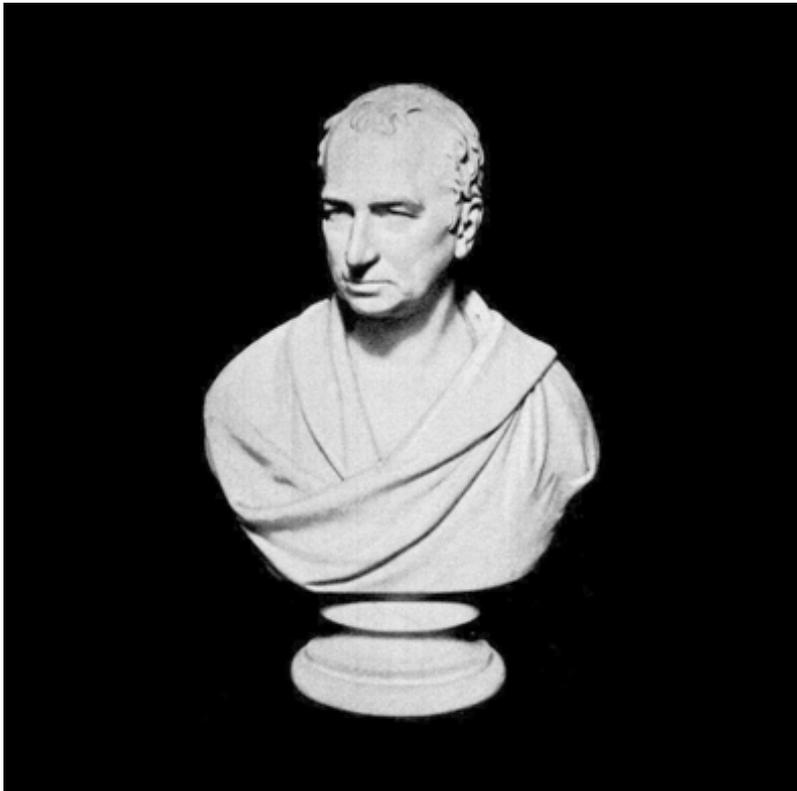
1837

69.0 cm

Inv. № 02.008

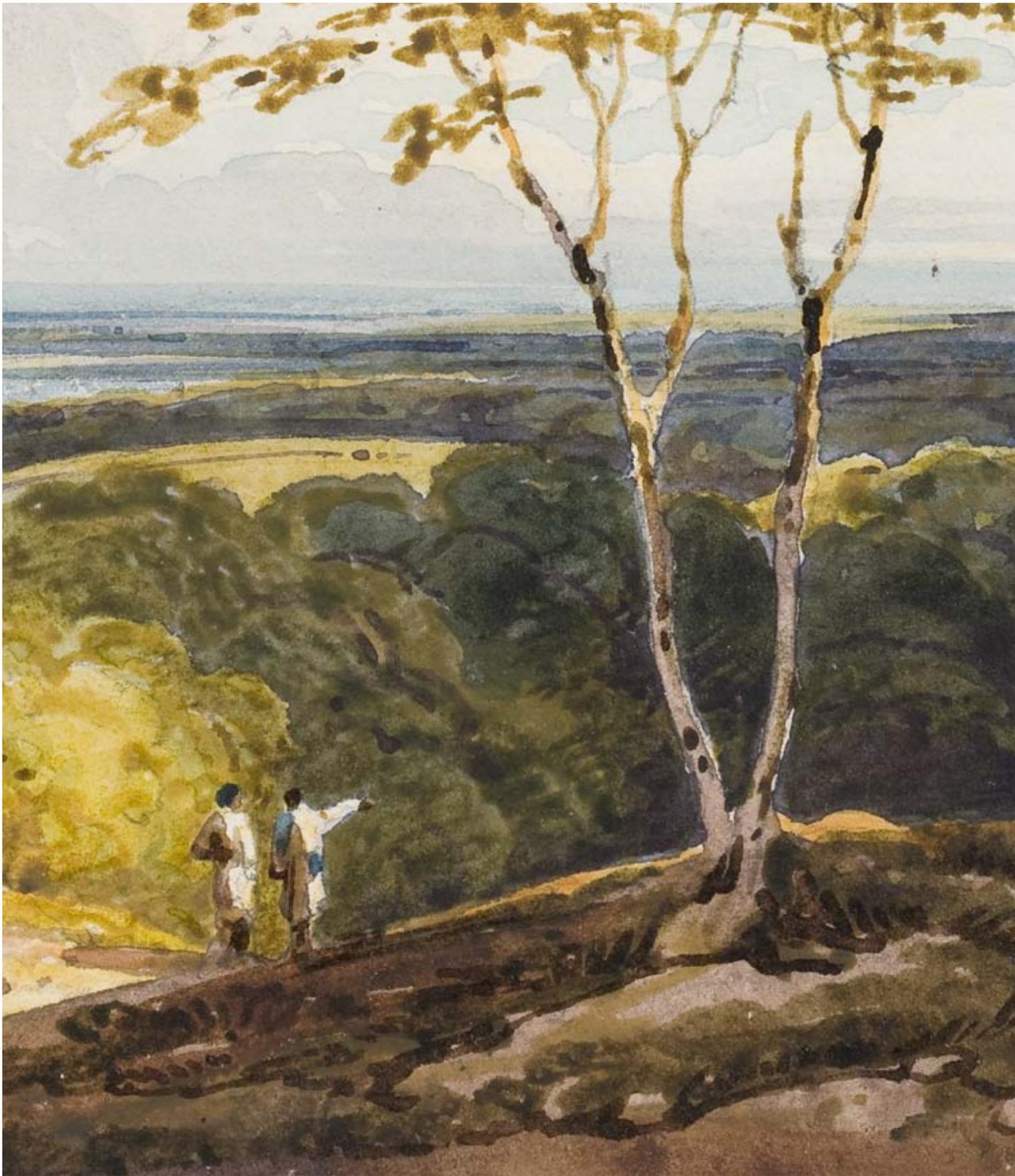
Published: Head, 1991, p. 17–18.

[4.]



Henry Thomas Colebrooke was the founder and Director of the Royal Asiatic Society from 1823 until 1837. Born in London in 1765 as the youngest son of Sir George Colebrooke, Henry Thomas Colebrooke joined the East India Company in 1782 as a Writer in the Civil Service of Bengal. After his arrival in Calcutta in 1783, he held a number of junior positions during which he began to develop an interest in Indian culture, particularly the Sanskrit language. His first translation of a Sanskrit text was published in *Asiatick Researches* in 1794. It was after

his appointment to a senior post as a district magistrate in Mirzapur, near Benares, that he worked on a translation of Hindu law, begun by Sir William Jones before his death in 1794. He rose steadily through the ranks of the legal profession reaching the position of President of the Bench and Professor of Hindu Law and Sanskrit in Calcutta in 1805. In 1814 Colebrooke returned to England where he founded the Royal Asiatic Society in 1823. He remained its Director until his death in 1837. (JAS)



IN SEARCH OF A NEW ARCADIA:
THE SURVEY AND COMPILATION OF INDIAN TOPOGRAPHY

The British artist George Chinnery (1774–1852) was permitted by the East India Company to travel to Madras in 1802 to pursue his profession as a portrait painter. In 1807, Chinnery left Madras for Calcutta and later in 1808 moved to Dhaka. The two landscape watercolours exhibited here (Cat. Nos 5 & 6) were painted later in Chinnery's career around 1819 or 1820 when he had returned to Calcutta and was heavily in debt. He finally left India in 1825 for Macau, leaving his wife and creditors

behind him. These watercolours were presented by Major-General Charles Doyle (1787–1848) in 1834 who had been Military Secretary to the Marquess of Hastings, Governor General of India. Although he painted mainly portraits, Chinnery actually preferred landscapes. He particularly favoured painting in the late afternoon sun. In his treatise on painting, he described shadow as 'the great engine of effect' and stipulated that it should occupy three quarters of the painting. (AO)

[5.]



Cat. N° 5.

George Chinnery (1774–1852)

Landscape view with Muslim domed tomb

Circa 1819

Watercolour on paper, 11.7 × 18.2 cm

Collection of Major-General Charles Joseph Doyle, Inv. N° 015.052

Published: Head, 1991, p. 51, illustrated.

Cat. N° 6.

George Chinnery (1774–1852)

Landscape view with Muslim domed tomb

Circa 1819

Watercolour on paper, 13.2 × 17.3 cm

Collection of Major-General Charles Joseph Doyle

Inv. N° 015.051

Published: Head, 1991, p. 51.

[6.]



Fig. 1.
Detail of Cat. № 5.

[*Fig. 1*]

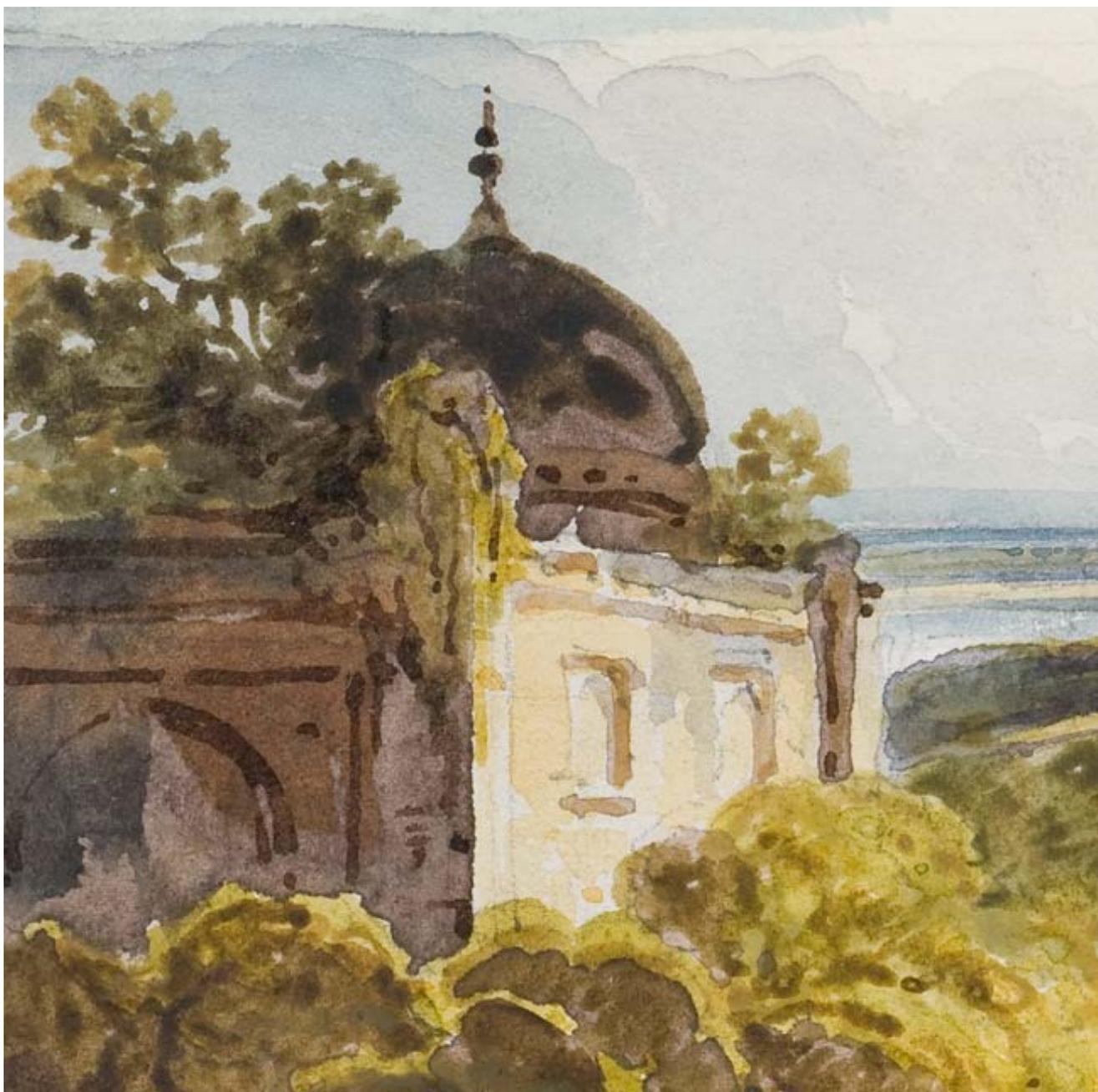


Fig. 2.
Detail of Cat. № 6.

[*Fig. 2*]



While Tod believed this temple to be a Jain temple, it is now commonly agreed that it was dedicated to Shiva, as the temple did not contain a figure of a deity.¹

The Tod Collection of paintings and manuscripts is one of the most important in the Royal Asiatic Society. Colonel Tod (1782–1835) served the East India Company in central and western India between 1799 and 1822. On his return to England he became the first librarian of the Society and embarked on the writing of his book entitled *Annals and Antiquities of Rajasthan* which was published in two volumes in 1829 and 1832. The Tod Collection comprises drawings by his kinsman, Captain Patrick Waugh (1788–1829), of topographical and landscape views of Rajasthan. Paintings in the traditional Indian style are attributed to the Rajasthani court artists, Ghasi (*fl.* 1820) and Chokha (*fl.* 1799–1826).

Ghasi also accompanied Tod on his travels around Rajasthan and made drawings of architectural details of various monuments, such as the columns at Baroli and the fortress of Chitor. Waugh's drawings are quite different in style. The monuments are set in mysterious landscapes heightened by light and shade in the 'picturesque' manner.² Tod's description of the landscape in the personal narrative of his journey included at the end of the *Annals* is equally dramatic. His description of the fortress of Kumbhalgarh is as follows:

*The scenery was magnificent; the mountains rising on each side in every variety of form, and their summits, as they caught a ray of the departing sun, reflecting on our sombre path a momentary gleam from the masses of rose coloured quartz which crested them. Noble forests covered every face of the hills and the bottom of the glen, through which, along the margin of the serpentine torrent which we repeatedly crossed, lay our path. Notwithstanding all our mishaps, partly from the novelty and grandeur of the scene, and partly from the invigorating coolness of the air, our mirth became wild and clamorous: a week before I was oppressed with a thousand ills; and now I trudged the rugged path, leaping the masses of granite which had rolled into the torrent.*³

This and the following two works (Cat. Nos 8 & 9) illustrate the process of preparing the documented views for publication by first rendering the subject in pencil and grey or brownish wash, in order to serve as the basis for an engraving. (AO)

Note 1.

See Hooja, 2006, plate between pp. 332–333;
information provided by Giles Tillotson.

Note 2.

D'Souza, 2007, pp. 48–58; Tillotson, 2007A, pp. 58–70.

Note 3.

Tod, 1829, Vol. I, p. 536.

Cat. N^o 7.

Unknown professional British artist

Shiva Temple in the fortress of Komulmer (Kumbhalgarh, Udaipur State)

Circa 1822

Watercolour on card

Collection of Captain James Tod

Inv. N^o 037.023

Published: Head, 1991, p. 112.

[7.]



(at. № 8.

Patrick Waugh (1788–1829)

Shiva Temple in the fortress of Komulmer (Kumbhalgarh, Udaipur State)

Circa 1822

Pencil and wash, 22.7 × 35.3 cm

Collection of Captain James Tod

Inv. № 037.022

Published: Head, 1991, p. 112.

[8.]



Figs. 1–3.

Details of Cat. Nos 7, 8 & 9 illustrating the process of preparing the documented views collected by James Tod for publication, by first rendering the subject in pencil and grey or brownish wash, in order to serve as the basis for the final engraving.



