

VIEW OF THE CASCADE

Engraved and coloured by William Daniell from a painting by Captain Robert Smith

THE
DANIELLS
Artists and Travellers

by
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LONDON • THE BODLEY HEAD

Chapter Two

The Daniells in Northern India — I

Calcutta to Delhi: 1788–1789

An accurate itinerary of the wanderings of the Daniells in India between 1788 and 1792 could be made by reference to the mass of work that they left behind, but it is not necessary to rely solely on their artistic records, for we are most fortunate in possessing two most valuable sources of information, both from the pen of William himself, which amplify and corroborate the dates and other matters that can be gleaned from their painting and engravings. The first of these is a letter which William wrote to his mother in 1793, of such length that it took Farington fourteen pages of a quarto notebook to transcribe it. Farington says (on November 3rd, 1793): 'We put up at Mrs. Daniells at the Swan where we were before. This evening Mrs. Daniell brought me a copy of a letter from her son in India whose tour in that country with his uncle has been more extensive than that of any European artist at least.' The letter was not published in the *Farington Diary* but, on communicating with the Editor, permission was given to the late Sir Evan Cotton to transcribe it: and it was published with his annotations in *Bengal Past and Present* (vol. XXV, 1923).

Secondly, and more important, is a diary or journal that William kept during their travels, the most important parts of which were published in *Thomas Daniell and William Daniell*, by Martin Hardie and Muriel Clayton (*Walker's Quarterly*, 1932). It is divided into three parts: 1. *A Voyage from Calcutta to Hurdwar—1788, returned by way of Lolldong to Neijeibabad and from thence to Srinagur*. Number Two is merely headed 'July 8th, 1789 to Jany, 30th, 1790.' Number Three is inscribed *Journey from Madras to Madura, 1792*.

These diaries are full of acute and accurate observation—somewhat pedantic, perhaps, and at times tantalising in their omission of what to us would be of the utmost interest, but which William appeared to regard as of little consequence. He tells us nothing of Indian painting, and we do not know whether they were impressed by the beauty of the productions of the great Mughal and Rajput artists which they must have seen: and he breaks off a record of an interview with an Indian chieftain at the very point at which it begins to become interesting. On the other hand, his passion for architectural detail is apparent, and he observes Nature with an all-embracing eye. Had he

been endowed with literary talents commensurate with his undoubted artistic ability, he could have been the creator of one of the most absorbing travel diaries of all times.

To the art historian the diaries are of the greatest interest, crowded as they are with references to the methods used by his uncle and himself. We find, for example, that they used the *camera obscura*, and in this they were probably by no means alone. There are various types of this mechanical aid and the type used by the Daniells was probably the one shaped like a box, with an open side over which a curtain is hung. By means of optical refraction (as in a reflex camera) the object to be depicted is reflected on a sheet of paper laid on the base of the box. The artist can then readily trace with a pencil over the outlines of the reflected surface. Holbein is reputed to have used a mechanical device for the recording of his portraits of the Court of Henry VIII, and other kinds of artistic aids were undoubtedly known from the time of Dürer onwards. It must not be imagined, however, that the result of tracing in the camera produces a finished picture. It is one thing to make a tracing, and quite another to make a work of art. The refining of a line, the sensitivity of a curve, the fastidiousness of the operator, are all necessary to bring to life a mere skeleton framework. To the travelling artist the camera was regarded solely as a means to an end—the saving of time. It enabled the Daniells to record many more scenes than would have been possible by ordinary methods. William states that in many instances he made the camera tracing, or part of it, and Thomas then added the details and accessories, or perhaps corrected some weakness in William's drawing. Sometimes, when the object depicted was of a very large or complicated nature, they would work at it in rotation.

William seems to have done all the 'apprentice' or preliminary work: the straining of canvases, the mounting of drawings for the application of colour; the preparation of grounds on copper-plate for etching. He also made experiments on his own into the suitability of iron for aquatint. The usual method of oil-painting in those days was for neutral colour to be laid thinly on the canvas, and the brighter and local colours to be laid over these: water-colours were treated in the same way, light washes of sepia or grey forming the basis for the subsequent brighter 'staining.' This was in both cases known as 'dead-colouring,' and William appears to have done much of this, leaving the rest for completion by his uncle's more experienced hand.

We know that the paper they used was of many kinds, varying from a thin Whatman similar to Michelet in texture, up to quite heavy rough-surface card, paper with the water-marks 'GR,' 'I. Taylor,' 'Whatman' and 'Portal & Bridges' predominating. We know also that they must have used a considerable number of lead pencils (five dozen were sent to them at Matura from Fategarh), but we have no evidence to show what type of colours they used. There is a very interesting artists' colour-box in the water-colour department of the Victoria & Albert Museum with the colours contained in small skin bladders which were pricked to obtain the pigment. It is possible that they used something of a similar nature, as the usual hard cake of colour would prove a difficult medium in the hot, drying air of India.

Other *impedimenta* that they took with them included two light drawing-tables (probably the folding type) and a 'perambulator,' or large wheel fixed to a stick which was used to record the number of *kos* travelled.

In the following chapters it has not been thought necessary to particularise the information given in the diary and in the letter, as they corroborate each other closely: but in this connection it should be mentioned that William's somewhat erratic spelling of place-names has been preserved, and his references to 'un' obviously means 'uncle.'

In addition to these two valuable sources of information which have only recently come to light, we have the Daniells' own printed descriptions which accompany their various works, as *Oriental Scenery* (1795-1808) and the series of engravings published in the *Oriental Annual* (1834-39). The long descriptions illustrating these plates were written by the Rev. Caunter from conversations held with William. Reference is made to these by the initials 'O.A.' and 'O.S.' respectively, as more fully explained on page 12.

It will be recalled, too, that Thomas and William were both constant exhibitors at the Royal Academy ('T.D., R.A.'; 'W.D., R.A.') and a number of oil-paintings by both were shown at the British Institute ('B.I.'). Many of these gravitated in time to the Queen Victoria Memorial Hall at Calcutta ('V.M.H.').

There were also a number of oils that Thomas painted for his friend and patron, Charles Hampden Turner, of 'Rooksnest' in Surrey. This collection was dispersed by auction about 1930, and the best examples passed into the collection of H.H. *Maharajahira* of *Burdwan*. The Memorial Hall at Calcutta also own an album of ninety-three original sketches in water-colour, sepia and pencil ('S.A.'), many of which are fortunately dated.

On the Daniells' return to Calcutta, they offered a number of paintings in a lottery, but all records of these appear to have been lost. Another lottery was held at Madras in 1793 ('M.L.') and fortunately the titles of some of the pictures are known. In addition to Daniell's own books of engravings, W. Orme published in 1805 *Twenty-Four Views of Hindoostan, after Paintings by Col. F(rancis) S(wain) Ward and Thomas Daniell* ('D. & W.'), the originals of some of which we have been able to trace.

Of the vast number of water-colours that the Daniells produced many are probably still in private collections and unrecorded. There are, of course, some examples scattered through our national museums. Two most important collections offered for sale in recent years were those exhibited at the Walker Gallery, 1933 ('W.G.') and another remarkable collection in the possession of Messrs. Stevens & Brown, 1951 ('S. & B.'). The Walker collection was once in the possession of Sir H. Russell, who purchased them some time after Thomas's death. Both these collections were somewhat similar in that they contained drawings in water-colour, sepia or pencil, some very slight or unfinished, whilst the majority were inscribed with descriptive remarks or dates, written by one or other of the two artists. From this material we have been able to deduce a

consecutive itinerary of the travels of the Daniells in India. Previously this was impossible.

The roads were not good when the Daniells decided to leave Calcutta, and they were advised to proceed by water. Thomas accordingly hired a pinnace budgerow, roomy and convenient, with masts and sails, from which they could paint at their ease; and on August 29th, 1788, they left the Garden House at Kidderpore and slept aboard the boat. The following note by Pennant, describing the various types of boats they used, will explain some of the references in the diary. Referring to one of the plates in *Oriental Scenery*, he says:

'Mr. Daniell gives in his view several Indian vessels, such as . . . a pinnace Budjero, in which he sailed a thousand miles up the Ganges; a Moor Punkee, a long boat with a peacock's head and wings: a *Moor* signifies a peacock, and *Punkee* a wing. This is a long narrow boat for people of fashion, rowed by a number of men, each of which has one leg over the side (and) a Patilla, or baggage-boat.'

The next day they completed their loading and anchored at the Chandpaul Ghat. Here they remained until September 3rd for the strength of the bore to expend itself, and got as far as Sulky before being obliged to drop anchor owing to the strength of the adverse wind and tide. On September 7th:

'Weighed at 6 o.C. passed Chinsurah at 9, Hoogley at 10 and Bandell at 11. Just as we passed the last mentioned Place a fine breeze sprung up & carried us to the upper end of Jerbony sand when suddenly it fell Calm and we with difficulty got round the point. We anchored abt. 2 Miles on this side of Nia-serai Creek. Made many Sketches in the course of the Day.'