[Fig. 1]



[Fig. 2]



[Fig. 3]



[Fig. 1]



[Fig. 2]



[Fig. 3]

Cat. N^o 10.

Unknown professional British artist

Composite panoramic view of Kotah

Circa 1829

Pencil and sepia wash on paper, 17.9 × 41.0 cm

Collection of Captain James Tod

Inv. N^o 037.074

Published: Head, 1991, p. 115.

Inscribed on front in pencil: *boat too large.*

Inscribed on reverse: *s.E. view of Kotah from the banks of the tank.*

[10.]



This panorama is composed of two sections, later combined in a single work for the engraving in *Tod's Annals and Antiquities of Rajasthan* (Tod, 1829, Vol. II, facing p. 504). The sheet's fringe is cut irregularly and contains numbered marks below the main image in order to provide the engraver with points of reference. (JAS)



(*cat. N^o 11.*

Thomas Daniell, R.A. (1749–1840)

and **William Daniell, R.A.** (1769–1837)

Hindu temple built by Raja Chayt Singh, Benares

Circa 1792

Pencil on paper, 37.0 × 55.4 cm

Private collection, London, on loan to the Royal Asiatic Society

Unpublished.

Inscribed in contemporary hand in sepia ink on the reverse:

N 27 Hindu temple built by Raja Chayt Sing.

Raja Chayt Singh (r. 1770–81, d. 1810), ruler of Benares, was an ally of the East India Company between 1775 and 1781. However, when the Company, under Governor-General Lord Warren Hastings, began to make excessive financial demands on the Raja, open military conflict broke out between the two parties. The Raja ultimately lost the battle and was sent into exile. He was replaced by his infant nephew, a puppet ruler controlled by a British Resident Political Agent.¹ (JAS)

[II.]



Fig. 1.
Detail of Cat. № II.

Note 1.
Mahomet, 1997.

[*Fig. 1*]



(at. N^o 12.

Thomas Daniell, R.A. (1749–1840)

and **William Daniell, R.A.** (1769–1837)

Sankey Droog, between Madras and Madura

Visited by the artists on 25 May 1792

Pencil and sepia wash on paper, 33.2 × 54.0 cm

Private collection, London, on loan to the Royal Asiatic Society

Unpublished.

This is a view of the fort of Sankari Durg, located in the former Kingdom of Mysore, in present day Tamil Nadu. One of Tipu Sultan's numerous fortifications, the fort was located on a hill overlooking a plain. The view here is looking upwards towards the hill-top. The Daniells also recorded a view from the hill-top across the fort into the distance of the plain, which was later published in *Oriental Scenery*. [*Figs. 2 & 3*] (JAS)

[12.]



Fig. 1.
Detail of Cat. N° 12.



Fig. 2.
Thomas Daniell, R.A. (1749–1840)
View of Sankari Durg
Dated 25 May 1792
Pencil, wash and watercolour on paper, 50.5 × 61.5 cm
The British Library, Shelfmark wd 1016, Item number 1016.

Fig. 3.
Thomas Daniell, R.A. (1749–1840)
View of Sankari Durg
Published as Plate 7 in *Oriental Scenery*, iv, 1803
(Daniell, 1795, Vol. iv)
Coloured Aquatint, 42.6 × 59.95 cm
The British Library, Shelfmark x432/4(7).

[*Fig. 2*]



[*Fig. 3*]



(*cat.* N^o 13.

Thomas Daniell, R.A. (1749–1840)

The Western Entrance of Shere Shah's Fort, Delhi

Originally published by Robert Bowyer, London, March 1796 in

Oriental Scenery, 1, 12 (Daniell, 1795).

Coloured Aquatint, 47.0 × 60.0 cm

Inv. N^o 090.003

Published: Head, 1991, p. 209, PL. XXXIII.

The Daniells were the first British artists to record the architecture of Delhi during their visit between 16 February and 6 March 1789. Only shortly before had Delhi been conquered by British forces. The view of the Purana Qila seen here, particularly the overgrown ruined vault and arch on the right is a romanticised vision of the artists, reminding one of the views of overgrown Roman monuments by Hubert Robert. The original watercolour on which the present print is based was formerly in the collection of the P&O Steam Navigation Company.¹

[13.]



Note 1.

For publication and further discussion see: Christies, 1996, pp. 86–87, lot 52. (JAS)

Cat. N° 14.

Thomas Daniell, R.A. (1749–1840)

The Mausoleum of Mucdoom Shah Dowlut, at Moneah, on the River Soane

Originally published by Robert Bowyer, London, March 1796 in *Oriental Scenery*, 1, 22 (Daniell, 1795).

Coloured Aquatint, 45.0 × 59.0 cm

Inv. N° 090.002

Published: Head, 1991, p. 209.

[14.]



Cat. N^o 15.

Thomas Daniell, R.A. (1749–1840)

Mausoleum of Sultan Purvez, near Allahabad

Originally published by Robert Bowyer, London,

March 1796 in *Oriental Scenery*, 111, 9 (Daniell, 1795).

Coloured Aquatint, 47.0 × 62.0 cm

Inv. N^o 090.004

Published: Head, 1991, p. 211.

[15.]



(Cat. N^o 16.

Thomas Daniell, R.A. (1749–1840)

A Mosque at Jaunpur

Originally published by Robert Bowyer, London,
March 1796 in *Oriental Scenery*, 1, 13 (Daniell, 1795).

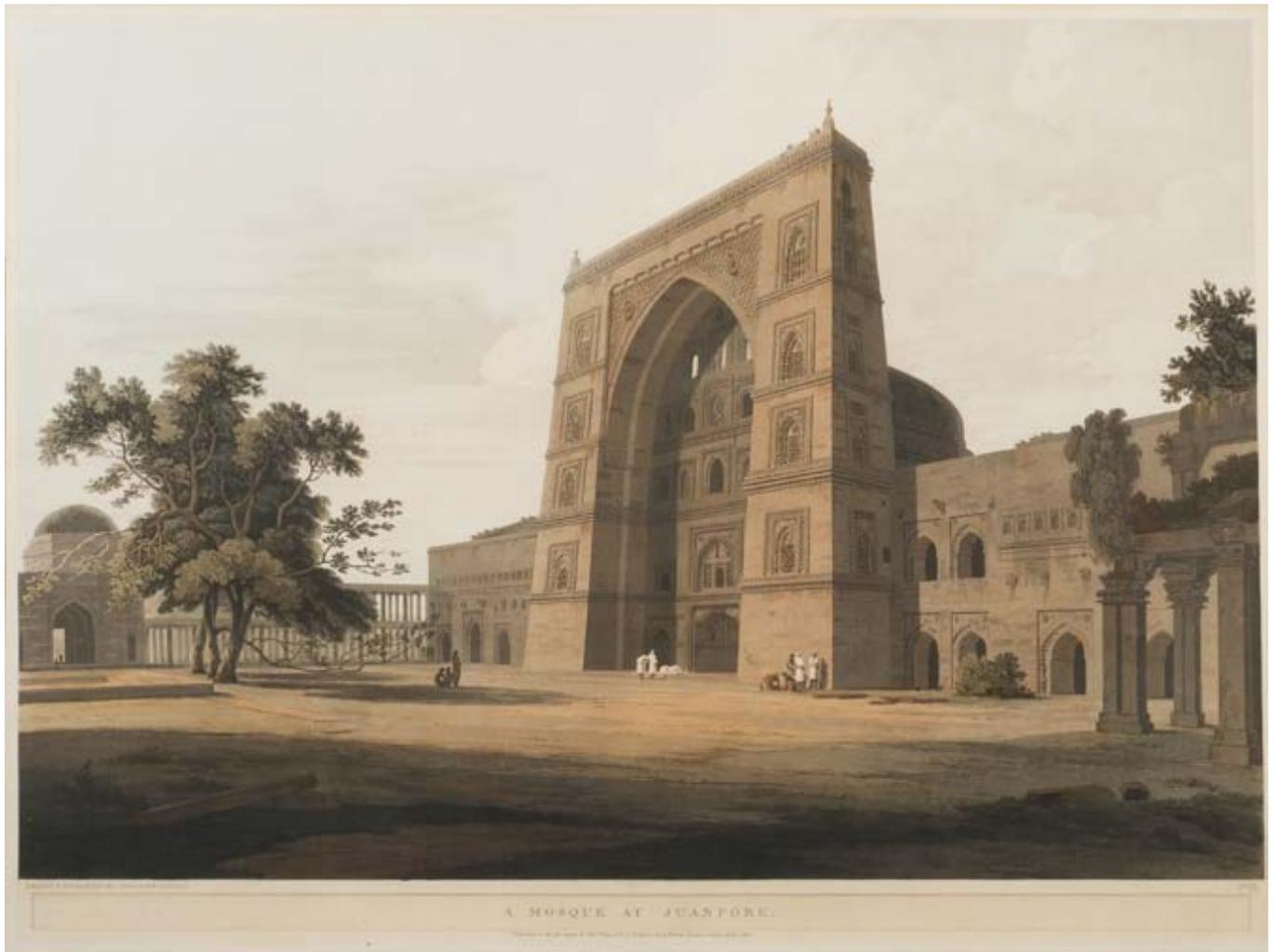
Coloured Aquatint, 45.0 × 59.8 cm

Inv. N^o 090.006

Published: Head, 1991, p. 211.

Juanpur is situated in eastern India, north-west of Varanasi and was the capital of an independent Muslim kingdom that emerged after the disintegration of the Delhi Sultanate following the invasion of Timur in 1398. The Friday Mosque was built during the reign of the last ruler of the dynasty, Sultan Husayn Sharqi (1458–79) and has architectural elements that are representative of the distinctive Jaunpuri style of Indo-Islamic architecture. The large arched portal which rises 26 m and is 23 m at the base unites the iwan and minars and leads into the domed prayer hall. The Daniells' view captures the massive size of the arch which dominates the elevation. For further discussion on the building see: Alfieri, 2000, pp. 99–100. (AO & JAS)

[16.]



Indian artists began to work for the East India Company as draughtsmen and were trained in map making and preparing architectural drawings. In this way, Indian artists learned the use of pen and ink and wash drawings to scale and the making of precise plans and elevations. The term 'Company Painting' has been used to denote paintings of the eighteenth and nineteenth centuries by Indian artists who had to change their styles to suit British taste and paint subjects that would appeal to these new patrons. The three paintings shown here (Cat. Nos 17–19) are representative of this style, although

the artist of Akbar's Mausoleum, seen here, shows less confidence and familiarity in his treatment of perspective than the artist of the drawing of the Taj Mahal (Cat. No 18) and the panorama of the fort of Agra which are rendered in the European manner using pencil with a sepia wash (Cat. No 19). Once the prototypes had been worked they were repeated time and time again. Such drawings provided an important record for the British of the bright and intriguing world of India and were often among their most treasured possessions. (AO)

[Fig. 1]



Fig. 1.
Detail of Cat № 17.

Cat. № 17.

Unknown Indian Artist

The Mausoleum of Akbar, Sikandra

Circa 1810

Watercolour on paper, 57.0 × 83.0 cm

Inv. № 058.005

Published: Head, 1991, p. 149.

Inscribed in ink:

A palace built by Akbar at Akbarabad 3 coss [sic!] from Agra

[17.]



Cat. N^o 18.

Unknown Indian Artist

North Elevation of the Taj Mahal

Circa 1820

Watercolour, 52.2 × 99.8 cm

Bequeathed by Professor C.A. Storey 1967

Inv. N^o 058.007

Published: Head, 1991, p. 150.

Of all the buildings in India it is perhaps the Taj Mahal in Agra, which has fed the imagination of visitors to India until the present day. Having been built by the Mughal emperor Shah Jahan from ca. 1632 to 1643 in memory of his favourite wife Arjuman Banu Begam, known as Mumtaz Mahal, it has possessed an aura of romance that is underlined by its sheer architectural beauty. Built of marble and inlaid with semi-precious stones, as well as set within exquisite gardens overlooking the river Jumna, it has a commanding appearance. The view seen in the present painting is from across the river towards the back of the tomb.¹ Paintings, such as this one, were produced by local Agra painters for the British market after Agra had been taken by the British in 1803. It was perhaps views such as those published by Thomas and William Daniell in 1801 which introduced to a western audience the more picturesque view across the river. This did not provide a precise symmetrical view of the building but concentrated on the natural panorama in which the structure was set.²

(JAS)

[18.]



Note 1.

Another almost identical painting was published in Forge & Lynch, 2010, pp. 50–52, Cat N° 24.

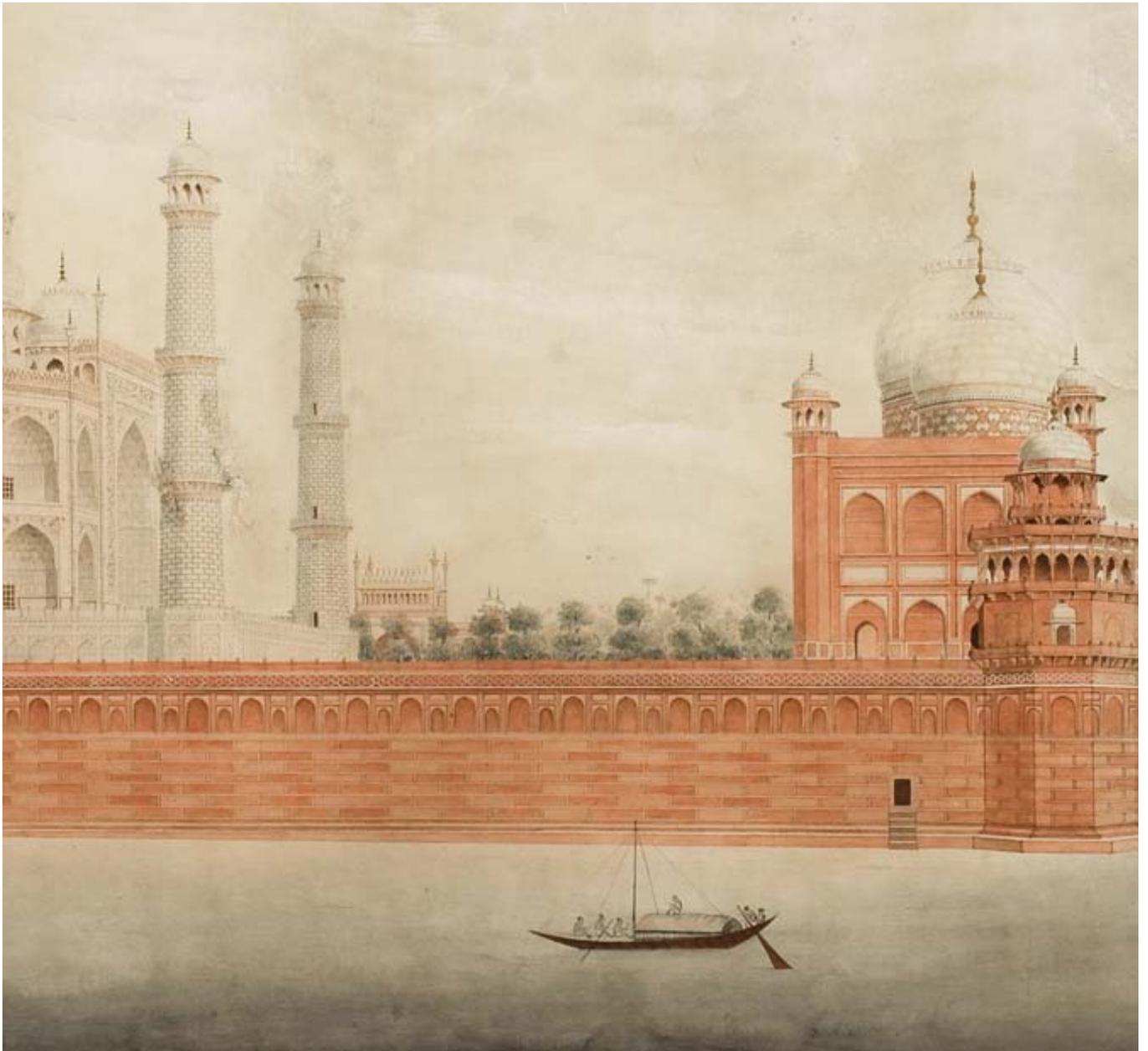
Note 2.