Near Bandell . . . A Scene on the River Bank (O.S. IV, plate 8) shows a small monumental erection and an obelisk, which 'are called Suttee . . . having been raised to commemorate the immolation of certain unfortunate females.' The practice was prohibited by law in British India in 1829, but it lingered on in isolated cases as late as 1928. Other paintings from this district are *Dutch Budjeraus on the river Ganges* (T.D., R.A., 1799); *Kidderpore House* (W.G. no. 84); *Orphan House opposite Calcutta* (dated Sept. 3, W.G. no. 99c another version, Victoria & Albert Museum) and *Nia-Serai Creek*.

On the 10th they passed Harradum House, inhabited by Rajah Sumba Chundur, and the next day William 'sketched it on a half length, which Uncle means to begin dead colouring.' After various delays, including a broken mizen topsail yard, a split main topsail and being stranded on a sandbank, they reached Plassey on the 20th (drawing by Thomas, Victoria & Albert Museum).

'As a snake was passing the Pinnace this morning one of the Men struck it with a Bamboo—which so enraged him that he turn'd & follow'd the Pinnace some time & as it was of a very dangerous kind sent some Men into the long Boat to attempt to kill it, but he got away without much hurt.'

(27) Spent the day with Mr. Lton again (near Berhampore) abt. 12 o. C. I made a Sketch of Mr. Ls head in Pencil & presented it to his Bibbu Sauhel. Abt 2 oC. we crossed

the New Canal & dined at Mr. Ls Bungalow at Kutaganga (30) We took a walk into the Jungles this morning & were much entertained with the sight of a number of wild Monkeys. Untinted a few of the Drawings I mounted some Days ago. (Octr. 2) This morning I strained a Canvas abt. 6 ft by 4 ft. for the View we took Yesterday (4) Un. employed on the View near Gootiparrah (W.G. no. 139, dated Sept. 11, and no. 201) I sketched on a large Canvas the View of the New Canal that we took three days ago. Dead Coloured the Sky and Water. (6) Past Sooty abt 1 o C & brought too for the night abt. 7 near the entrance of the great river (Ganges.) (8) Entered the Ganges about 10 o C. Entered a nullah abt. 3 o C. Past Oudanulla Bridge abt 5 o C. & brought too abt 3 miles on this side Rajimal. The Hills seemed to be at no great distance as we could very plainly discover trees upon them with the naked eye. Un entirely finished the Picture that he was employed on Yesterday. I almost dead coloured the View of Rangamatty. (9) Sent our Harcarrahs to Rajimal last night for Bearers who took us early this morning to Oudanulla Bridge. Went to Rajimal in our Palanquins where we met the Pinnace—pass'd thro' the Caravanserai that Hodges has made an Aqua-tinta print of—walked about the Ruins of Rajimal and saw many very Picturesque Views indeed . . . Saw many Alligators of a very large kind in the River.

An oil-painting (T.D., R.A., 1822), formerly in the possession of Lord Haversham and bought by the Marquis Curzon at Christie's in 1924 for the Victoria Memorial Hall, is entitled *Mausoleum of Nawaub Asoph Khan at Rajemahel*; but no tomb bearing this name has been traced among the existing ruins. (Two drawings, entitled merely 'Ruins' and 'Tomb' were nos. 55 and 56 in Stevens & Brown exhibition.) Sir Jadarnath Sarkar, the eminent Indian historian has pointed out, however, that Asaf Khan, brother of the Emperor Nu Jahan and father of the Empress Mumtaz Mahal (the 'Lady of the Taj') built a mansion at Rajmahal when he came there in 1608 as Governor of Bengal, and thinks it probable that Daniell really meant the tomb of Ibrahim Khan, brother of Asaf Khan. The picture shows only a portion of the building: a plate in *Oriental Scenery* (III, plate 24, original drawing W.G. no. 35, Hardie & Clayton plate (5), *op. cit.*) represents the whole façade. In Grant's *Old English Landscape Painters* (vol. II), plate 122, *A View near Rajemahel* (where it is stated that it was painted by William in 1818 'as a present for a lady friend') may be the same as that exhibited at the Royal Academy 1822 under the same title. It is identical with *Mausoleum at Rajemahel* (O.A., 1834, original drawing W.G. no. 23). *A View on the Nullah*, painted by Thomas, and dated 1827, was bequeathed by Mrs. William Mansfield to the National Gallery in 1872. Finally, two drawings of the Jumma Musjid were nos. 117 and 144 in the Walker Gallery collection.

The bridge at Udwanala was built by Sultan Shujam, the second son of the Emperor Shah Jahan, and the scene of a forgotten victory gained by Major Adams over the troops of Mir Kasim in 1764. It is the subject of an oil-painting included in the Madras lottery. The original may be the unfinished pencil-and-wash drawing on two sheets pinned together, no. 53, in the Stevens & Brown collection.

On October 12th they set off by sunrise for 'Mootee Thurma' where they were

'busily engaged all Day in making Sketches.' William and a companion went up to the 'Middle Fall . . . After Dinner I made a few Sketches of the Hill men.' The fall was about forty feet wide and the precipice over which it dashed about 40 feet high. Except in the rainy season the water is very inconsiderable, but what falls is so clear as to have been called in the Hindooostanee language *Mootee Thuma* (*sic*) or the 'Fall of Pearls.' Hodges had been here in 1781, and his picture of the Falls was exhibited at the Royal Academy in 1787. Thomas did a *Distant View of Mootee Thurna* (D. & W., plate 19), probably identical with that acquired by Robert Chase, as it was from his pictures that the engravings in that book were made. William 'sketched in on a half length my Un. View,' as Thomas had caught a bad cold by sitting too near the waterfall.

They passed Gompersand on the 14th (W.G. no. 66; 146), and entered a nullah a little beyond it. In the morning they observed large numbers of alligators basking on the mud banks. Thomas finished the dead colouring of his *Falls*. Near here he painted a view of Siccra Gulley (Sikrigali), with a budgerow being hauled to the bank by boatmen (O.S. IV, plate 9). The small building near the water's edge was the bungalow belonging to the British resident of the Bhagalpur district. Bishop Heber, who visited 'Siccigully' in 1824, mentions its ruinous condition. At Kahalgaon Thomas did an oil which was offered (under the title of *Congong on the Ganges*) in the Madras Lottery. Another painting (dated 1811) of a banyan tree was exhibited by Charles Hampden Turner at the British Institution in 1847. It was last reported in the Burdwan collection (see also W.G. nos. 122, 135).

Before reaching Bhagalpur they passed Pattergotta, which forms the subject of a painting exhibited at the Royal Academy in 1804. Other drawings include *Large Cave* (W.G. no. 63, S. & B. no. 86) and a charming composition introducing the budgerow (W.G. no. 2, Hardie & Clayton, plate (9), *op. cit.*)

William says that on October 18th 'about 11 o C A.M. the Boats were brought too close to Mr. Adair's Gout. Palanquins were waiting to . . . take us to Mr. Davis's with whom we spent the day. After dinner we went into the fives Court & played a few games.' Samuel Davis, whom Thomas had met in London, was an accomplished amateur artist. Later the Daniells stayed with him for a year. This visit is recorded in Chapter 3 following.

At Sultangunge the river runs past a stone cliff, the scene of the loves of Siva and the river nymphs, whilst opposite is the island of Jahangira, with a temple in which a famous Hindu hermit established himself. Lord Valentia, in his *Travels* (vol. I, 1803), refers to the celebrated 'Faquier's Rock' which 'has been drawn by Daniell.' This may refer to the *Fakier's Rock near Monghir* (M.L.) and that it was a place that undoubtedly fascinated the Daniells is shown by the fact that not only were there five drawings of the Rock in the Walker Gallery collection, and two in the Stevens & Brown exhibition, but two plates were engraved for *Oriental Scenery* (V, plates 9 and 10), there is a sketch in the Victoria Memorial Hall album, and Thomas also painted *Sculptured Rocks at Sultangunge* (R.A., 1806).

October 21st found them near Peer Pahar, a steep hill three miles from Monghir, and on the following day they went on shore and walked to the 'Sittacoona Wells, esteemed the Montpelier of Hindustan.' Lord Valentia describes it as being 'half a mile from the shore in a plain backed by the hills with several rocks rising about it. It is built with steps to descend to it.' Here they did a painting of Peer Pahar (M.L.; original drawing S. & B. no. 9): *Near Pere Pahar* (private collection) and Thomas painted an oil for Turner (now Burdwan Collection) of the well, with hot vapours rising from the water. (We have seen a sketch with unfinished figures pencilled in, which may be the original.) They reached Monghir late on October 22nd, and on the 26th they

'breakfasted on board early, when we went & made four different Views of the Bazar Gate. In the evening took the two vol. of Claude to the Colonels (Burrington) for Major Skelly to look at. (28) We crossed the River early this morning. Un. made a View of the Cols House (W.G. no. 175c) the hill house of Pere Pharree in the Distance as far as the first Bastion of the fort, from which I continued it to the Water Gate (Nov. 1) My Uncle finishing the View of Cutaganga. I put in a few Boats in the View of Rangamatty that I dead coloured some time ago.'