This and another view from the garden were published in 1801 by Thomas Daniell as separate aquatints entitled *Views of the Taje Mahal at the City of Agra in Hindoostan taken in 1789*; British Library, Shelfmark p. 395, Item N° 395. For the original watercolour by the Daniells of the same view see: Christies, 1996, pp. 80–81, lot 49. For a more detailed discussion of the history of the Taj Mahal as a tourist attraction see: Koch, 2006, pp. 231–254; See also Pal, 1989.

Fig. 1.

Detail of Cat N° 18.

[*Fig. 1*]



Cat. N^o 19.

Unknown Indian Artist

Panoramic view of the fort at Agra from the river

Circa 1815

Watercolour, 32.0 × 312.0 cm

Presented by Col. Charles Doyle, 15 March 1834

Inv. N^o 092.004A

Published: Head, 1991, p. 215.

Fig. 1.

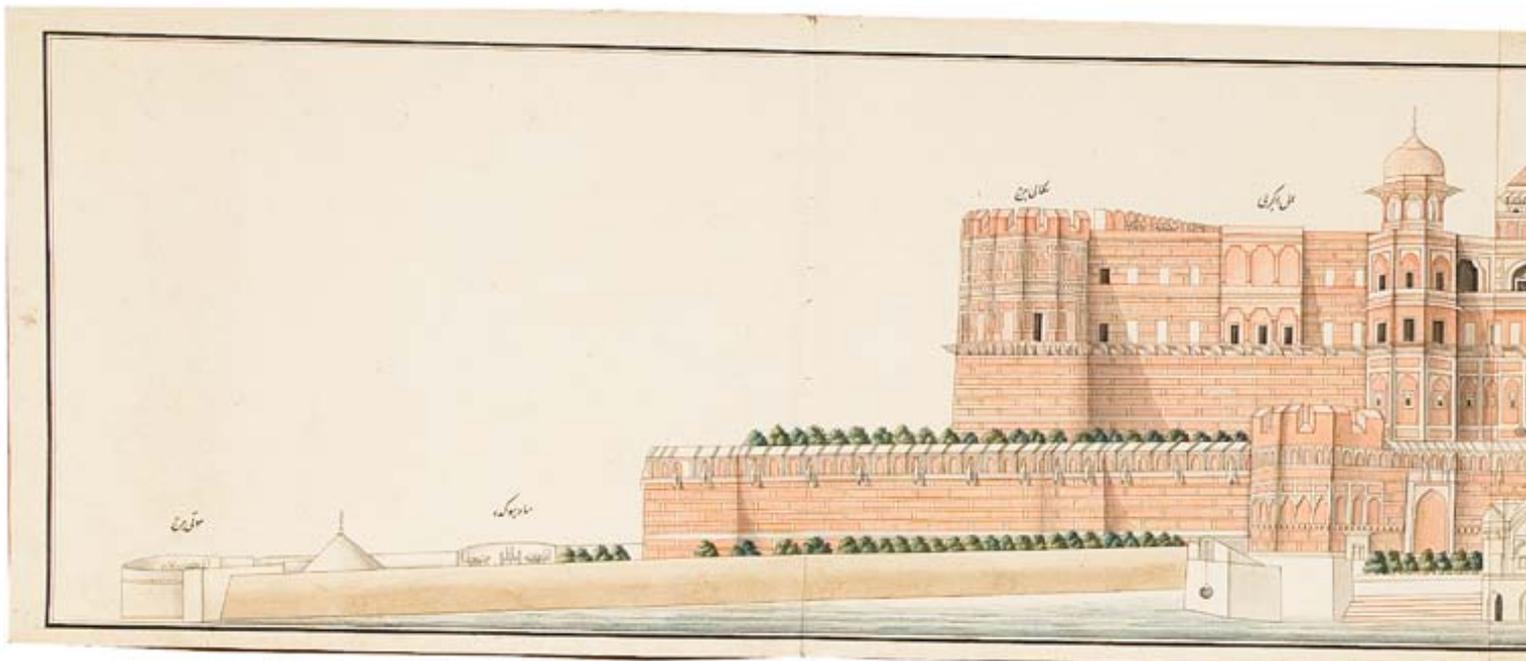
Detail of Cat N^o 19.

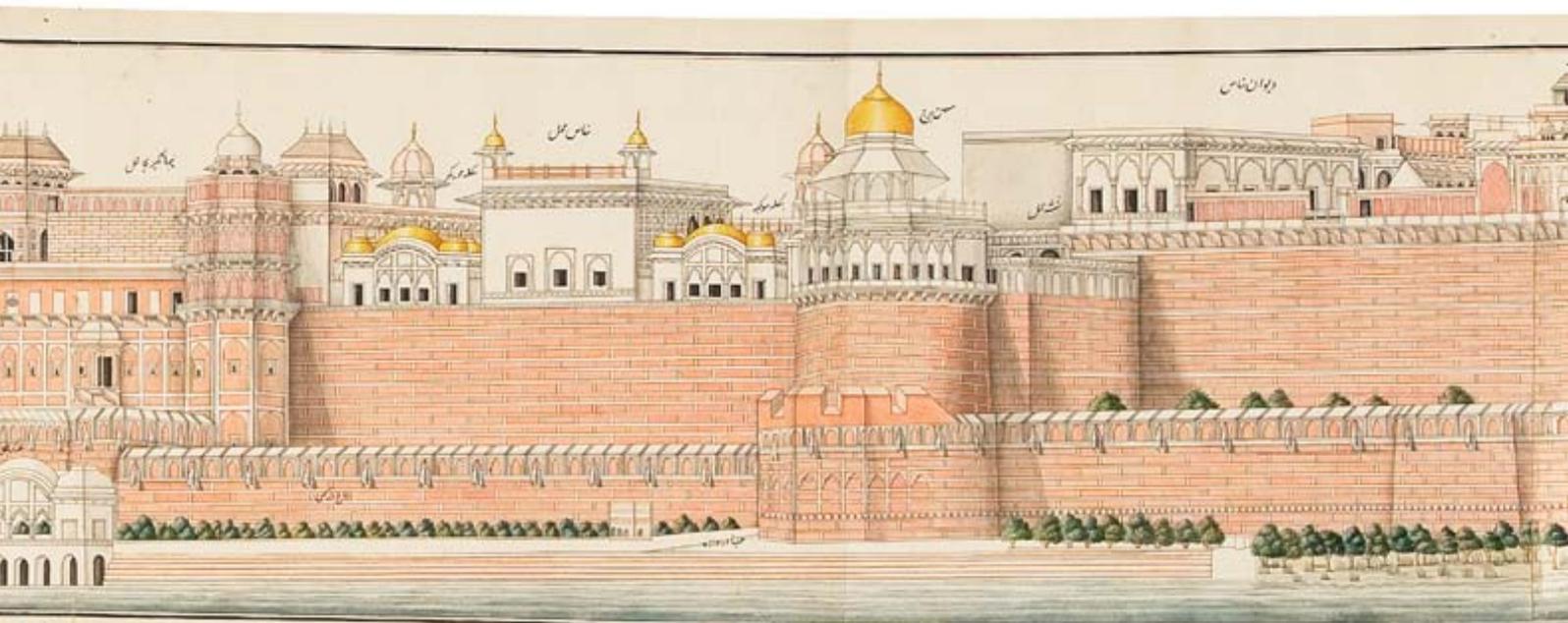
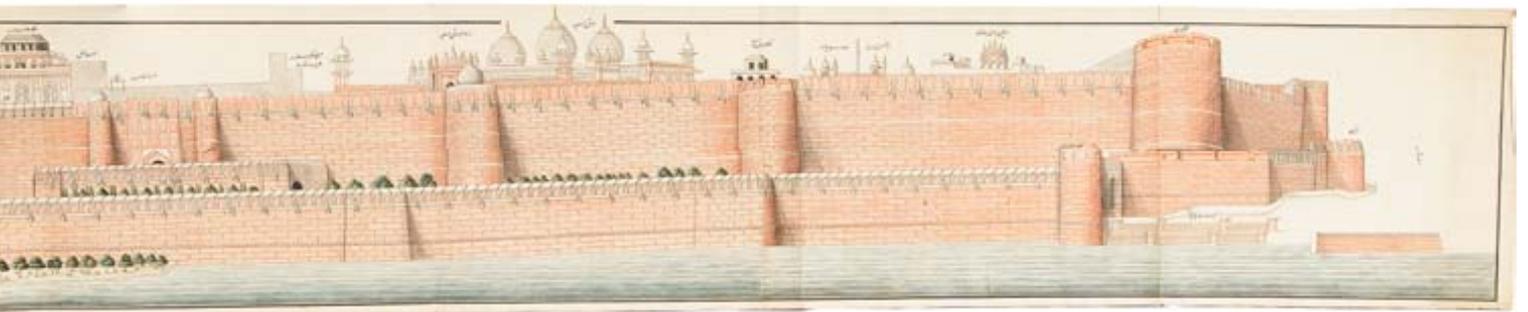
Cont. on pp. 120–121.

[19.]



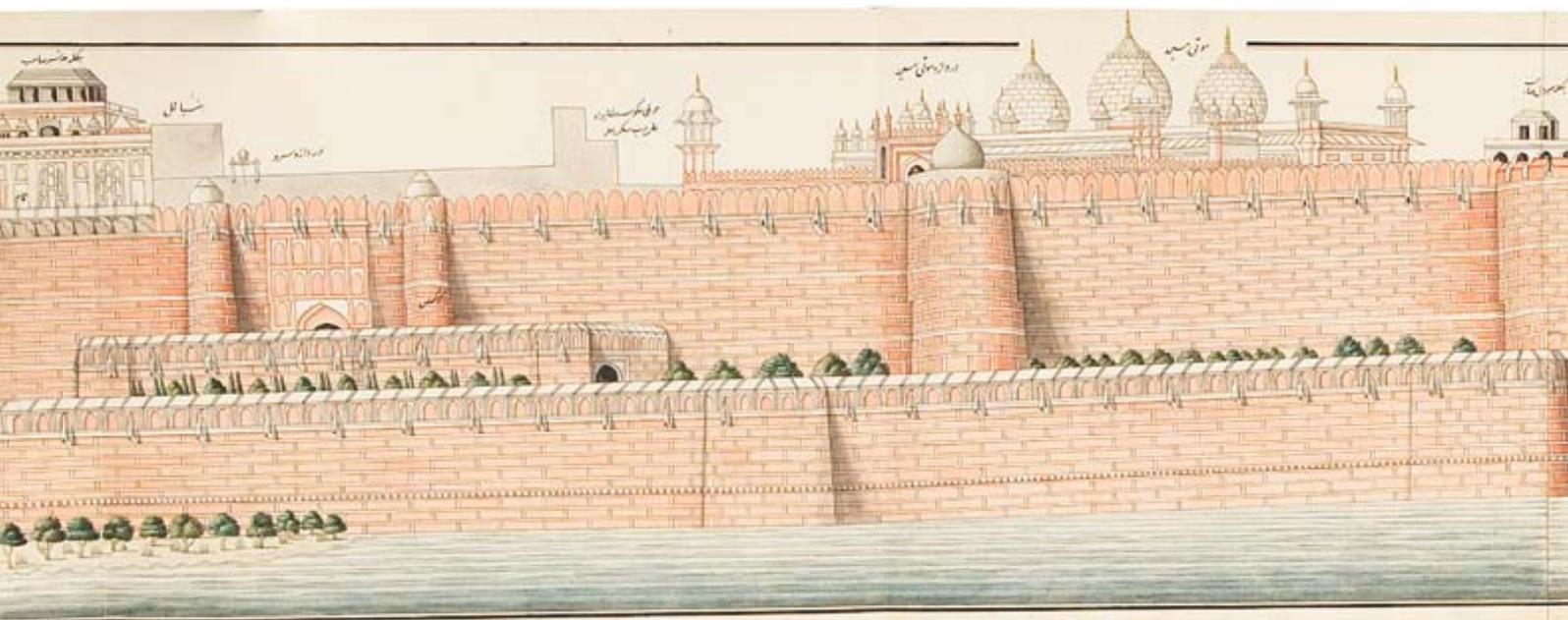
[Fig. 1]





This is an extraordinarily long and detailed view of the fort at Agra as seen from the river Jumna. The fort had been taken by the emperor Babur from the Lodhi dynasty and served as the place of the coronation of Humayun. However, it was only under Akbar that the fort was seriously developed, when he made Agra his capital in 1558. It was during the reign of Shah Jahan that some of the most grandiose buildings were added. His son, Aurangzeb imprisoned his father in the fort until his death. Although roughly semi-circular in shape the fort's most important buildings are clustered along the side facing the river, thus making this the most advantageous point of observation. Persian inscriptions identify the various buildings. Three related views of the fort at Agra are known, two in the British Library and one in a private collection.¹

All date, like the present piece from the period after the British took control of the city in 1803. The provenance of the British Library paintings suggests a date between 1807–1813. The present piece, however is not only far larger – the dimensions of the British Library paintings are 38.0 × 131.5 cm [*Fig. 1*], and 47.4 × 69.2 cm [*Fig. 2*] while the third one in a private collection is 39.0 × 161.0 cm – the subject is also rendered in greater architectural detail with individual arches and brickwork of the walls visible. There has also been an attempt here to add a hint of the natural setting of the fort with the river in the foreground and trees along the riverbank and the ramparts. (JAS)



Note 1.

- a. British Library, Shelfmark Add.Or.1746, Item number 1746;
- b. British Library, Shelfmark Add.Or.539, Item number 539;
another in Forge and Lynch, 2010, pp. 46–47.

Fig. 1.

Anonymous Indian Artist

View of the fort at Agra from the river Jumna

Ca. 1820

Watercolour on paper, 38.0 × 131.5

The British Library, Shelfmark Add.Or.539, Item number 539.

Fig. 2.