An oil painting of part of the fort was offered in the Madras lottery: and in Stevens & Brown's collection there were drawings of *Monghyr* and *Large Well in the Fort* (numbers 37 and 35).

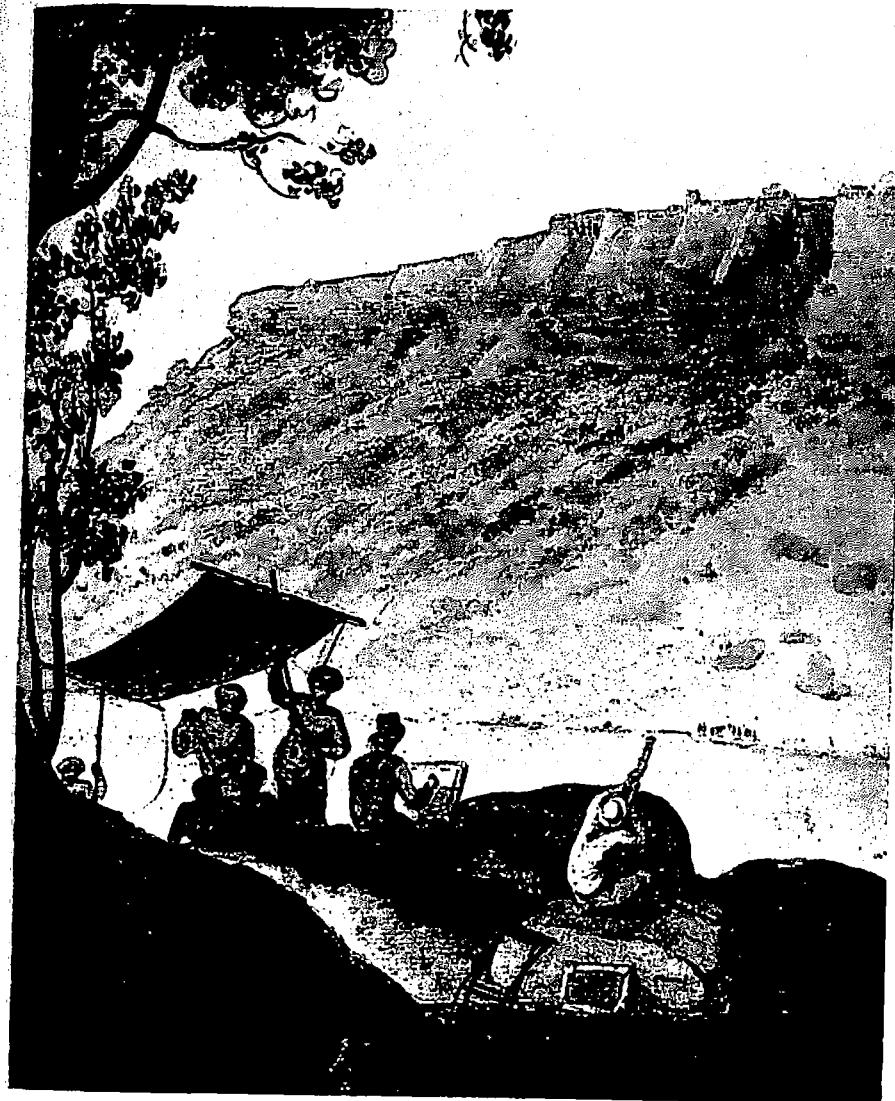
They passed Rupar on November 6th, and William went ashore to shoot peacocks—and returned with wild duck! Thomas's letter to Ozias Humphry is written on the budgerow 'verynear Patna,' and is dated 'Patna 7th November 1788.' According to the *Oriental Annual* for 1834, they remained here for two days

'having been most hospitably invited by the Nabob to take up our quarters for as long a period as we could make it convenient to stay, not in his palace for palace he has none, but in a bungalow which his father had erected on the very brink of the river and which Sir George Barlow, when member of council, had repeatedly occupied.'

William says they weighed anchor on the 8th, and then went ashore at 'Bankypoor—Got up early & walked abt the Fort where we were much entertained. For about an hour after we moved the Boat, the Buildings along the side of the River were truly picturesque.' Thomas painted a view of the *Old Fort at Patna* (M.L.) and *Part of the City of Patna: showing the river-front* (O.S. I, plate 10).

By the 13th they were at Moneah, where they went on shore and walked to a mosque a little beyond the bazaar. 'Hodges has made Drawings &c from it.' These were made when Hodges, in company with Warren Hastings, 'made an excursion (in 1781) inland about five coss to view the mosque at Moonhier.' Here Thomas painted the *Mausoleum of Mucdoom Shah Dowlum* (O.S. I, plate 12; S. & B. no. 63) 'is celebrated for its beauty: it was built at the beginning of the sixteenth century . . . by Mucdoom Shah, who was chief of the district.'

En route for Buxar Thomas finished the view of Rangamatty that William had 'dead



THE DANIELLS AT WORK

William Daniell



THE EMPEROR HUMAYOON

After a drawing by W. Daniell

THE DANIELLS IN NORTHERN INDIA: I. CALCUTTA TO DELHI

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coloured some time ago,' the latter putting figures into boats in the same view: whilst on the day they arrived at Buxar (November 22nd) William left his uncle finishing his *View of Pere Pharree*, whilst he himself made a sketch of part of the fort and a sepia drawing of their budgerow (V.M.H.).

William's diary:

'(25) At the Palace where we spent most of the Day. My Uncle made a View or two inside the Gate—and myself one of the Outside in the Camera obscura.'

This was at Ghazipur, where Hodges had made three views published in 1786. William comments acidly that Hodges

'has made a very incorrect Aquatinta print of . . . the family tombs of (Fyz Ali Khan) in the Nabobs Gardens. (28) Visited the Palace again. Un made a drawing of it in the Camera. I went near the River & took a View of it near the place that Hodges sat down to draw it . . . Saw some Boys playing at Tops—they spin them exactly as in England. (29) Went to the Palace once more & compleated our Drawings of it. Were entertained in the evening with a Nautch at Mr. L.ds—several of the great Men of Gazypore were present.'

Fazl Ali Khan was known chiefly for his ferocity. He was the son of Abdullah, who died in 1744, and whose handsome tomb is the subject of *A Mahomedan Mausoleum* (W.D., R.A., 1800) and *Tomb of Fyz Ali Khan* (W.G. no. 97). Thomas did a *View of the Garden* (R.A., 1820, S. & B. no. 55), *Mosque near the Garden* (S. & B. no. 82), *Gate Leading to the Garden* (W.G. no. 56), *Near the Garden* (private hands) and *Mosque and Public Well* (R.A., 1824).

A few days later they were at Benares, and a wealth of drawings exist to record their visit. They were here on their return journey (November 17th to about 24th, 1789) and as it is often impossible to distinguish which drawings were made on which visit, it will be convenient to group them together. On December 4th William writes: 'The general View of Benares from the Pinnace was so very grand that I staid on Board the whole day to draw it, fearing if we let slip the present opportunity that we might never see it in a better point of view.' The result of this is probably *Part of the City of Benares* (S. & B. no. 8). A drawing of 'Shuwallah Gaut' in private hands is probably the original for William's oil-painting (R.A., 1802, and O.A., 1834), owned by Colonel Eric C. Dunstan. It was done on the return journey.

Perhaps the most striking picture of Benares is an oil by William (54½ inches by 77½ inches) which was purchased at Christie's on July 10th, 1931, by H.M. Queen Mary and presented by her to the Viceroy's House at Delhi. It was originally in Lord Curzon's collection. It is a highly romantic view, showing Lalita Ghat on the left (the tower is still standing, though the steps have gone); Manikarnika Ghat on the right (still in good preservation), whilst in the much fore shortened centre are the Jalsain and Manikarnika burning Ghats. It was identified by the Commissioner of Benares in 1931. A smaller version was given to the Victoria & Albert Museum in 1880 by Sir A. W. Franks and is now in the India Museum.

Others that we know to be definitely by William are: *Mosque of Aurangzeb* (O.A. 1834), *Benares on the Ganges* (Victoria & Albert Museum), and *Bernar Pagoda* (W.G. no. 112 dated 1788, O.A., 1835) 'At the Swala Ghat stands the Kali Mahal, where a company of sepoys, sent by Warren Hastings in 1781 to apprehend Chait Singh, was cut to pieces. The great Mosque of Aurungzeb, with its two lofty minarets, was built on the river bank by that emperor on the site of the most ancient and sacred of the Hindu temples at Benares. It is to be distinguished from the smaller mosque which bears the same name. Plate (3) in *Hardie & Clayton* (*op. cit.*) shows this great mosque, with its minarets and the party's tent in the foreground, the Union Jack prominently displayed.'