Anonymous Indian Artist

View of the fort at Agra from the river Jumna

Ca. 1817

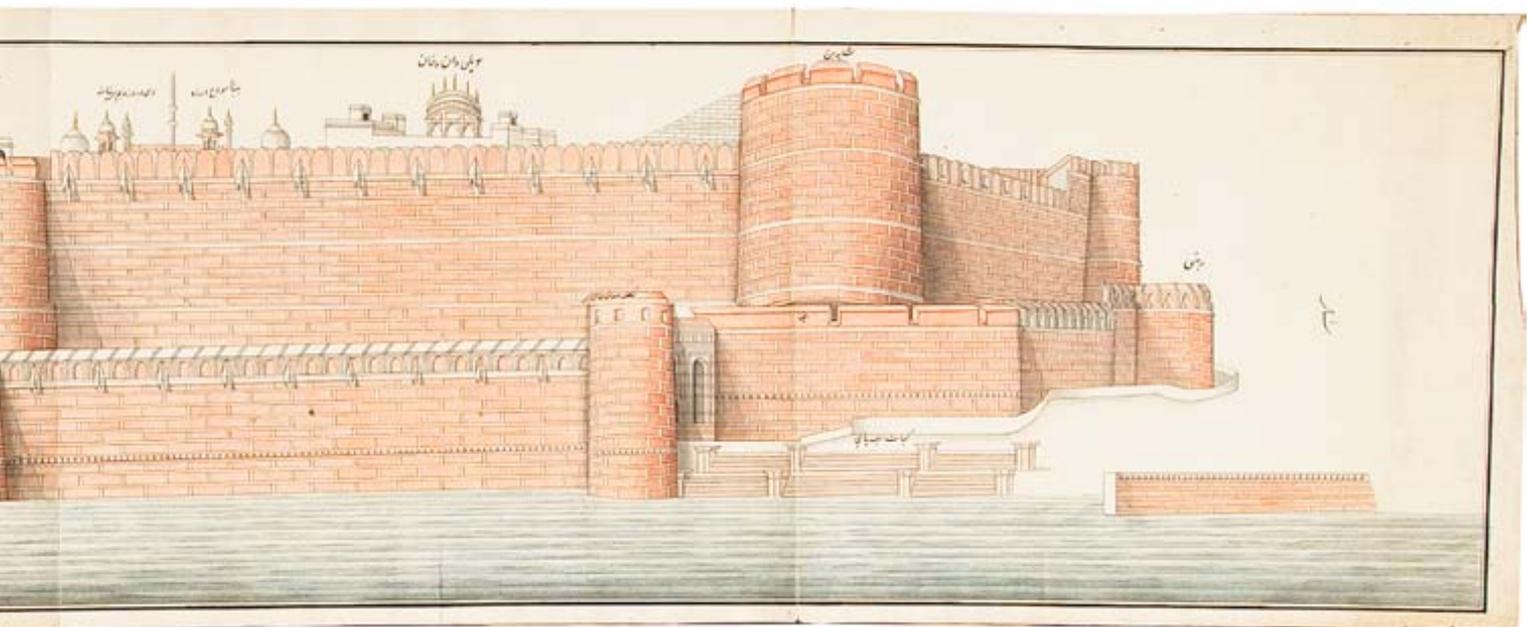
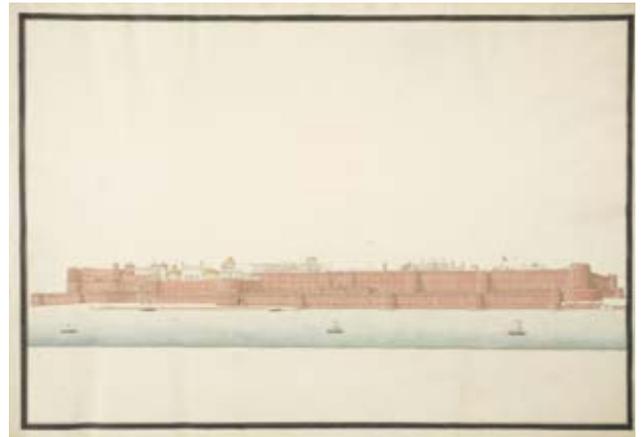
Watercolour on paper, 47.4 × 69.2 cm

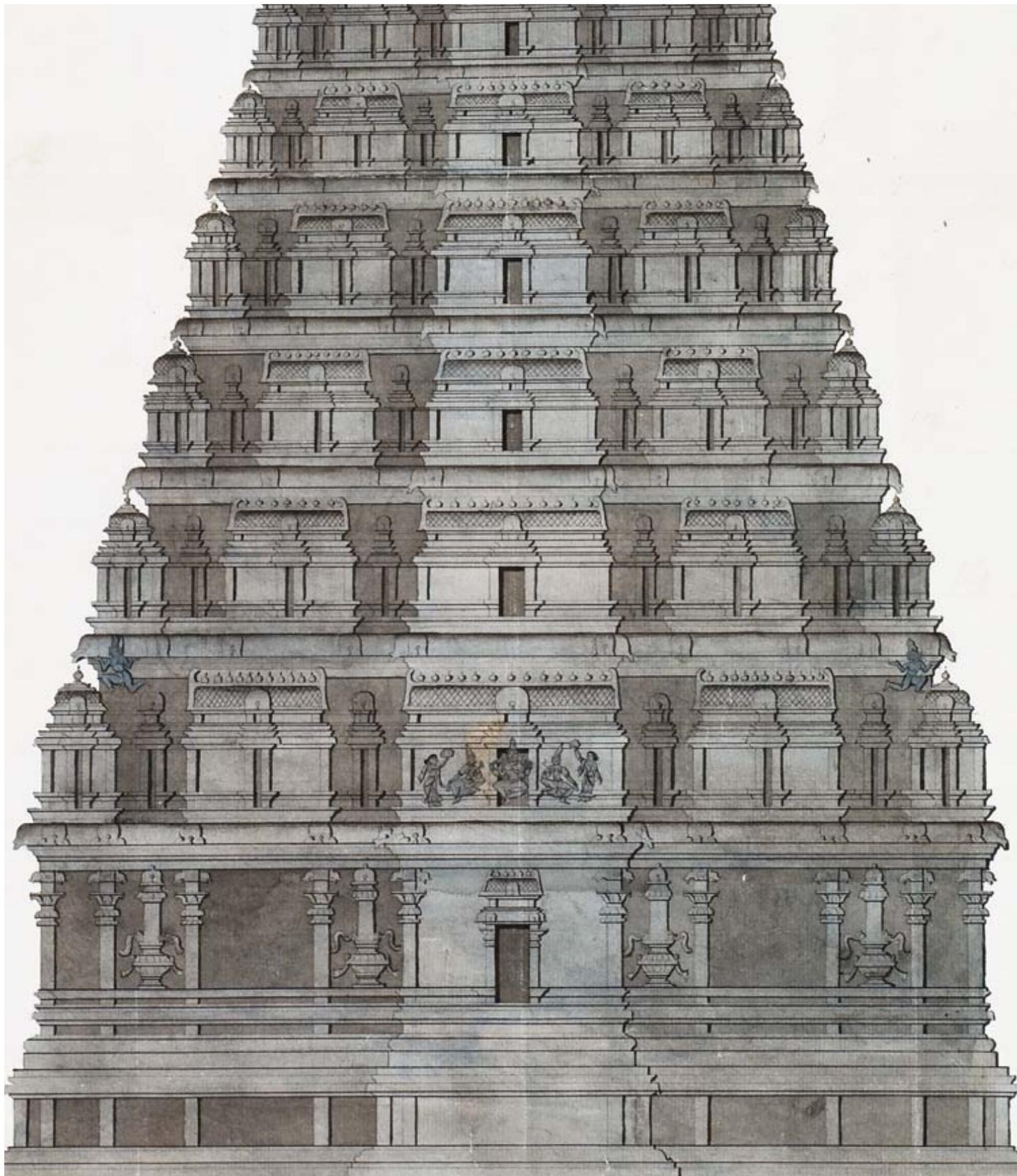
The British Library, Shelfmark Add.Or. 1746, Item number 1746.

[Fig. 1]



[Fig. 2]





THE STUDY OF HINDU ARCHITECTURE:
THE DRAWINGS OF RAM RAZ

Cat. N° 20.

Unknown Indian artist

A fifteen storey vimana

Circa 1825

Pen-and-ink and wash, 71.5 × 54.0 cm

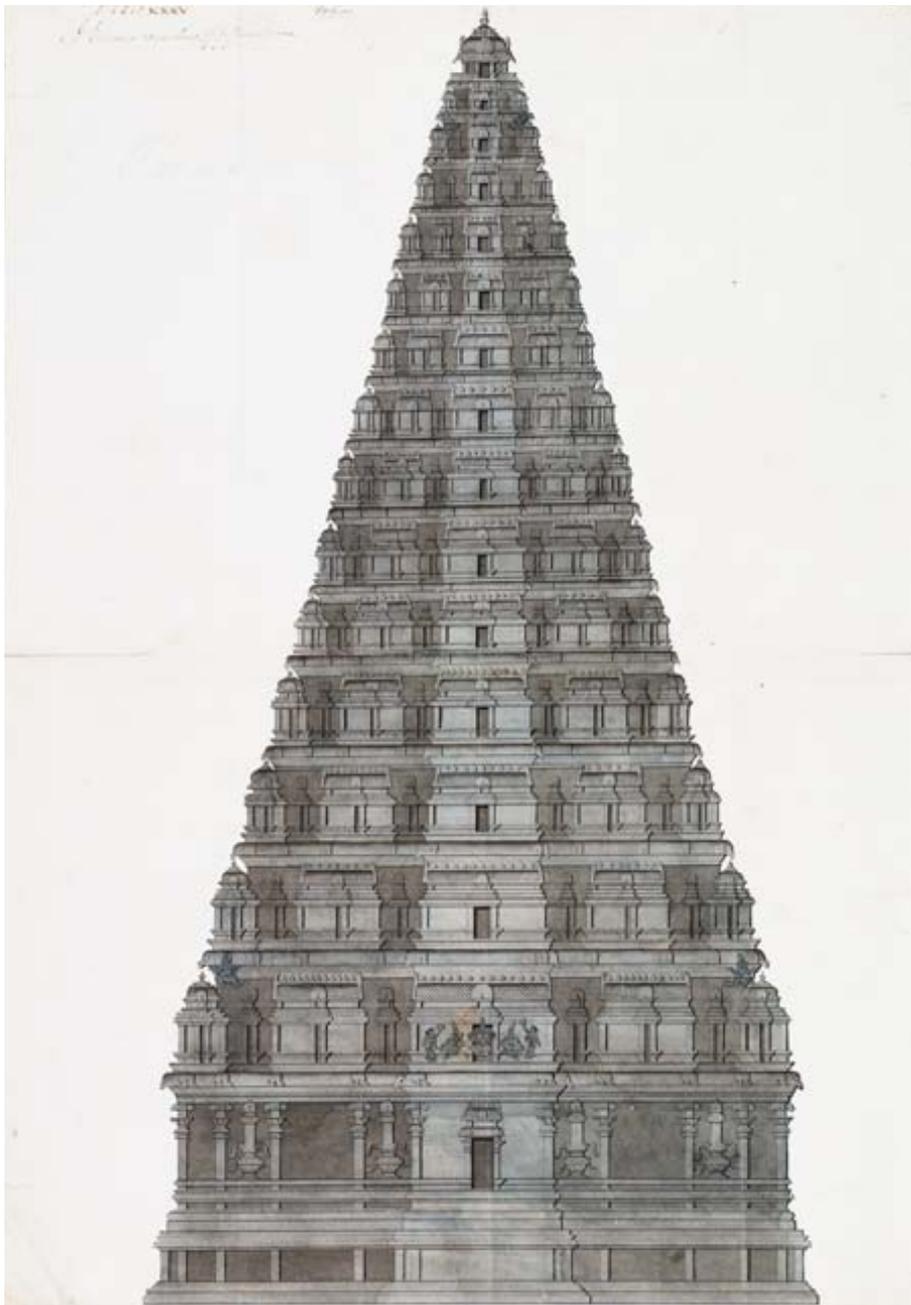
Ram Raz Collection

Inv. N° 034.036

Published: Head, 1991, p. 103.

Illustrated in Ram Raz, 1834, Plate xxxv.

[20.]



Cat. N^o 21.

Unknown Indian artist

A five storey gopuram

Circa 1825

Pen and ink and wash, 54.0 × 34.0 cm

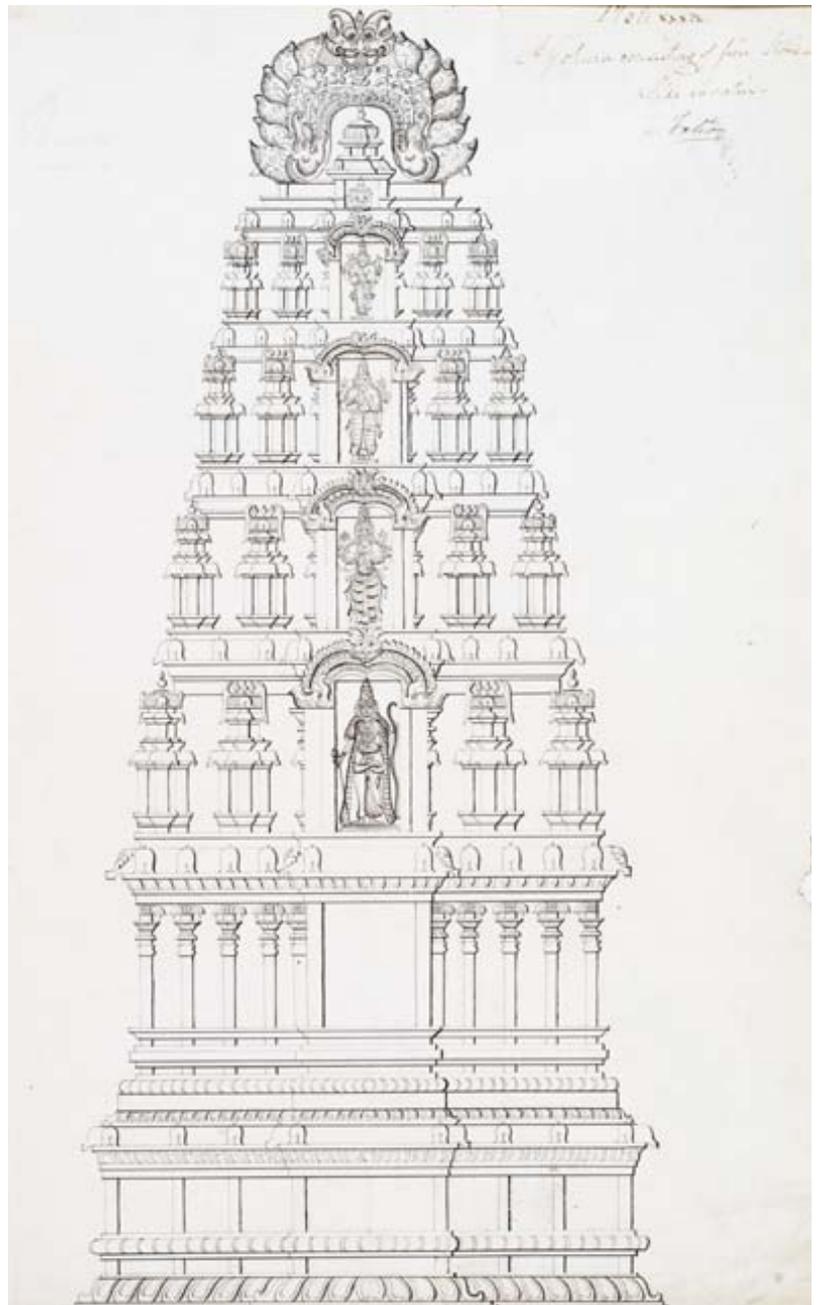
Ram Raz Collection

Inv. N^o 034.042

Published: Head, 1991, p. 103.

Illustrated in Ram Raz, 1834, Plate xxxix.

[21.]



Cat. N^o 22.