Nor was Thomas idle. He painted the river front of the palace (Observatory) on the Man Maundir Ghat, just beyond the Dasaswamedh Ghat (Collection of the Asiatic Society of Bengal, W.G. no. 49); the Academy exhibits *View at Benares* (1797); *Gate of Old Fort* (1799, drawing in private collection); *Gauts, etc.* (1802); *Part of Benares* (1806, original possibly S. & B. no. 8x); *Scene on the River Ganges* (1814); *Beam Singh's Lat* (M.L., original sketch S.A.) and *Dusasumade Gaut* (S. & B. no. 52; O.S. I, plate 16) complete the known records.

Ramnagar was reached on the 5th, where the palace of Rajah Bulwant Singh was drawn by Thomas (O.S. I, plate 14; S. & B. no. 65; Victoria & Albert Museum). A budgerow, flying a large Union Jack, figures prominently in the left foreground, showing Thomas and William seated on the deck; William is wearing a red coat, and his pigtail (which was still fashionable) is plainly seen under the hard black felt hat. *The Baolee* or public bath (O.S. III, plate 20) caught their eye and, 'halfway from Benares to Chunar Gur,' a *Scene on the river Ganges* (T.D., R.A., 1815, and W.G. no. 74; W.D., Victoria & Albert Museum). The Daniells spent most of the next day in drawing, and on the 7th they 'went out in the long boat before Breakfast and made a View of Chunar Fort' (T.D., R.A., 1827; W.G. nos. 133, 134). Un also drew part of it in the Camera.' There is a *Temple at Choonar* in the Tagore Collection, Calcutta, and other drawings known are *Gate leading to the Musjed* (O.S. I, plate 24; S. & B. no. 80) of which Pennant says, 'Mr. Daniell has been particularly happy in his drawing'; the *Mausoleum of Kausim Solomonee* (O.S. III, plate 23; S. & B. no. 86) and two drawings of waterfalls (S. & B. nos. 112, 115).

Here they fitted up the smallest patilla in order to speed up their progress, and reached Cawnpore in three weeks. On the way they 'walked ashore early. At a village called Narrainpour (abt. 5 or 6 miles from Morzapour) saw placed against a Banyan tree, which had enclosed it in its trunk, the best piece of Indian sculpture we have seen in this Country.' Thomas did a sketch of *Nawanpore* (S.A. no. 69), showing the shrine, whilst William's drawing (O.A., 1834) is similar in style: but in his Academy picture *The Banyan Tree* (1833) there is no sign of the 'strong and sinewy arms' which had 'lifted the sculpture from the pedestal.'

On December 17th they passed Allahabad, and 'brought too' above the fort. It is

doubtful if they did much work here on this brief visit, and the majority of the many known drawings were probably executed when they returned here about October 30th, 1790, when their stay was of about a fortnight. Some of their finest work was done here, and one has only to look at the plates in *Oriental Scenery* to see how impressed they must have been with the beauty of the buildings. One of the best is *The Mausoleum of Sultan Purveiz* (I, plate 22) and others almost as fine are *Mausoleum of Sultan Chusero* (I, plate 17, S. & B. no. 44); *Part of the Palace, in the Fort* (I, plate 8, S. & B. no. 3); *Entrance to the Mausoleums in Sultan Chusero's Garden* (III, plate 8) and *Mausoleum of the Ranees, wife of the Emperor Jehangire* (III, plate 4, original study W.G. no. 44).

Thomas sketched the famous *Chalees Satoon* (O.S. I, plate 6; two unnumbered drawings, S. & B.), which Lord Valentia regarded as an 'excellent drawing.' The famous monolith, 35 feet high, known as Asoka's Pillar features as *A Minar in the Fort* in the Madras lottery; there were two views of the fort in the Walker Gallery catalogue (one dated 1788, nos. 113, 138); a contribution to the Royal Academy by William (1797) *Gate leading to the Mausoleum of the family of the Emperor Shah Gehan*; two drawings, *Northwest Gate of the Fort* and *The Jumma Gate*, nos. 4 and 53 in the Stevens & Brown collection, and a drawing of the fort by William (Victoria & Albert Museum).

On the 20th they were away again, passing 'Shawpour abt. $\frac{1}{2}$ af 1—Mour about 5, and brought too between Akbarpour & Currah . . . the Banks are exceedingly picturesque, spotted with a great Variety of Building . . . in the grandest style of Mahomedan architecture.'

Currah was the scene of the murder in 1296 of the Emperor Jalul-ud-Din by his nephew Ala-ud-din Khilji. Several water-colours and drawings of Currah are known (S. & B. no. 69, W.G. no. 168, a, b, c), including several of the fort (W.G. nos. 45, 166; S. & B. no. 75). Near Currah was included in the Madras lottery, and another oil (R.A., 1801, now V.M.H.) shows the Kala Mandal, the tomb of Mirza Berar with a mosque in the background, and the tomb of Gada Ali Shah. From the ruins of the fort 'the view down the river Ganges has a grand effect, the banks are well-clothed with mango topees or groves,' and an engraving from this spot appears in *Oriental Scenery* (III, plate 21), together with *Hindoo Temples* (I, plate 21) and *Near the Fort of Currah* (III, plate 21).

At Jahanabad William did a sketch from which a finished pencil drawing (W.G. no. 202) probably formed the basis of *Hindoostanee Females at a Gant near Manickpoor* (R.A., 1832), which again may be the same picture shown at the British Institution in 1830. An oil by his uncle, *Near Manickpoore*, probably based on two pencil drawings (numbers 90, 171) in the Walker Gallery collection, was sold at the Turner sale in 1926.

It was at Dalmour that Sir Robert Abercromby, the British commander-in-chief, met Asaf-ud-Daula, Nawab Wazir in Oudh, and agreed upon joint operations against the Rohillas. Also it was here that Thomas painted *Dalmour on the Ganges* (M.L.; water-colours nos. 95, 109, W.G.; D. & W., plate 15).

They arrived at Cawnpore during the last days of 1788, and on the first day of the new year 'we left Caunpore in our Palanquins for Futtu Ghur where we arrived abt.

10 P.M.—Were put down at Col. Briscos. Found nobody at home, however took the liberty of taking possession of the Couches in the Bungalow for the night.'

Claude Martin writes to Ozias Humphry 'on my way to Lucknow, Benares,' March 11th, 1780: 'Mr. Daniell... is gone up the country, Agra Delhy, etc., and soon you will see many of his performances.' Later, from Futtyghur, August 1st, 1789, Captain Jonathan Wood writes (also to Humphry): 'Shortly after my arrival here last cold weather, a party was formed consisting of Colonel (Horton) Brisco, General Carnac, Major Smith and sons, McIlvile, Bayley, Bushby, Clarkson, Daniels, and self, escorted by two companies of Sepoys and a small body of horse.' (With attendants and camp-followers, the cavalcade reached a total of about 3,000).

On the 4th

'my Un. & self went in one of Col. Brisco's Buggy's to see the review of Cavalry—which lasted abt. 2 hours. (7) Un & self set out very early in our Palanquins & arrived at Capt. Montagu's tent on Delia plain abt. 8 o C. Capt. M. Un. & self rode round the Plain on an Elephant. Delia is the most beautiful Plain we have seen in India. Were entertained in seeing the soldiers exercise the Artillery Guns. (11.) We went on Col. Brisco's Elephant to Furruckabad—sent on an Harcarrah to inform the Nawaub of our arrival. Waited in a mosque near 2 hours when the H-r brought back word that the Nawaub was asleep, & if we would wait till he awoke, we might then have a permit to see the fort. This answer made us mount the Elephant & return to Futty Ghur, but soon after we had left Furruckabad an Harcarrah came & informed us that the Nawaub was awake & would grant us a permit. However his ungentlemanlike behaviour induced us to keep on, but we sent our Salaams & would wait on him another morning. (13.) Left Futty Ghur at Sun rise—came to the ground where the Tents were pitched (*at Mohammedabad*) abt. $\frac{1}{2}$ af 8', distant from Futty Ghur by the Parambulator 14 Miles. We came on two of the Col. Elephants, Un in the Umaru, myself in the Houda.... After Breakfast we walked to the fort of Mahamedabad, built by Mahomed Khan grandfather to the present Nawaub of Furruckabad abt. 70 Years ago.'

Possibly the Daniells were too excited by their unaccustomed exertions on strange beasts to settle down to work, for the only drawing we have been able to trace is of a *Hirkarrah Camel* (W.D., R.A., 1832—now in the Soane Museum, and engraved in O.A., 1834). William's illustrations of natural history are never stiff, pedagogic interpretations, and the introduction of local 'colour' and atmosphere, as in this case, where a mosque is placed in the background, elevates them into a class of their own. William continues:

'(19) Our march to day was abt. 12 Miles, from Firozabad to Amedpour. Our Tents were pitched close to a large tank in the middle of which was a tomb & a bridge leading to it built abt. 250 Years ago by *Amed Khan*—intended as a Mausoleum for himself—but fearing that nobody would drink of the Water should he be buried there, he built another near the Tank in which he was interred. We made two or three correct drawings of them both.'

They now resumed their normal activities, and on the way to Agra Thomas drew the *Tomb of Omed Khan at Omedporennear (Himadpur)*; *Moonlight (M.L.)* and *Near Agra (M.L.)*. The former should be compared with *A Mausoleum at Etampoor in Hodges' Select Views in India* (1786). They reached Agra itself on the 20th of the month, where their party met Major Palmer and his family. The tents were pitched immediately opposite the *Taj Mahal*.

'Un & self drawing from it most of the Day. In the evening went to see the Tomb of Elymaud Dowla, built almost entirely of Marble—it is very highly finished with a great deal of rich inlaid work. (21) Crossed the Jumna... & breakfasted with Major Palmer in one of the Mosques in the Tage. After breakfast we all visited the inside of the Tage & were much struck with its Magnificent Workmanship. (22) Un. drew the View from the Garden in the Camera—myself employed on the inside. In the evening went upon the Dome. Eat of some Apples Pears & Grapes of Persia from Major Palmers table. (23) Visited the Fort with our party this morning—built by the *Emperor Akber*. A deal of elegant Work added to it by Shah Jehan who built the Tage. (24) Set out very early this morning towards the fort where we employed ourselves the Whole Day. Un drew in the Camera a general View of the Outside of the fort & myself a View of the principal Gate in the inside.... Compared Hodges View of the fort with the original & which like all his others is exceedingly faulty. Washing our Drawings in the evening.'

It is evident from the above that Agra impressed the Daniells deeply. Here is a record of solid work, and they have left a valuable record of the *Taj* and the other important buildings. William later did oils of a *View of the Fort at Agra* (R.A., 1799); *The Taje Mah'l viewed from the opposite side of the river Jumna* (R.A., 1829, now in V.M.H.) and *The Citadel of Agra... taken from the ruined palace of Islaum Khan Rumi* (R.A., 1835); and an engraving of the *Taj* for the *Oriental Annual* (1834). Thomas is known to have painted the *Principal Gate leading to the Taje Mah'l* (R.A., 1808, O.S. I, plate 18, S. & B. no. 37) *South West View of Taje Mah'l* (sepia, private collection) and probably others now not to be traced. It is curious that in *Oriental Scenery* there are no views of the *Taj*, the *Moti Masjid* or pearl mosque in the Fort, or the *Tomb of Itmud-ud-daula* (the father of the Empress Nur Jahan, and grandfather of the lady of the *Taj*) which lies on the opposite bank of the *Jumna*. It is possible that the picture included in *Oriental Scenery* caused some disappointment to their clients, and it may have been for this reason that in 1801 they published as a set two fine aquatints of the *Taj*, with a small booklet describing the buildings. The author has in his possession one of these pamphlets, in which William has written: 'Pardon my omission for not having sent this to you earlier.—W. D.' The two plates are entitled: 1. *The Taje Mahal at Agra*. 2. *Garden View*. The first is a view taken from across the *Jumna*, with the building reflected in the water. It is a fine picture, but nothing like so effective as William's Royal Academy exhibit of 1829, although taken from the identical spot. The Academy oil painting is much richer, and the foreground, which is the weak point in the engraving, is bustling with light and colour, and suggests that William had studied 18th-century

Mughal drawings of similar processional subjects. He has also introduced two palm trees, as well as figures, in the right-hand foreground. The original drawing for aquatint and the plate was in the Stevens & Brown exhibition. These two prints are exceptionally rare. Framed copies are generally much faded.

They left Agra on the 25th, and reached Sikandra about 8 o'clock in the morning. Thomas spent the whole day in drawing the *Gate leading to the Mausoleum of the Emperor Akbar* (O.S. I, plate 9, original S. & B. no. 62), a most interesting plate, as he has introduced into the foreground a view of the encampment of his party, with tents and groups of Europeans. Sketching on the way, they came to Fatehpur Sikri, about 24 miles from Agra, on the 27th. Here they saw the tomb of Selim Shishti . . . one of the most magnificent buildings' William had seen in India, and much superior to 'anything . . . the Tage not excepted.' The Commonwealth Relations Office possesses an oil-painting by William of this mosque. He also did drawings of the Buland Durwaza, or Gate of Victory (of which a different version by Thomas, signed and dated 1827, is in the possession of Major F. Turner Bridger) and a *Minar*. Both of these were engraved in the *Oriental Annual* (1838).

There was a scare on the 30th, when their camp was twice attacked by 'Mewattys,' but they were fired on by the guards before they could do any damage. On the next day they had just camped at Aurungabad when they heard a 'great firing in Scindia's Camp—understood that Scindia went to look at the Guns he had taken from Golaum Khadur Khan, from which he was saluted.' Sindhia, owing to the help he had given Warren Hastings in negotiating the Treaty of Salbai in 1782, thus ending the first Mah-ratta War, had considerably increased his prestige, and was now a most powerful chief. By extending his conquests and modelling his army on that of the East India Company, with European, particularly French, officers, his growing power was such that Hastings was chary of risking a quarrel, and when Lord Cornwallis in 1786 succeeded him as Governor-General, he pursued the same policy of inactivity. By now he had obtained control of the provinces of Delhi and Agra.

These cold, dispassionate entries are typical of the Englishmen's faculty of understatement; they were in a country where constant fighting was taking place between rival Raj, and to a certain extent in danger of their lives. It is an entry of this kind that enables us to admire to the fullest extent the calm way in which these intrepid English artists pursued their calling.

On the next day Mahdaji Sindhia sent a messenger to Colonel Brisco, informing him that he was willing to receive a visit from the party. Accordingly, they left camp at midday, and were met half-way by Sindhia himself, mounted on an elephant, and, after they had been introduced to him by Major Palmer, they accompanied him to his camp, where they spent about an hour. 'On our arrival . . . we were conducted by his Servants to the Room where Scindia was seated, when we walked in & sat round him but (as is customary—among the great men of the Country) entered without Slippers or Shoes. Un & Self studied his Character pretty much & on our return made a sketch

of his head.' At the Walker Gallery was exhibited a small sheet of paper on which Thomas had drawn in pencil a thumb-nail sketch of the durbar with a note in his hand (mentioning Col. B[risco], Major P[almer] and Mr. Smith [Major Lewis Lucius Smith]). Under this is a tiny drawing of the seated Mahdaji, and at the bottom a very fine portrait, full of fire and expression. (Now Cotton Collection.) The portrait is similar to the one by William engraved in the *Oriental Annual* of 1834; the Dowager Lady Minto possesses a small portrait in oils which may be the original painting.

William continues: 'In the evening Un painted him from recollection.' At the entrance of Sindhia's camp they found a dead man in the road. It proved to be one of a band of 'Murattys' that had attacked the camp some days previous, and had been left as a grim warning. Military operations did not prevent them from working, and they spent the next day at the fort and at a 'Mosque built by Aurangzebe' (*The Jumma Musjed at Murata*, T.D., R.A., 1807, probably identical with *Temple at Matura, elephant, etc.*, the property of Countess Grey, sold at Christie's, July 3rd, 1933). William also painted a version (R.A., 1834, subsequently engraved O.A., 1835). At Vistant Ghat (T.D., R.A., 1804), they came across a fourteen-year-old boy

'with his thighs and Legs behind him—his feet appeared over his head—he came from Banares and was going to Hurdwar—& hearing of Col. Brisco's intention of going there he asked permission to accompany him which the Col. granted. Spent most of the evening at a Nautch in Col. Brisco's tent.'

The next day Sindhia visited them in their encampment. He stayed for about two hours and on his return took with him many presents from Colonel Brisco. We do not know whether Thomas showed him his portrait, but Captain Jonathan Wood wrote to Humphry that it was 'thought like' by his fellow Europeans. Before moving off, they received five dozen lead pencils from 'Futty Ghur,' and to while away a rainy day they washed in a number of their drawings.