Unknown Indian artist

A twelve storey gopuram

Circa 1825

Pen and ink and wash, 74.0 × 54.0 cm

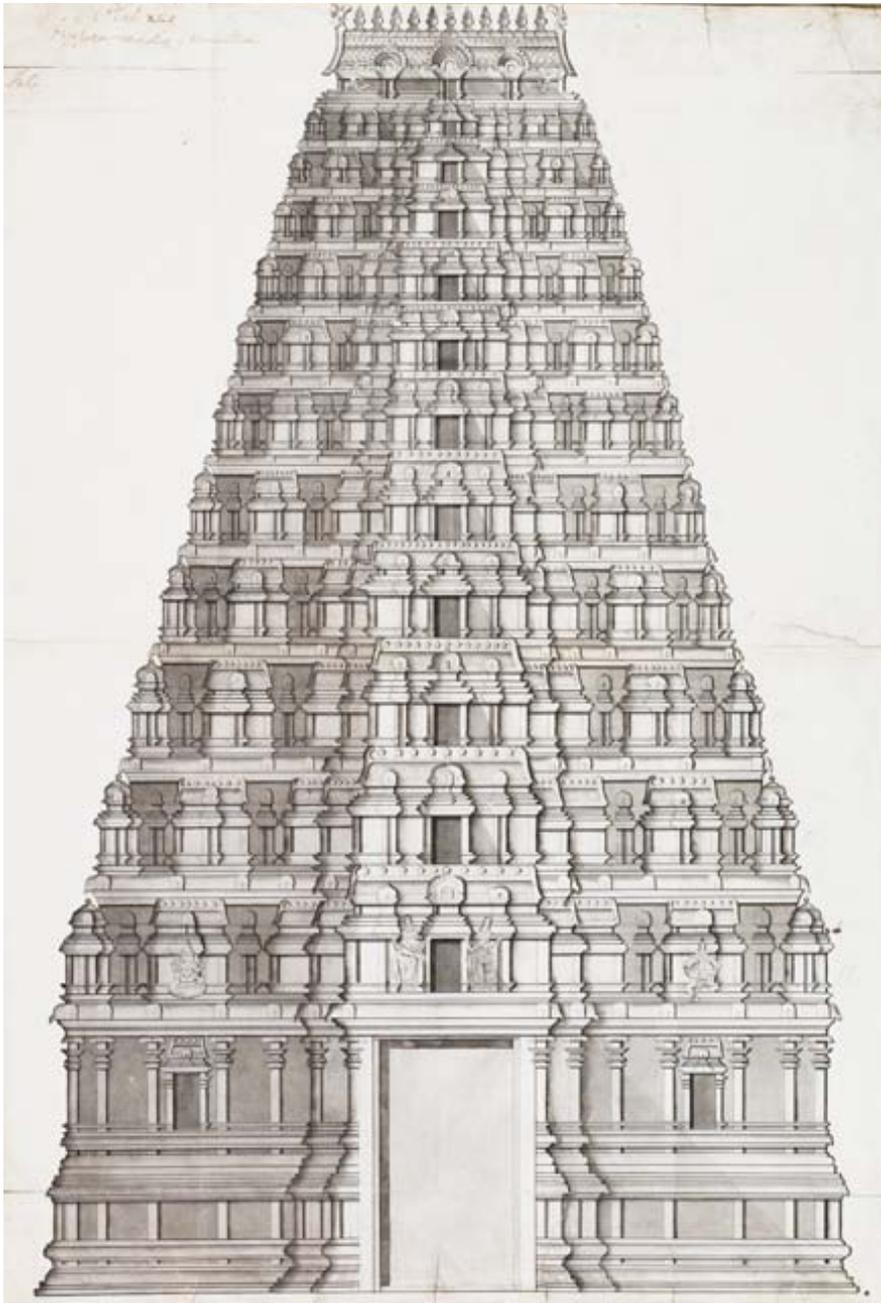
Ram Raz Collection

Inv. N^o 034.045

Published: Head, 1991, p. 103.

Illustrated in Ram Raz, 1834, Plate XI.II.

[22.]



Cat. N° 23.

Unknown Indian Artist

A vimana at Srirangam, Madras, side elevation and plan

Circa 1825

Pen and ink and wash, 54 × 34 cm

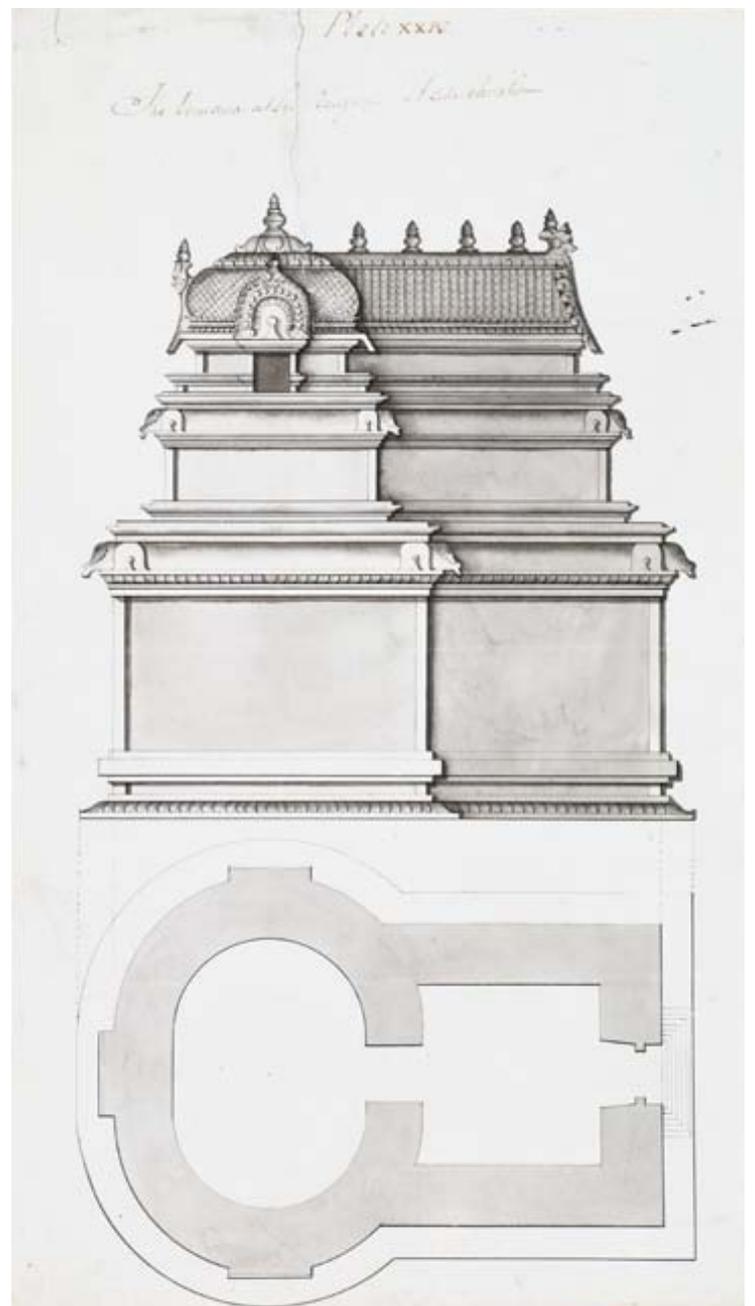
Ram Raz Collection

Inv. N° 034.025

Published: Head, 1991, p. 102.

Illustrated in Ram Raz, 1834, Plate xxiv.

[23.]



Cat. N^o 24.

Unknown Indian artist

A two storey gopuram

Circa 1825

Pen and ink and wash, 54.0 × 34.0 cm

Ram Raz Collection

Inv. N^o 034.039

Published: Head, 1991, p. 103.

Illustrated in Ram Raz, 1834, Plate xxxvii. [*Fig. 1*]

[24.]



[*Fig. 1*]



Cat. N^o 25.

Unknown Indian artist

A portico

Circa 1825

Pen and ink and blue wash, 54 × 34 cm

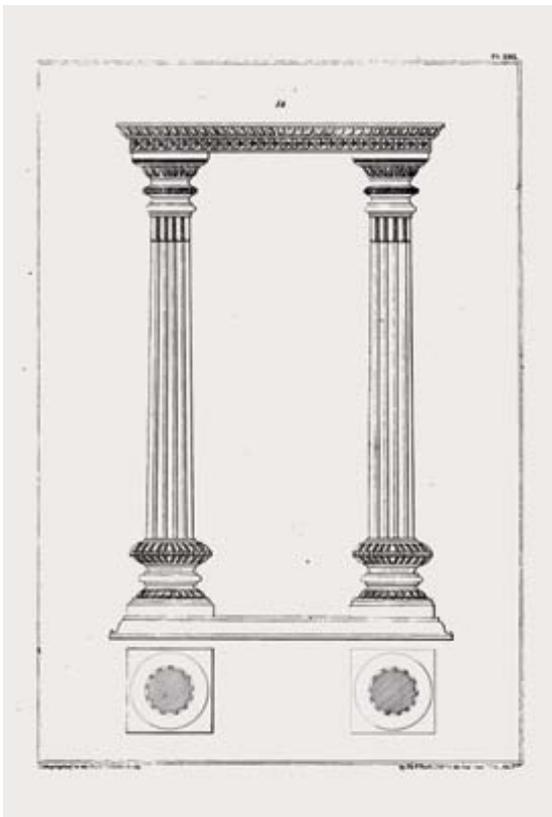
Ram Raz Collection

Inv. N^o 034.014

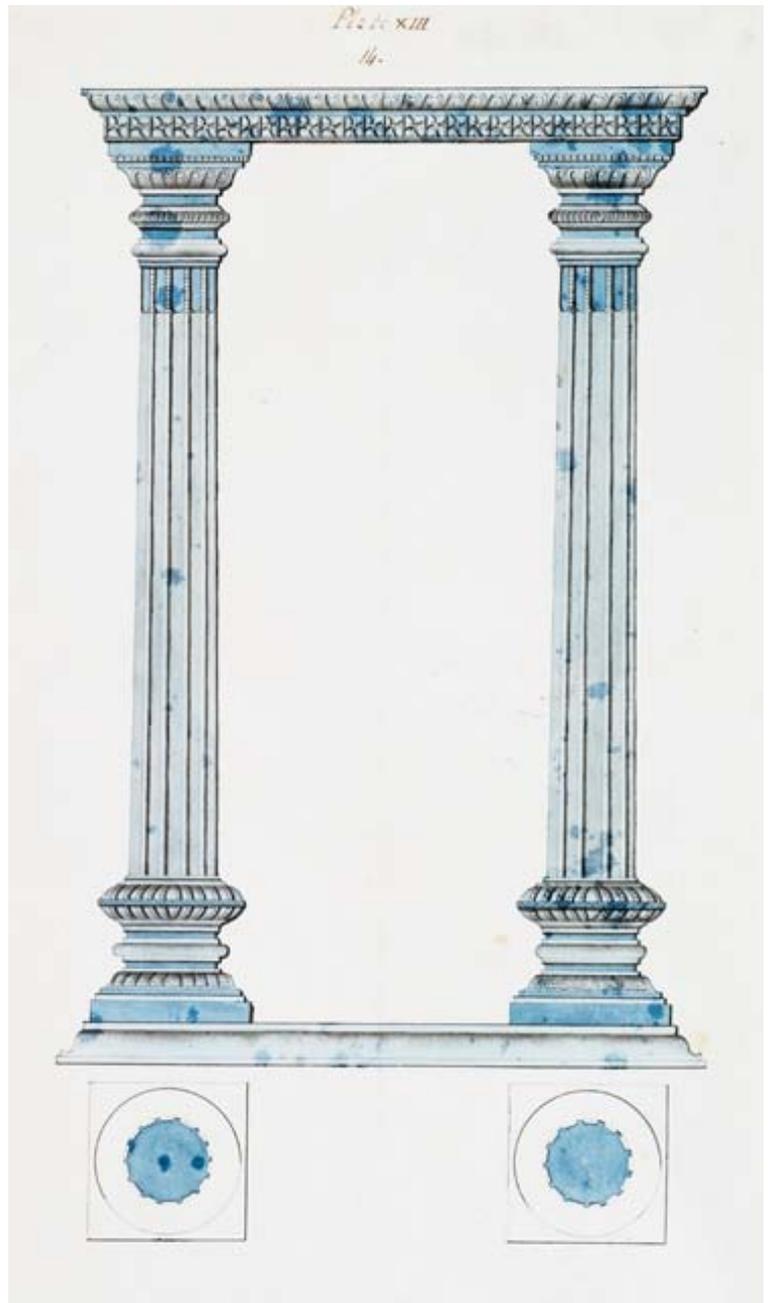
Published: Head, 1991, p. 102.

Illustrated in Ram Raz, 1834, Plate XIII. [*Fig. 2*]

[*Fig. 2*]



[25.]



Cat. N^o 26.

Unknown Indian artist

A portico

Circa 1825

Pen and ink and blue wash, 54.0 × 34.0 cm

Ram Raz Collection

Inv. N^o 034.015

Published: Head, 1991, p. 102.

Illustrated in Ram Raz, 1834, Plate xiv.

[26.]



Cat. N^o 27.

Unknown Indian artist

A portico of four columns

Circa 1825

Pen and ink and blue wash, 54.0 × 34.0 cm

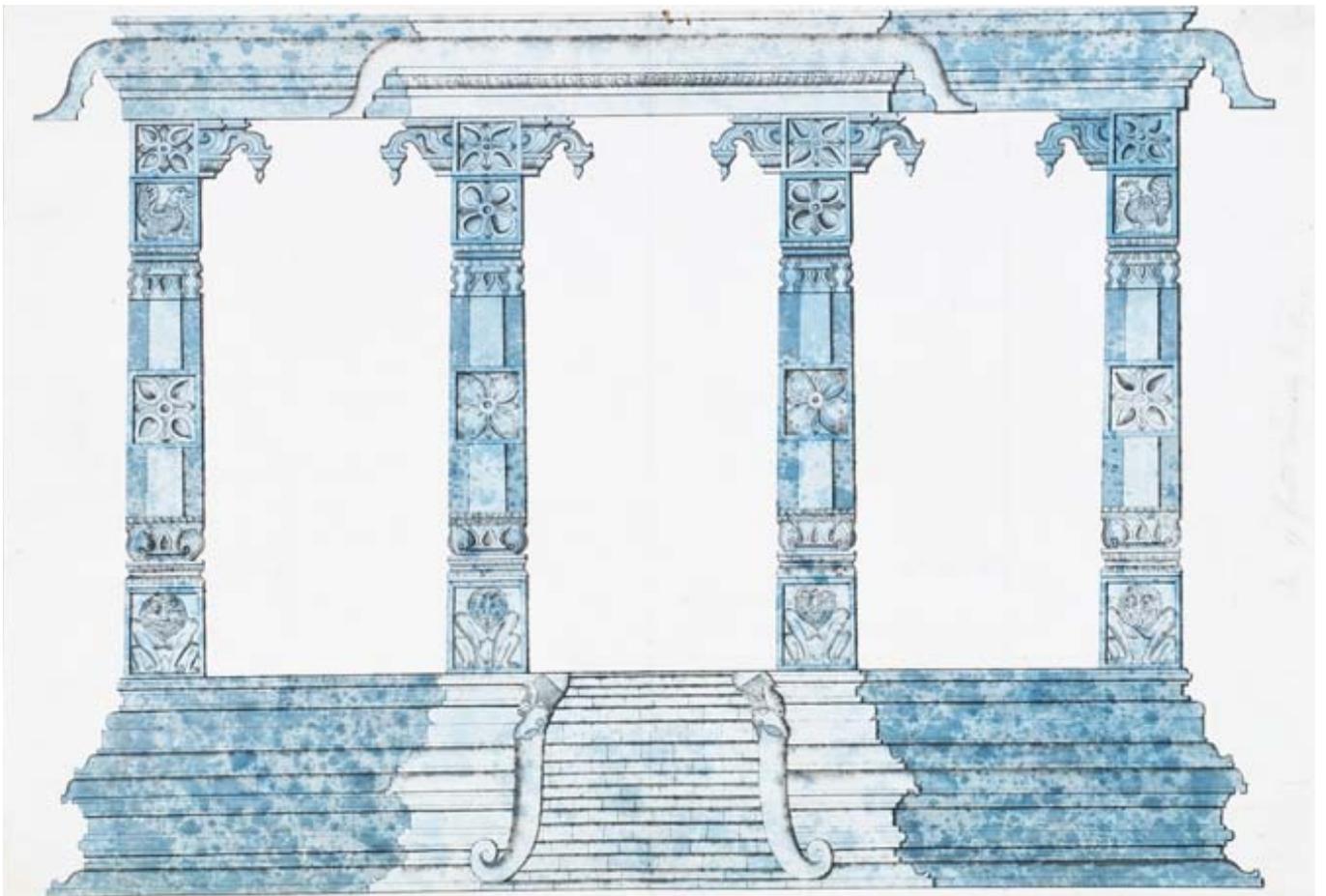
Ram Raz Collection

Inv. N^o 034.016

Published: Head, 1991, p. 102.