Their next halt was at Bindrabund, famous as the place where Krishna sported with the milkmaids. Here are to be found 'the beautiful and singular Pagodas . . . They are . . . most elegantly sculptured; certain carved ribs go equidistant into small figures prettily filled with rosettes.' (O.S. I, plate 2.) Thomas's Diploma picture (1797) was of the same subject (no. 1324 in India-Pakistan Exhibition, 1947-48). Also they stopped on their march at Chauter Serai, where they both did drawings (O.A., 1835). Before reaching Delhi William made a sketch of a caparisoned elephant (O.A., 1834). The oil-painting he made from this in 1832 is quite well known, and is now in the Soane Museum, forming a companion to the *Hirkarrah Camel*. On the 15th February they reached Fureidabad, where they saw the inhabitants making bows of buffalo horn and mulberry wood. Here Thomas touched-up his portrait of Sindhia, and William made a drawing of a tomb. On the next day they reached Delhi. 'The tents were pitched at Barrah Poolah. The distant View of Delhi opens magnificently from our Ground.'

Naturally, the city of Delhi proved a wonderful source of inspiration, and for years

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afterwards the Daniells were able to draw on their records as from an almost inexhaustible well. In the album at the Victoria Memorial Hall alone there are twenty-five water-colour sketches: many oil-paintings are known; in the *Oriental Scenery* there are nine engravings and in the *Oriental Annual* no fewer than seventeen after William's drawings. This 'capital of Hindoostan, miserably fallen from its former greatness' though it was, mingled the old and the 'new' (dating from 1638) to form a fantastic and fascinating Oriental mosaic, and from the day of their arrival until their departure nearly three weeks later the Daniells did little but draw.

Soon after pitching tents and taking breakfast, Palmer and Brisco paid their obeisances to Shah Alum, attended with the customary presents on these occasions; this amounted to some 30,000 rupees; whilst the Daniells were soon off sketching. They made first for the 'Tomb of Humd-wur' (Akbar's father) and the tomb of Akbar's Vizier, Nawaub Khan Khannah. In the evening they

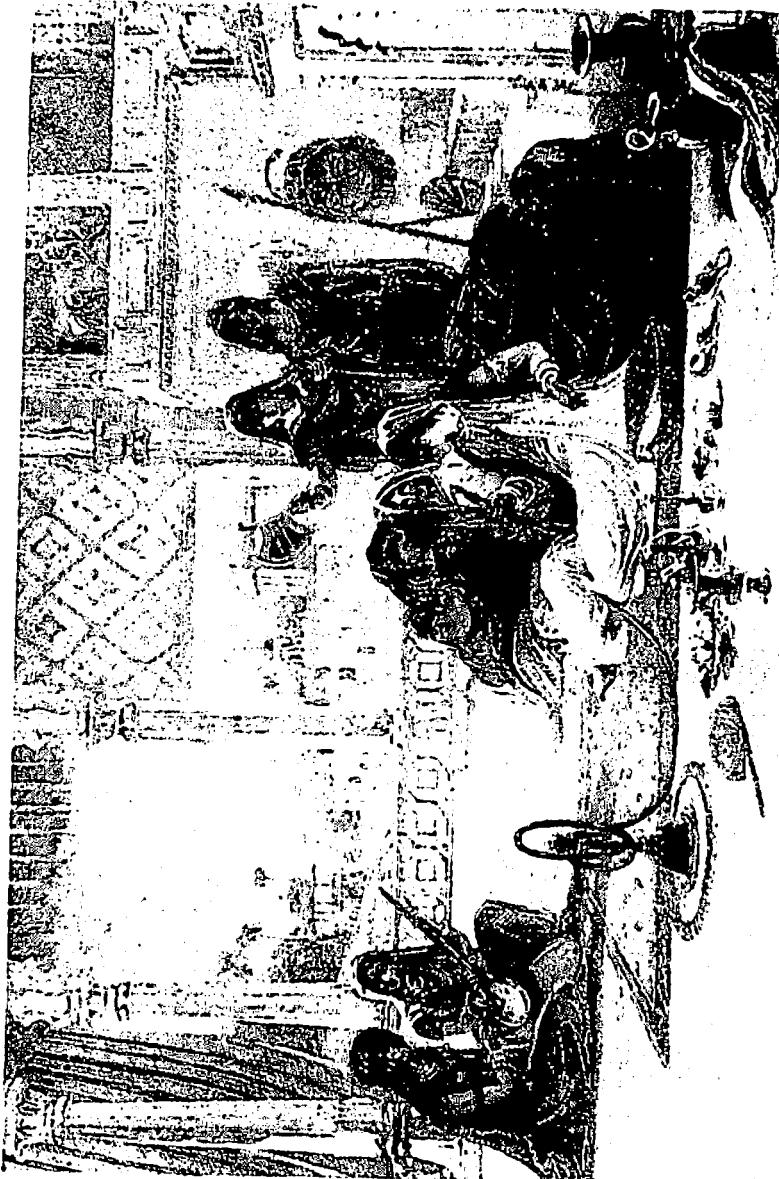
'went to see the Pere Durga of Huzrub Khan Khannah, near which is a Bouley, built by the same person abt. 500 Years ago—the Water in it is very clear. There is a great diversion among the Boys, by throwing Coins & pice into it—they will jump from a great height & dive after them. This was originally of Hindoo workmanship, although at present the buildings surrounding it have the appearance of the Mahomedan style' (O.S. III, plate 18).

The next day they visited the fort of Shah Jahan, and Thomas did three drawings (S.A. nos. 15, 21 and 60), an oil (M.L.), and William also drew it (O.A., 1837). On the 18th they 'breakfasted very early & spent the Day at the *Jummaigh Musjid*, buile by Shah Jehan. Un. employed in the Camera, took a view of the Mosque with the Minorets.' The results of Thomas's work were the *Jama Masjia* from the north east (1811, for C. H. Turner, now Burdwan Collection); *Eastern Gate* (a different composition showing the 'Killadar' or governor of the fort with his usual attendants, O.S. I, plate 1—a most attractive plate this), water-colour *East Gate* (M.L.), and the *Jummah Mosjia* ('the domes and all the other parts which appear white, are of Cashmerian marble, the rest of red stone procured in the neighbourhood of Delhi,' O.S. I, plate 23, original in the possession of Colnaghi's, 1951, M.L.).

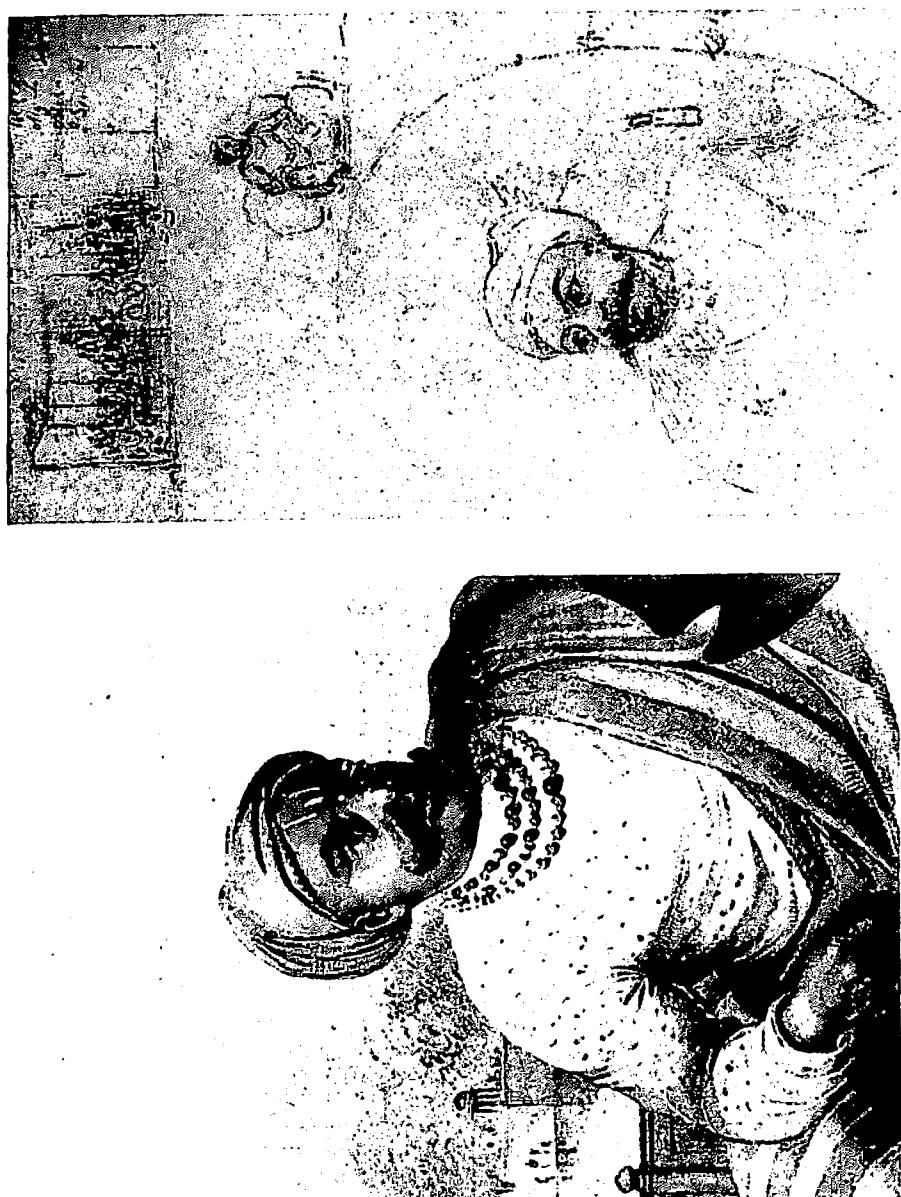
The next day they went to see a

'Nautch given by the Ambassador from the Nabob of Lucknow. General Carnac drank tea with us. The Staff of Firozshah is 36 feet high, said to have been formerly much higher (& to have been struck with Lightning many Years ago which has broke a piece of the Top) which is doubtful as there is the appearance of Iron being let into the top. The Staff has a fine polish till within 4 or 5 feet of the Bottom where it has been chipped off by people to satisfy their curiosity respecting it being stone.'