Illustrated in Ram Raz, 1834, Plate xv.

[27.]



[Cat. N° 28.

Unknown Indian artist

Four columns

Circa 1825

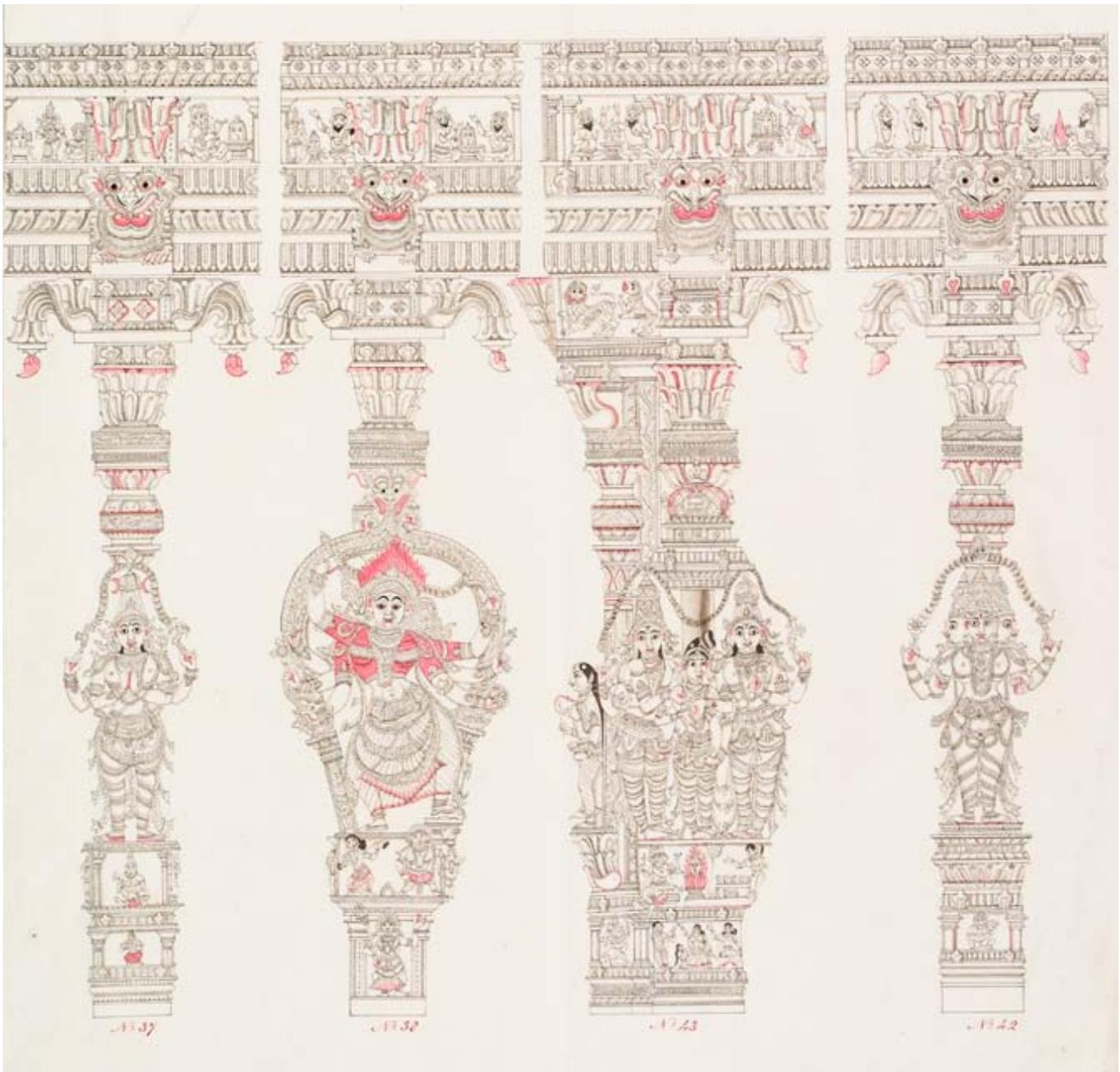
Pen and ink and wash, 55.3 × 49.8 cm

Ram Raz Collection

Inv. N° 034.073

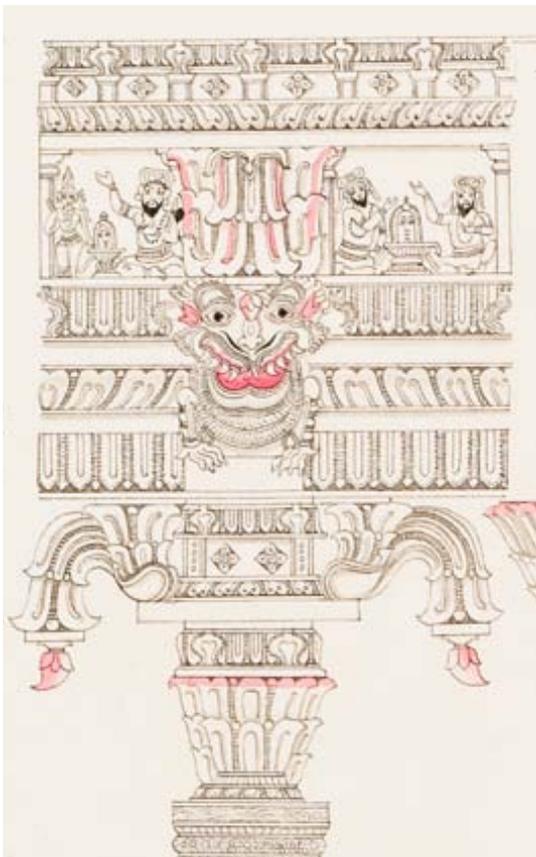
Published: Head, 1991, p. 106.

[28.]



Figs. 1 & 2.
Details of Cat № 28.

[*Fig. 1*]



[*Fig. 2*]



Cat. N^o 29.

Unknown Indian artist

Sculpted column of a lion and other figures

Circa 1825

Pen and ink and wash, 54.0 × 34.0 cm

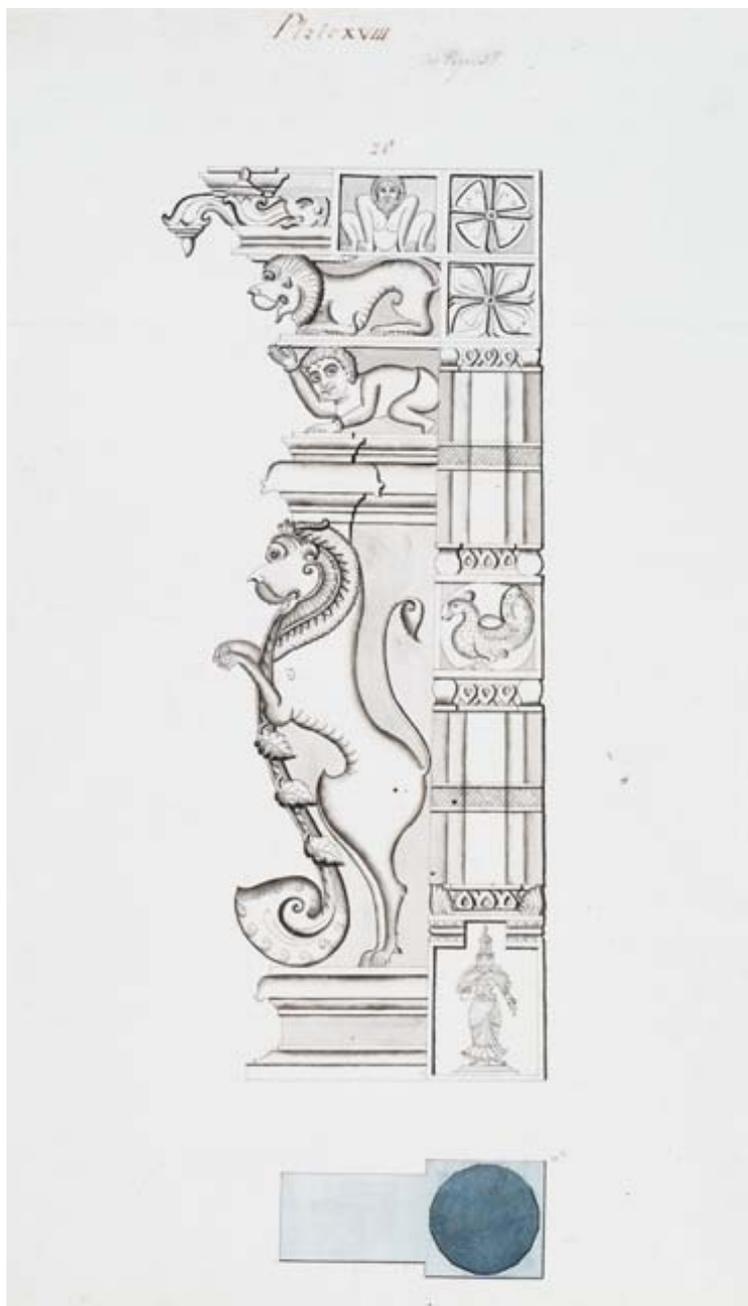
Ram Raz Collection

Inv. N^o 034.019

Published: Head, 1991, p. 102.

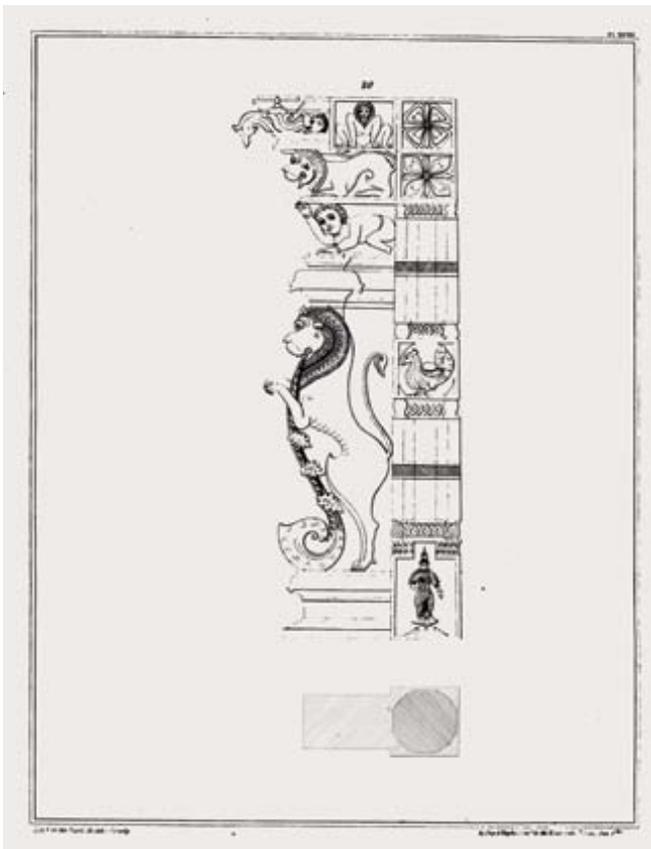
Illustrated in Ram Raz, 1834, Plate xviii. [*Fig. 1*]

[29.]

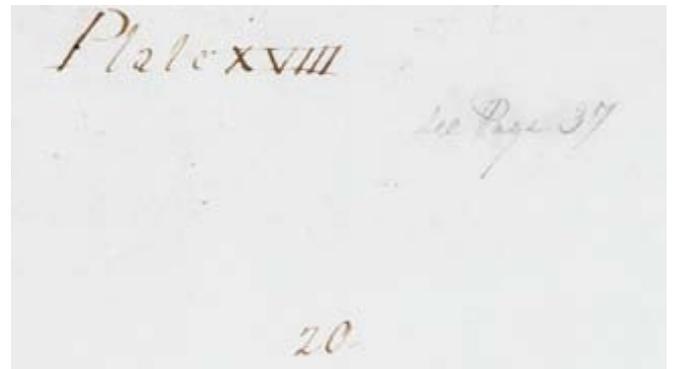


Figs. 2 & 3.
Details of Cat N^o 29.

[Fig. 1]



[Fig. 2]



[Fig. 3]





A GARDEN OF EDEN:
SIR WILLIAM JONES
AND THE STUDY OF INDIAN BOTANY

[at. N^o 30.

Lady Anna Maria Jones (1748–1829)

Costus speciosus (König) J. E. Smith

Watercolour on paper, 46.0 × 56.2 cm

Collection of Sir William Jones

Inv. N^o 025.060

Published: Head, 1991, p. 94.

Annotated in ink: *Sonamuc'hi Sonamah Kaigh.*

Almost certainly by Lady Jones. (HJN)

[30.]



Fig. 1.
Cat. № 30; Detail of annotation.

Fig. 2.
Cat. № 30; Detail of flower.

[Fig. 1]



[Fig. 2]



Lady Anna Maria Jones (1748–1829)

Plumeria rubra (*frangipani*)

Watercolour on paper, 47.0 × 33 cm

Collection of Sir William Jones

Inv. N^o 025.064

Published: Head, 1991, p. 94.

Annotated:

Gurachi, Sans., Gulanch, Beng. Bonga Gulong, Malay. Rump[hius].

[Herbarium] Amb[oinense]. Vol. 4. p. 85. *Plumeria* – Linn. Arifnagar

28 July 1791. (HJN)

[3I.]



[Fig. 1]



Fig. 1.
Detail of Cat. N^o 31.

Fig. 2.
In comparison to Lady Jones' heavy and amateurish looking representation of a *Plumeria*, the illustration by an Indian artist seen below (Cat. N^o 43.) comprises a far better observation of the natural plant in its carefully planned variations of colours, light and shadow and folding and bending of the leaves. Although it is unlikely that it is a work by Zayn al-Din, it is never the less a refined rendition of the plant and captures its natural likeness. (JAS)

[Fig. 2]



Lady Anna Maria Jones (1748–1829)

Acacia leucophloea

Watercolour on paper, 32.0 × 20.0 cm

Collection of Sir William Jones

Inv. N^o 025.054

Published: Head, 1991, p. 94.

[32.]



Figs. 1, 2 & 3.
Details of Cat. Nº 32.