The citadel of the city of Firozabad was founded by the Emperor Firoz Shah (1351-88) and the ruins lie about half a mile from the Delhi Gate of the modern City. The Daniells' drawings of this vicinity are numerous, and must have occupied them from the 19th to the 21st. Thomas is represented by *In Firoz Shah's Cotilla* (S.A. nos. 17 and 23, dated February 20th), *Lat of Feroz Shah* (M.L., cf. O.S. I, plate 7), *Firoz Shah's*



THE FAVOURITE OF THE HARAM
After a drawing by W. Daniell



MAHADAGEE SCINDIA
After a drawing by W. Daniell

ORIGINAL THUMBNAIL SKETCH
Made by Thomas Daniell after his interview with Scindia

THE DANIELLS IN NORTHERN INDIA: I. CALCUTTA TO DELHI

41

Cotilla: window from which Alamgir Sani was thrown (S.A. no. 24), the Western Gate of Feroze Shah's Cotilla (M.L. and R.A., 1807, cf. D. & W., plate 11).

On the 22nd all the 'Gentlemen of the party' paid a visit to the New Fort (the existing fort in which the Mughal Palace is situated). They were impressed by the gateways, though they 'looked very heavy on account of their being built with red Stone. There are many evident marks of Golaum Khadir's Cannonading. In the second Court stands the public hall of Audience (or Dewan Auun)—the King's Seat is a highly finished piece of work.' Here once stood the throne, formed in the shape of a peacock, and composed of diamonds and other precious stones valued at 7 million pounds. It was removed by Nadir Shah. Over the entrance arch of the Dewan Kauss or private hall of audience was written in Persian in silver letters the proud boast, 'If there is a heaven on earth—this is it—this is it,' and indeed the hall was built entirely of marble richly inlaid with flowers of many colours. The day previously Brisco and Palmer had been received into the royal presence, and now the party saw the 'very large piece of Crystal' on which the majesty had sat.

They were conducted over the King's 'Private Mosque,' and then to the garden, 'once a very elegant place but now almost in ruins,' and noted the elaborate inlaying of the marble by flowers of various coloured stones. On the left of the garden were a number of ruined buildings 'owing to an accident that happened with Golaum Khadir's powder blowing up when he lay in the fort. From the Garden crossed the Bridge to Selium Ghivi, which is said to have been formerly the State Prison' (O.A., 1837, and Near Selinghivi, S.A. no. 2).

Thomas did an oil of the *Tomb (Fort) of the Emperor Shah Jehan* (M.L.) and a drawing *New Fort* (S.A. no. 31, dated February 22nd). William says that a few days later they 'went early to the Fort, sat down immediately & made a drawing of the *Dewan Amin*, or public hall of Audience.' (Part of the Fort, O.S. I, plate 13, and S. & B.; renumbered, S.A., six drawings.) They then made for the Dewan Kauss, but were stopped by the 'Durwan who pretended to go & get the King's permission before we could enter. Knowing this to be a trick & an attempt to get money from us we left the fort without doing half what we wished.' The populace outside was 'so thick & so very troublesome' that they were unable to make any more drawings on that day.

On the 24th they marched to Old Delhi 'abt. 13 Miles S.W. of the Fort built by Shah Jehan, and encamped abt. $\frac{1}{2}$ Mile beyond the Minaret erected by Sultan Shum-sudin' (O.S. V, plate 24; S. & B. no. 70; O.A., 1834; D. & W., plate 24). Doubtless they stayed here until March 1st, as some of the drawings in the sketch-book are dated February 27th (Subji Mundi, no. 13; Near Jehanabad, no. 53; Mogulpoor, no. 56). Other results of the visit are shown in *North Gate* (O.A., 1837); *House of Patan Chief at Old Delhi* and *Deserted Mansions* (O.A., 1838); *Ruins and Patan Buildings* (O.A., 1839). We know that during these few days they made an excursion to Tughlukabad, about five miles east of the Kutab Minah and Old Delhi. They were accompanied by General Carnac and Mr. Busbie, and went on elephants owing to the bad state of the roads. This

gigantic fortress stands 'chiefly on a Rock & should suppose it to be near 5 Miles round—is built in a large bold rough Stile by Toglore Shah a Patan King abt. 700 Years ago.' Tughlak Shah was murdered by his son Juna, 'the bloody king,' who immediately started to build another fort, Muhammadabad, on the opposite side of the precipice on which Tughlakabad is situated, and also a fortified position at Jahanpana to the north east of the Kutab Minar. *In the Fort of Tuglukabad and Tuglukabad* (S.A. nos. 28, 64 and 72), an oil-painting (M.L.)—*Patan Tomb and Mausoleum of Tughlak Shah* (O.A., 1836, 1837) are some of the records the artists made.

There is a break in the diary until March 1st, when William says

'about a mile to the W of our Camp on a small hill lay in Ruins a Minoret erected by Firozshah (W.G. no. 98). It lay near the Ruins of an old Building (O.S. I, plate 13) built in the time of Firoz Shah by a Patan—from the top of it made a general view of Delhi. Saw abt. 6 feet below the surface of the earth Human Skeletons as thick as they possibly could be put together abt. $\frac{1}{2}$ a Mile from the Jumna, where I suppose there had been once a bloody battle. Two days later they spent the day at 'Shoulamars Garden abt. 3 Koass from the Lahore Gate, Delhi. Made a pretty correct plan of the Garden & houses, etc., also made a drawing of the Ruins of a Barrah Derby built by Diewiga—brought home a Peacock which one of our Guard had shot at the Garden.'

Thomas, according to a sketch dated March 3rd (S.A. no. 10) made a drawing of the *Palace of Jaffer Khan*.

They visited Humayun's Tomb on the 4th and the 5th (*Near Humaioon's Tomb*, S.A. nos. 16, 20, dated March 4th). William also did a drawing of the mausoleum, subsequently engraved in the *Oriental Annual* for 1838.

There are a number of breaks in the diary, and it has consequently not been possible to give a complete day-to-day record of all that they achieved. That the Daniells filled every minute of the day is evident when we list the pictures, additional to those already mentioned, which they are known to have made.

Drawings in the album in the Victoria Memorial Hall include: *The Observatory* (no. 30); *Tomb of Sufdar Jung* (nos. 26 and 91—the latter without title).

Six additional oil-paintings are known: *Entrance to the Palace of the Cotsea Begum* (T.D., R.A., 1816); *A Mausoleum of a Mahomedan Poet* (W.D., R.A., 1797); three oils of the Palace of Delhi (M.L.) and *The Mosque of Sheik Nizam-ad Deer Adulea* (W.D., R.A., 1825).

Of engravings, those not already mentioned are *The Mausoleum of Amir Khusero* (O.S. III, plate 6); *The Cotsea Bhaug* (O.S. I, plate 3); *Near the Mausoleum of the Emperor Humaioon* (O.S. III, plate 19); *The Observatory* (O.S. V, plates 19, 20); *Mausoleum of Sutter Jung and Bridge at Old Delhi* (O.A., 1835, 1837)—the latter having an elaborate description, indicative of the close attention William gave to architectural detail).

That the party was enthusiastic about their stay in Delhi is evidenced by Captain Jonathan Wood's letter to Humphry:

'It would fill a volume were I to recite everything I saw. Suffice it to say the eye was completely gratified and every expectation exceeded. Mr. Daniel with whom I know you are acquainted has made a vast variety of drawings which of course he will publish and I hope he will (be) rewarded for his trouble for never did people take more pains than himself and his nephew.'

On March 6th they marched to 'Seragepour (W.G. no. 177) abt. 14 Miles nearly East of Putpur Gunge, crossing the Jumna on their way. At Seconderabad on the next night they were attacked by brigands, and a few things were stolen from Col. Brisco's personal servant. Another party fared worse, one of the porters being dangerously wounded on the head by an iron-shod stick wielded by one of the attackers. The sepoy fired, and from the quantities of blood on the road it is evident that their shots must have registered.' William calmly remarks 'this is the first accident of the kind we have had since we left Futtigur.'