[Fig. 1]



[Fig. 2]

Beng:
कुचार्
Cuchái

[Fig. 3]

Oct^{br} 19 1785

Lady Anna Maria Jones (1748–1829)

Dendrophthoe falcate (an orange mistletoe)

Watercolour on paper, 33 × 50 cm

Collection of Sir William Jones

Inv. N^o 025.068

Published: Head, 1991, p. 94.

[33.]



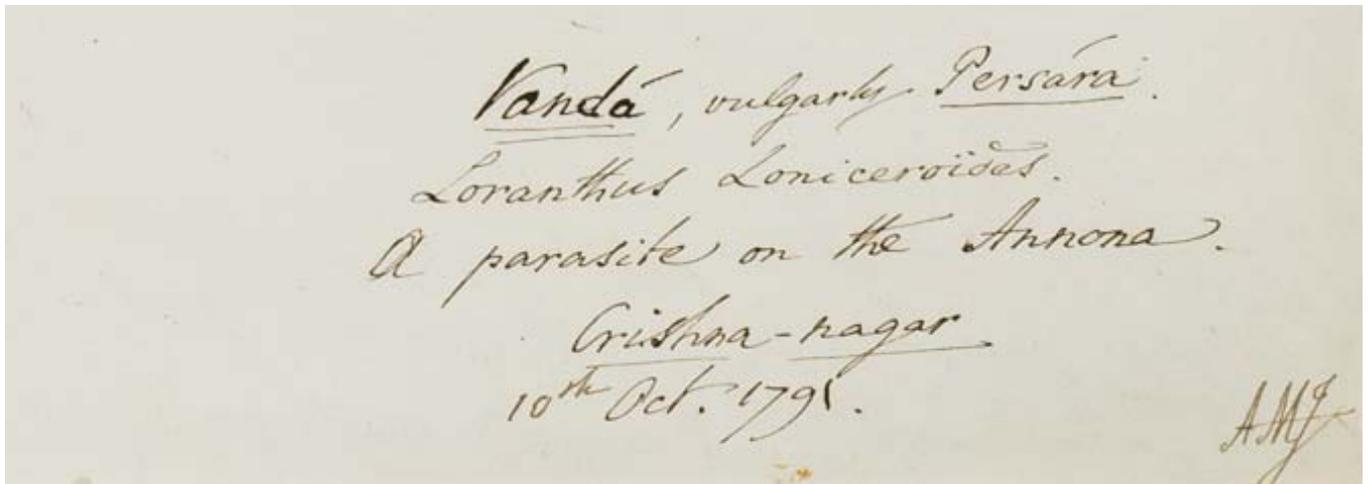
Annotated in ink:

'Vandá, vulgarly Persará. Loranthus Linoceroides. A parasite on the Annona. Crishna-nagar 10th Oct. 1791. AMJ' [i.e. Anna Maria Jones (née Shipley, 1748–1829)]. This is the only painting signed with Lady Jones's initials. (HJN)

Fig. 1.

Details of Cat Nº 33.

[Fig. 1]



Vandá, vulgarly Persará.
Loranthus Loniceroides.
A parasite on the Annona.
Crishna-nagar
10th Oct. 1791. AMJ

Cat. N^o 34.

Unknown Indian Artist

Wrightia Tinctoria (Roxb) R. Brown
Watercolour on paper, 48.5 × 34.5 cm
Collection of Sir William Jones
Inv. N^o 025.071
Published: Head, 1991, p. 94.

Figs. 1 & 2.

Wrightia Tinctoria (Roxb) R. Brown
Engraving
Published: Roxburgh, 1793, Plate 1.

Illustration of *Wrightia Tinctoria* in William Roxburgh's article on Indigo from 1793.

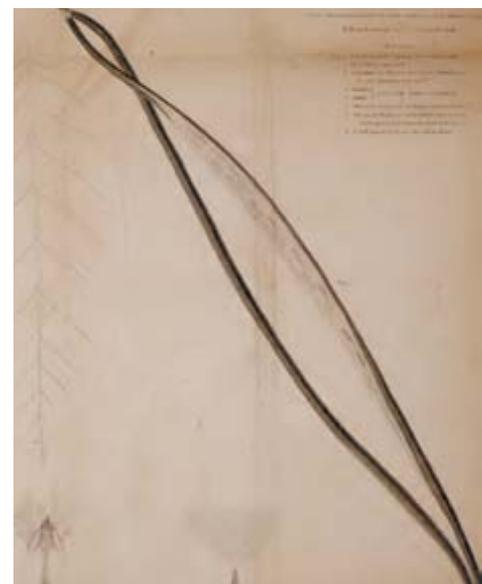
[34.]



[Fig. 1]



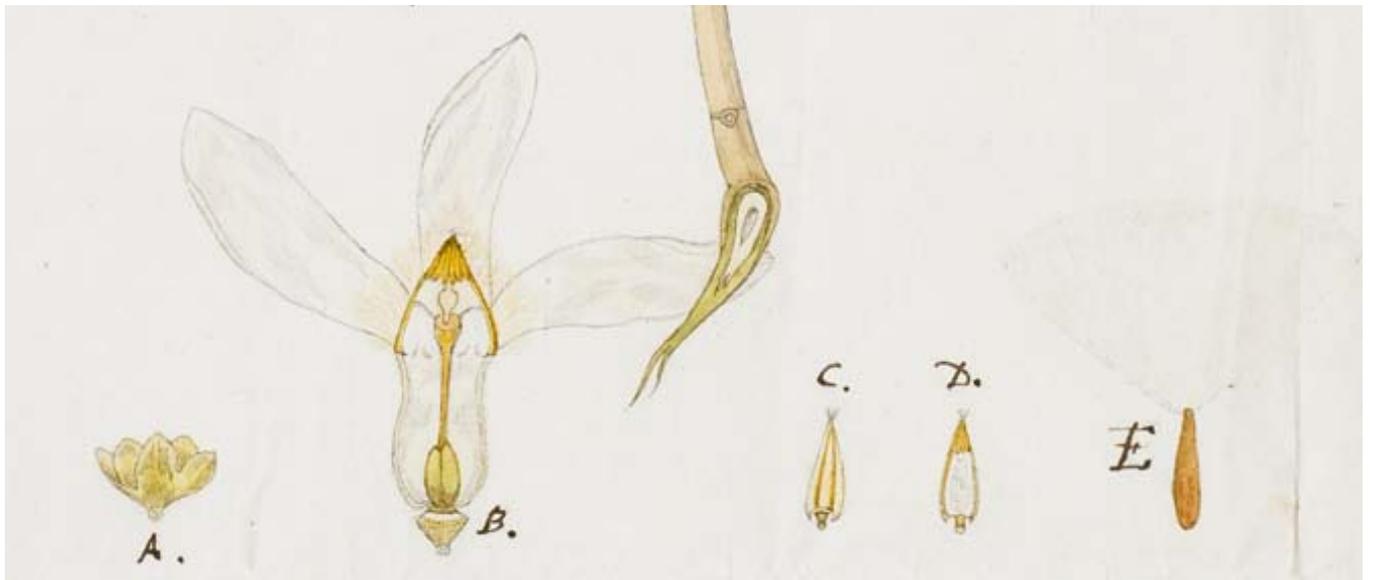
[Fig. 2]



This appears to be the original drawing published in William Roxburgh's article on *Nerium tinctorium* (as a source of indigo) published in *Oriental Repertory*. Probably by one of Roxburgh's Botanic Garden artists. (HJN)

Figs. 3, 4 & 5.
Details of Cat. Nº 34.

[Fig. 3]



[Fig. 4]



[Fig. 5]

A.
A. the Calyx magnified?
B. a Flower split which
C. outside of an anther
D. inside of do.
E. a seed with its crown

Cat. N^o 35.

Attributed to **Zayn al Din** (fl. 1777–1782)

Moringa oleifera Lam (Horseradish tree)

Watercolour on paper, 48.5 × 34.5 cm

Collection of Sir William Jones

Inv. N^o 025.069

Published: Head, 1991, p. 94.

Finished painting, without botanical details.

Probably by Zayn al-Din. (HJN)

Fig. 1.

Detail of Cat. N^o 35.

[35.]



[Fig. 1]



[Cat. N^o 36.

Unknown Indian artist

Butea Superba Willd

Watercolour on paper, 48.0 × 30.0 cm

Collection of Sir William Jones

Inv. N^o 025.070

Published: Head, 1991, p. 94.

Annotated in pencil on recto: No 2.

On verso in ink with key to the analyses. In an Indian hand, but probably not Zayn al-Din. (HJN)

Fig. 2.

Butea Superba

Aquatint

Published: Roxburgh, 1795, I, illus. 22.

[Fig. 2]



[36.]



[*cat.* N^o 37.

Zayn al Din (*fl.* 1777–1782)

Melia azederach L.

Persian lilac

Watercolour on paper, 57.2 × 36.5 cm

Collection of Sir William Jones

Inv. N^o 025.072

Published: Head, 1991, p. 94.

Superb finished painting – similar in style to the one of *Moringa*, with no floral analyses. No signature, but almost certainly by Zayn al-Din. (HJN)

[37.]



Fig. 1.
Detail of Cat Nº 37.

[*Fig. 1*]



(at. № 38.

Zayn al Din (fl. 1777–1782)

Dillenia Indica L.

Dated October 1787

Watercolour on paper, 51.0 × 66.0 cm

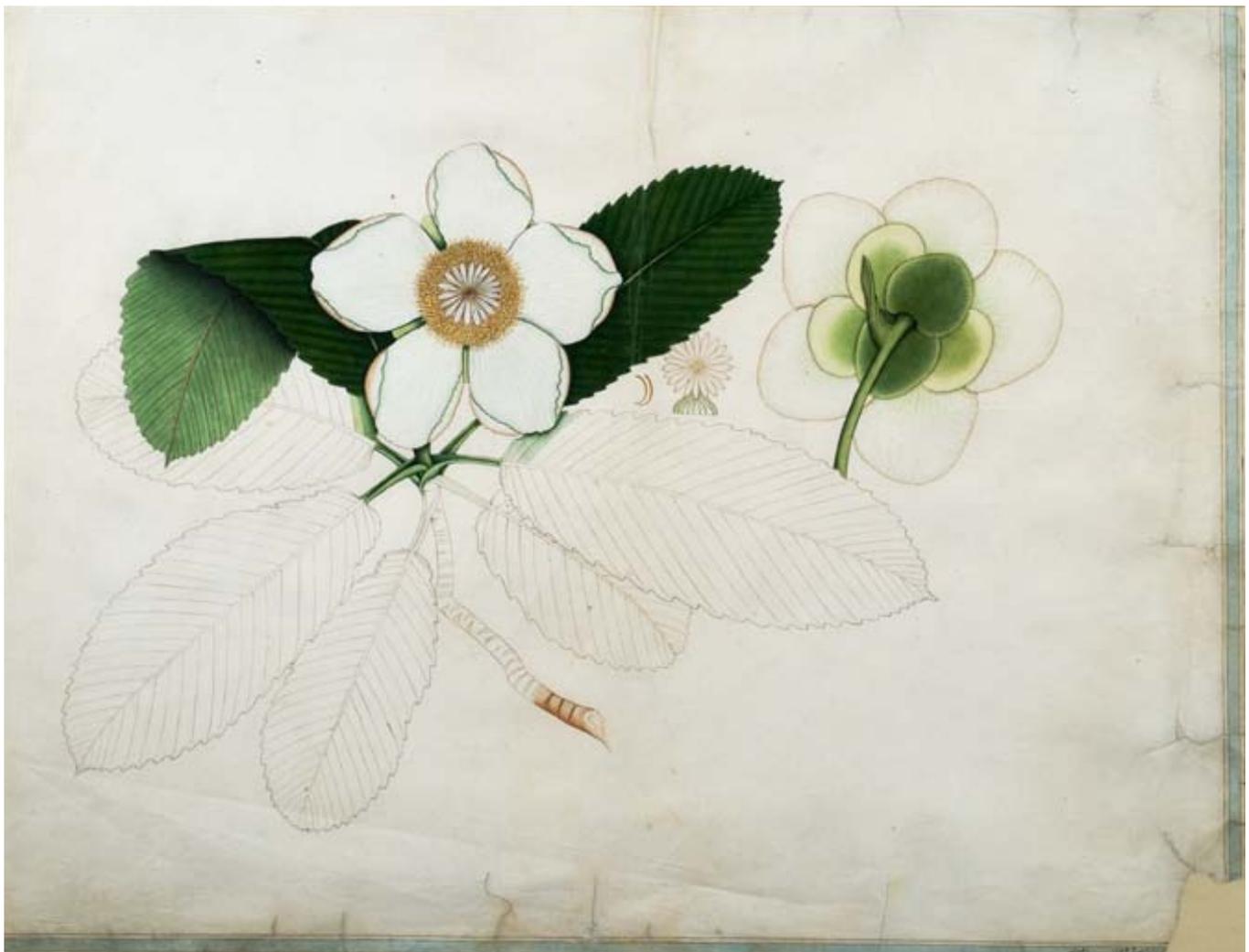
Collection of Sir William Jones

Inv. № 025.075

Published: Head, 1991, p. 94.

Partly coloured, partly sketchy brown ink outline; mounted within yellow-blue-yellow wash borders, signed in Persian by Zayn al-Din and dated 1202 *hijri* and 1190 *bangla* on blue border. (HJN)

[38.]



Figs. 1 & 2.
Details of Cat № 38.

[*Fig. 1*]



[*Fig. 2*]



[cat. № 39.

Unknown Indian artist

Butea Monošpemra (Lam.) Kuntze, *Flame of the Forest*

Watercolour on paper, 48.0 × 30.0 cm

Collection of Sir William Jones

Inv. № 025.077

Published: Head, 1991, p. 94.

Annotated on recto: No 1, *Butea frondosa*.

On verso in ink with key to details.

By an Indian artist, but probably not Zayn al-Din. This is the pair of the drawing of *B. superba* [cat. № 36], described by Jones in *Botanical Observations* (Jones, 1795A), where he comments on its giving the name to “the memorable *plain* called *Plássey* by the vulgar, but properly *Palási*.” He pleaded that “this noble plant will retain its ancient and classical appellation,” but this was in vain, and the generic

[39.]



name *Butea* coined by Roxburgh (?suggested by Konig), validly published by Willdenow, to honour the botanically minded John Stuart, 3rd Earl of Bute (1713–92), has stuck. (HJN)

Cat. N^o 40.

Unknown Indian artist

Morinda sp.

Watercolour on paper, 45.7 × 30.5 cm

Collection of Sir William Jones

Inv. N^o 025.081

Published: Head, 1991, p. 94.

Fig. 1.

Detail of Cat N^o 40.

[*Fig. 1*]

[40.]



(at. N^o 41.

Zayn al Din (fl. 1777–1782)

Lagerstroemia indica L.

Crepe myrtle

Watercolour on paper, 60 × 47.5 cm

Collection of Sir William Jones

Inv. N^o 025.083

Published: Head, 1991, p. 94.

Superb quality – part coloured, part brown ink outline. No annotations, but certainly by Zayn al-Din. (HJN)

[4I.]



Fig. 1.
Detail of Cat. N^o 41.

[*Fig. 1*]



[Cat. N^o 42.]

Zayn al Din (fl. 1777–1782)

Syzygium Aqueum (Burm.f.) Alston

Water Rose Apple

Dated 1790

Watercolour on paper, 47.5 × 51.5 cm

Collection of Sir William Jones

Inv. N^o 025.084

Published: Head, 1991, p. 94.

Annotated in pencil: *Eugenia Malacensis* Bloom In April 1790.

Part finely coloured, part in brown ink outline. Not signed, but almost certainly by Zayn al-Din. (HJN)

[42.]



Figs. 1 & 2.
Details of Cat. N^o 42.

[Fig. 1]



[Fig. 2]



(at. N^o 43.

Zayn al Din (fl. 1777–1782)

Cerbera manghas L.

Watercolour on paper, 59.0 × 47.0 cm

Collection of Sir William Jones

Inv. N^o 25.085

Published: Head, 1991, p. 94.

Colouring slightly cruder than the signed Zayn al-Din drawings,
and uncoloured parts in smudgy pencil rather than fine brown ink.
Possibly by Zayn al-Din. (HJN)

[43.]



(Cat. N^o 44.

Zayn al Din (fl. 1777–1782)

Saraca asoca (Roxburgh) de Wilde

Ashoka Tree

Watercolour on paper, 56.0 × 46.0 cm

Collection of Sir William Jones

Inv. N^o 025.x

Published: Head, 1991, p. 94.

Part coloured, extremely fine, part brown ink outline. Almost certainly by Zayn al-Din. This is of particular interest, as it shows the plant by which Roxburgh chose to honour Jones – as *Jonesia asoca*, though sadly the genus is no longer recognized. (HJN)

Annotated in ink: *Lady Jones ... [?Rox]brough.*

[44.]





THE ANNALS OF AN EMPIRE:
THE ROYAL PORTRAIT AS A HISTORICAL DOCUMENT

Cat. N° 45.

Nevasi Lal or Mihr Chand

1772

Shuja-ud-Daula, Nawab of Oudh (r. 1754–75), with ten sons

Originally published: London, 12 May 1796

Aquatint, 48.5 × 39.5 cm

Inv. N° 089.018

Published: Head, 1991, p. 209.

Fig. 1.

Unknown Painter

Tilly Kettle painting a portrait of Shuja ud-Daula and his ten sons

Lucknow, ca. 1815

Watercolour on paper, 41 × 47 cm

Victoria and Albert Museum, Inv. N° 1s.5–1971.

Note' 1.

For a full discussion on the works of Tilly Kettle, see Archer, 1979, pp. 66–97; for a discussion of the Victoria and Albert Museum portrait, see Archer, 1992, pp. 113–115.

[45.]



This engraving was executed after the Indian copy of a painting by a British portrait artist of a late Mughal ruler. The original portrait on which it is based was painted by Tilly Kettle around 1772, who had been commissioned to paint a number of portraits of Shuja-ud-Dawla, the Nawab of Oudh.¹ Kettle, who was born in London in 1735 and trained professionally as a portrait painter, arrived in Madras in June 1769. There he began to paint portraits of British residents in the service of the East India Company. He also painted Muhammad Ali, the Nawab of Arcot with his five sons which was the first group portrait of a member of the Indian aristocracy to be exhibited in London. Several similar portraits followed. In 1771, Kettle moved to Calcutta in Bengal where he was introduced to John Cartier, Governor of Fort William, who recommended him to Shuja-ud-Dawla who

ruled the province of Oudh from Faizabad. Kettle painted several individual and group portraits of the Nawab. The original oil painting by Tilly Kettle is in the collection of the Victoria Memorial in Calcutta, while the Indian copy by Nevasi Lal or Mihr Chand, presented to the King of France by Colonel Jean-Baptiste-Joseph Gentil, a French officer in the Nawab's service, is now in the Musée Guimet in Paris. Another copy of the present engraving exists in the India Office Library, London. An interesting version of the same subject is in the Victoria and Albert Museum, London, however showing a painter who appears to be Kettle seated in the foreground painting Shuja-ud-Dawla and his sons. [Fig. 1] It is an Indian copy of an original painted by Kettle, in which he chose to represent himself – perhaps to record his presence at the Nawab's court, given that he was the only European artist to have worked there.¹ (JAS)

[Fig. 1]



(*cat. N° 46.*

Thomas Daniell, R.A. (1749–1840)

Madhav Rao Narayan in Durbar

Published 1807

62.0 × 89.0 cm

Inv. N° 090.007

Published: Head, 1991, pp. 211–212.

[46.]



This is an engraving of an original oil painting by Thomas Daniell, which is now in the Tate Gallery Britain and commemorates the signing of the treaty between the British and the Marathas against Tipu Sultan. [*Fig. 1*] Sir Charles Malet, the British Resident is depicted handing over the treaty to the Maratha Peshwa Madhav Rao Narayan with his minister, Nana Fadnavis seated at his side in the great Durbar hall in Poona in 1790. Originally, the artist James Wales (1747–1795) was commissioned to paint this occasion and he undertook extensive preparatory work. Wales arrived in Bombay in 1791 where he met the British resident at Poona, Sir Charles Malet who invited him to stay. Malet commissioned him to paint portraits of the Maratha Peshwa and Nana Fadnavis in 1792. The large-scale portrait produced by Wales of the Maratha Peshwa and his minister is part of the collection of the Royal Asiatic Society. [*Fig. 2*] However, in 1795 Wales succumbed to a fever and died. Hence the project was passed on to Thomas Daniell, who finally painted the meeting between Malet and the Maratha Peshwa Madhavrao Narayan amidst the Maratha Peshwa's court in Durbar.¹ (AO)

Note 1.

For a more complete discussion of James Wales' and Malet's association, as well as the involvement of Thomas Daniell, see Archer, 1979, pp. 333–355.

Fig. 1.

Thomas Daniell (1749–1840)

Sir Charles Warre Malet, Concluding a Treaty in 1790 in Durbar with the Peshwa of the Maratha Empire

1805

Oil on canvas

181 × 279.4 cm

Accepted by HM Government in lieu of inheritance tax and allocated to Tate 2007

Tate Gallery Britain, Inv. № T12511.

Fig. 2.

James Wales (1747–1795)

Madhav Rao Narayan, the Maratha Peshwa with Nana Fadnavis and attendants

Poona, 1792

Oil on canvas

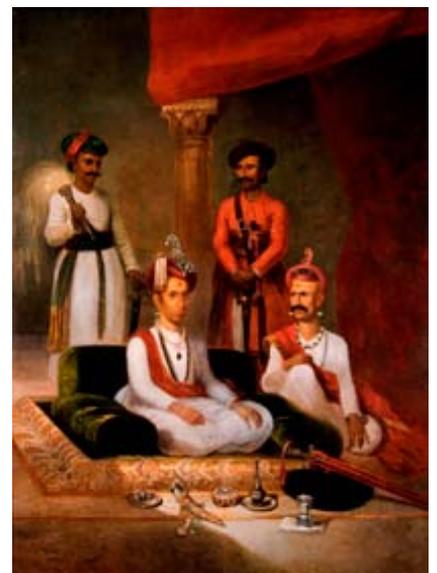
190.4 × 228.6 cm

Royal Asiatic Society, London, Inv. № 01.014.

[*Fig. 1*]



[*Fig. 2*]



Cat. N° 47.

Attributed to Ghasi (fl. 1820–1836)

*Portrait of Maharana Bhim Singh of Udaipur (1778–1828)
on horseback accompanied by attendants*

circa 1820

Gouache on paper, 36.7 × 25.3 cm

Collection of Captain James Tod

Inv. N° 063.027

Published: Head, 1991, p. 159.

Cat. N° 48.

Attributed to Thomas Stothard

*Portrait of Maharana Bhim Singh of Udaipur on horseback
circa 1825*

Sepia wash on card, 17.4 × 13.5 cm

Collection of Captain James Tod

Inv. N° 037.001

Published: Head, 1991, p. 110.

[47.]



This equestrian portrait has been attributed to the Indian artist Ghasi who worked for Captain James Tod's survey of Rajasthan. It represents Maharana Bhim Singh and is perhaps one of Ghasi's best works (Cat. Nº 47). It is shown here alongside a copy made by Tod's kinsman Captain Patrick Waugh (1788–1829) in preparation for the engraving of the

frontispiece of Tod's *Annals and Antiquities of Rajasthan* (Cat. Nº 48). It is interesting to compare the different treatments of the subject by an Indian and a British artist. In Ghasi's portrait, the Maharana is seen towering over his attendants, haloed and majestic, while Waugh's rendition for publication has reduced him to normal size. (AO)

[48.]



Cat. N° 49.

Unknown Indian Artist

Portrait of Thakur Sambu Singh of Nimbaj,

on horseback with attendants

circa 1820

Gouache on paper, 31 × 21 cm

Collection of Captain James Tod

Inv. N° 063.012

Published: Head, 1991, p. 157.

[49.]



Cat. № 50.

Unknown Indian Artist

Portrait of a nobleman riding a charger accompanied by a sais on foot

Circa 1820

Gouache on paper, 29.8 × 20.8 cm

Collection of Captain James Tod

Inv. № 063.031

Published: Head, 1991, p. 160.

[50.]



Cat. N° 51.

Unknown Indian Artist

*Portrait of the Rathor chief Bhagwan Das,
of the Mertia clan of Rian, Jodhpur*

circa 1820

Gouache on paper, 21 × 13.2 cm

Collection of Captain James Tod

Inv. N° 063.011

Published: Head, 1991, p. 157.

Fig. 1.

Detail of Cat. N° 51.

[51.]



[Fig. 1]



(*cat.* N^o 52.

Attributed to Ghasi (*fl.* 1820–1836)

Portrait of Kumbha Rana (1433–68) of Udaipur

circa 1820

Gouache on paper, picture size: 22 × 12.8 cm

Collection of Captain James Tod

Inv. N^o 063.022

Published: Head, 1991, pp. 158–159.

[52.]



Cat. N° 53.

Unknown Indian Artist

Portrait of the Rathor chief Ridmal

circa 1820

Gouache on Paper, 21 × 13.2 cm

Collection of Captain James Tod

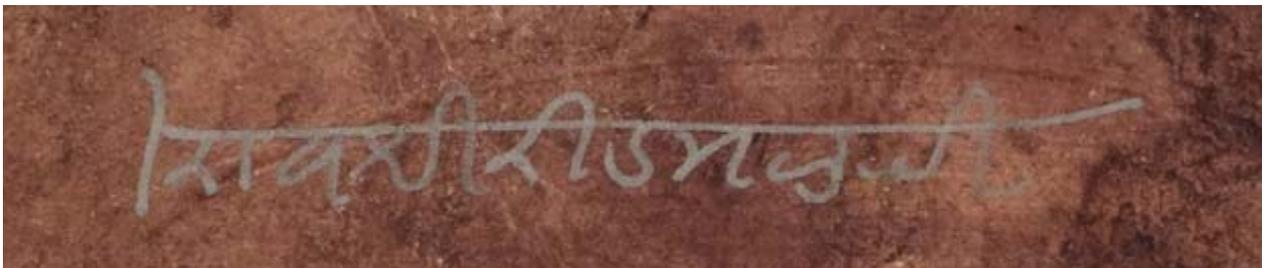
Inv. N° 063.008

Published: Head, 1991, pp. 156–157.

[53.]



Figs. 1, 2 & 3.
Details of Cat № 53.



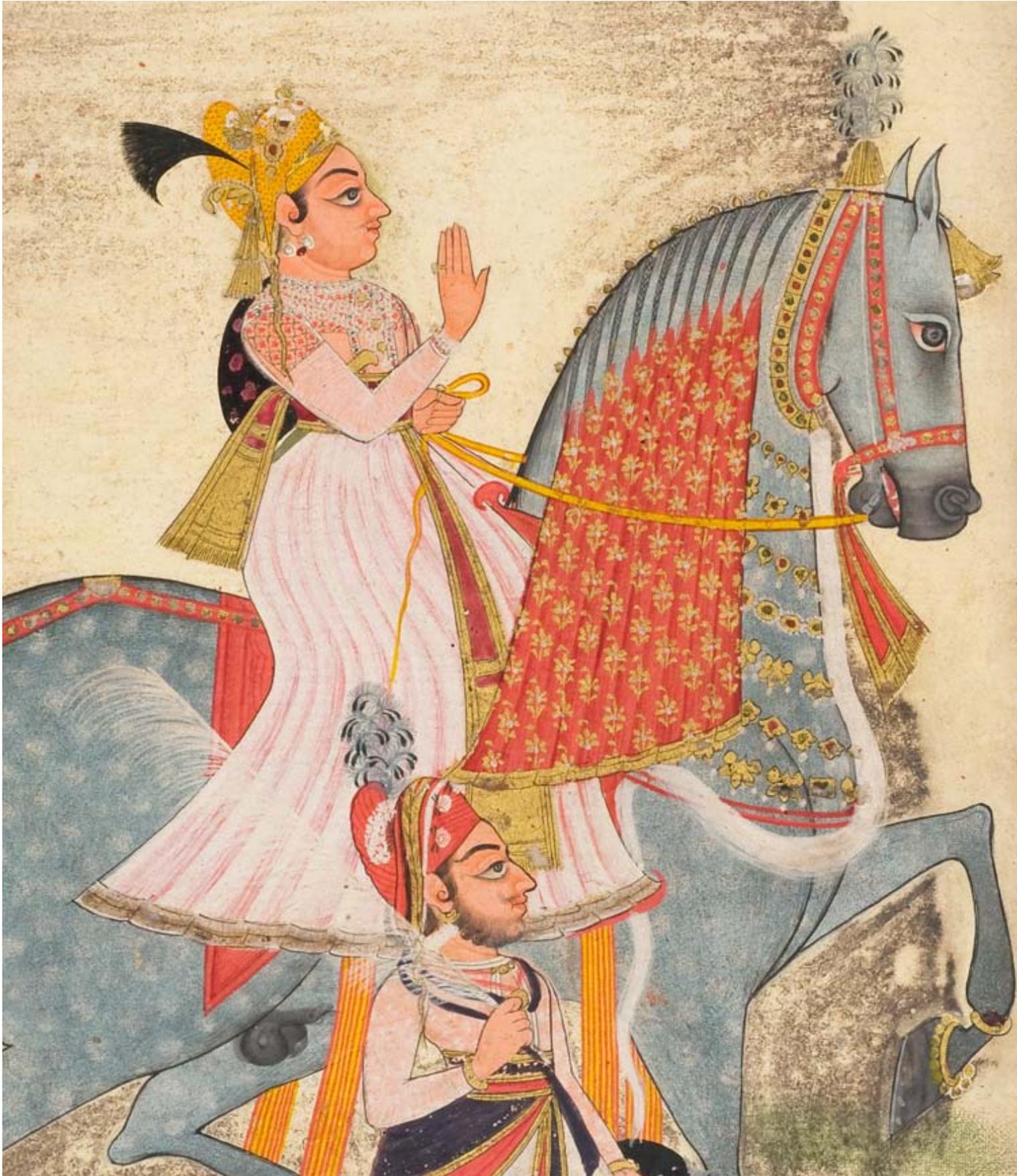
[Fig. 1]



[Fig. 2]



[Fig. 3]



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Dr. Jochen Sokoly received his doctorate in Oriental Studies from the University of Oxford where he specialized in the History of Islamic Art and Architecture. He has been a research fellow at the Metropolitan Museum of Art, New York and the Royal Ontario Museum, Toronto. He is also a Fellow of the Royal Asiatic Society, London. Dr. Sokoly has worked as a UNESCO curatorial consultant for the Al-Sabah Collection, Kuwait National Museum, Kuwait where he is preparing the publication of the museum's collection of early Islamic inscribed textiles. He currently holds the post of Assistant Professor in Art History and Gallery Director at Virginia Commonwealth University in Qatar, where he lectures, curates exhibitions, and creates public programs that address issues of cultural discourse.

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