Travelling through Jehanguirabad they reached Anupshahr, where they camped on the 10th. This was then a British cantonment, and here they remained for five days. During that period Thomas did two oils: *In the Fort and Residence of the Rajah* (M.L.), two drawings which were subsequently engraved: *Anchshur* (sic) and *The Burial Place of a Peer Zada* (D. & W., plates 12 and 22).

William, however, appears to have been more interested in the tiger hunt that they arranged on the 11th. The previous night he conscientiously cleaned his gun and pistols, and the next day they set off early, with about a dozen elephants advancing in line-abreast at a distance of twenty yards from each other. They were disappointed in the tiger, for he failed to make his appearance—all they saw were a few hog deer, and they were unsuccessful in shooting even these. On their return to camp they heard further news of Mahadaji Sindhia—unpleasant, but in those days evoking little critical comment:

'Gunge Scindia ordered the ears and nose of Golaum Khadir to be cut off & the eyes to be taken out & sent to the King—that the King has ordered them to be placed in a Minar with two inscriptions (sic)—one respecting the cruelty of Golaum Khadir, the other saying in what manner Scindia had treated so base a wretch—that after his eyes were took out he was taken to a Jungle near Mutura & cut to pieces—but some short time before his death he expressed a desire to speak with his two chiefs who were prisoners, which was granted him. As soon as they made their appearance Golaum Khadir began to abuse them very much in consequence of their preventing him from destroying the Whole Royal family. He also abused Scindia saying that he had no right to use him so cruelly, as he had done no harm to Scindia.'

Although the Daniells were frustrated in the efforts to find a tiger, the day had not been wasted, for they had their first view of the 'Hills.' William writes: 'Before Sun rise thought that we saw the Hills & were not deceived for when the Sun rose three Ranges of them were very plainly seen—the sight of them at this dist. was wonderfully

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Grand, & made my Un. more induced to see Hurdwar than ever.' Thomas was not one to neglect his intuition, and no sooner had he seen the hills than he made arrangements to visit them. They were to have the company as far as Hardwar of four of the officers stationed at Anupshahr, including Capt. John Guthrie, and commanded by Colonel Brisco, and with a 'proper escort.'

They were the first Europeans to enter Garhwal.



THE FALLS OF POPPANASSUM
Water-colour by Thomas Daniell

Chapter Three

The Daniells in Northern
India — 2

Anupshahr to Lucknow: 1789

TRAVELLING at a normal pace of fourteen miles a day, they had the opportunity of closely observing the natural scenery, the cultivation of the land ('a most beautiful Country well cultivated almost the whole Way'), and the fine views of the 'Black and White Mountains.' At Nowgong, where there had been a hurricane the previous night, one of the villagers informed them that he had been as far as the second range, and that they were covered not by snow, but were chiefly of stone and light coloured earth. At Sumbul (where they camped 19th-20th) there is a massive mosque on a great mound in the centre of the town, forming a landmark for miles around. It was built by Babar, but he was not buried there, as William notes. Its imposing structure has a lofty gateway flanked by pillars. (*Sumbul*, dated March 20th, S.A. no. 20a; *Amroan Gate*, S.A. no. 2; *Tomb of Babar*, O.A., 1838; *South Gate of Sumbal*, M.L.).

At Amroha they saw the 'Eedgah, a place designed for the performance of solemn festivals by the professors of the Mahomedan 'religion' (T.D., R.A., 1813; S.A. nos. 35 and 38, and *Near Amroa*, S.A. no. 57). On their march to Chandpur they saw a great number of peacocks in the jungles, and the party shot several, but were prevented from collecting them by the thickness of the foliage. 'The view of the distant mountains was very striking, especially at sunrise, when their broad bosoms, catching the level rays, cast them with subdued splendour over the neighbouring plains.' Thomas did a sketch of them (S.A. no. 19) which may have formed the basis for plate 10 of Daniell and Ward, and for his oil-painting included in the Madras lottery. At Chandpore itself Thomas also did the *Gate of Serai* (R.A., 1807, possibly identical with the one owned by Turner and now in the Burdwan Collection), and *Near Chandpoor*, and *Chandpore* (S.A. nos. 47 and 14).

Eleven miles from Najibabad Thomas sketched Kiratpur (S.A. no. 25); but they pressed on and arrived at Najibabad on the 25th, where the air was getting colder, and a 'great coat was by no means uncomfortable.' Here they were to wait for a few days until Jaffur Khan was able to accompany them to Hurdwar. In conversation with that

gentleman William was informed that the villager's claim that the mountains were covered with earth was wrong, and 'that the ones which appeared white were covered with Snow & Ice.' They spent the days in long walks about the hills, where they often met natives and, with their insatiable curiosity, talked with them about the loads of drugs which they carried from the mountain country to barter for salt. There is an amusing oil-painting by Thomas (R.A., 1812, Turner-Burdwan) of an elephant refusing to cross a small bridge of curious native construction until he has tested its strength with his trunk; there are six sketches in the album in the Victoria Memorial Hall (nos. 40, 46, 3, 52, 11 and 42); also an engraving in *Oriental Scenery* (IV, plate 13) and one in the *Oriental Annual* (1835). These include views of the mausoleum of the founder of the town, Nujib ud Dowlah.

The next day Jaffer Khan presented Thomas with letters to the Rajah of Srinagur, and they broke camp on April 2nd.

'We passed thro' a very wild Jungly country today, crossed a number of very clear small nullas that arise from the hills—the road very rough in places. In the evening All of us went into an almost impenetrable Jungle in search of Game. Saw a few Deer & a few Peacocks, but they were so very shy that they were not to be got within gun shot—an amazing quantity of Elephants dung—returned to Camp abt. 6 & brought home nothing.'

On the way they continued to draw. The fortress of Pathargarh caught their attention (M.L.): so did the inevitable banyan tree (S.A. no. 41) and the Chandi Peak (S.A. no. 144).

Colonel Brisco had written to the Rajah, asking for permission for the party to enter Srinagur, and whilst waiting a reply, which could not arrive in less than ten days, they visited Hurdwar, which they found to be chiefly a bazaar

'from one end to the other. It has but one street in it each side of which the Mety of sweet meat Shops are so numerous & of course the flies, fires &c so very disagreeable that it is very unpleasent till you have entirely cleared it. The Gaus are small but exceedingly picturesque, crowded with people from Day light till Day break. Mr. Healy was so good as to look at two small horses for us, but on account of their high prices could not agree with the owners. (7) Un. self & Mr. Sturmer breakfasted early, when we crossed the River & finished our Views of the town of Hurdwar. Un made a View in the Camera of the old Gau'

(W.D., R.A., 1835, O.A., 1835). It appears from this that William may have based his drawing on that of his uncle. An oil-painting of Hurdwar by Thomas was included in the Madras lottery, and a wash drawing (S. & B. no. 71); four water-colours (W.G. no. 3, 104, 114, 156), one in the Victoria & Albert Museum and two in private hands are also known.

On the 9th they spent the day at 'Conker (where there is) a very large Banyan tree—the circumference 62 feet. There is a passage thro' the tree & in the center of it a Priapus which the Hindoos worship.' Thus William's diary, and not for publication. In the

Oriental Annual (1835), he spares the feelings of the reader, and says 'it is consecrated to the worship of the Hindoos godhead.' Such things would not be understood in polite society! There were so many people there that they found it impossible to draw, and were obliged to 'leave off & defer it till some other day.' As the following day they made an excursion to a small village five miles from Hurdwar, they must have fitted it in on the 11th (S.A. no. 65, T.D., R.A., 1821).

Thomas now had to curb his impatience, and the journey to the mountains had to be abandoned for the time being. Comlah Mean, the brother-in-law of the Rajah of Srinagur, paid them a visit on the 12th. He was proceeding to that town immediately, but, as 'Mr. H. & Mr. G.' had to leave that morning, Thomas was forced to promise to join them at Najibabad.

Accordingly, they left for Lolldong ('Red Hill') on the 13th (M.L., W.G. nos. 62, 74, 75) by way of Juga Woll and Sakhawala (S.A. no. 45, W.G. no. 204 (2), 15th April). On their arrival back at Najibabad, they found that a reply had not yet come through from Srinagur, and, rather than remain idle they paid a visit to Afzalgarh (S.A. nos. 21, 22 and 27) and contrived to 'spend the intervening time pleasantly enough' whilst the formalities of their permit, which were 'more numerous than agreeable,' were being carried through. They were visited by their former companion Jaffer Khan and his friend Golaum Mahomed, who offered to take care of their 'cheesebust' (belongings) that they were leaving behind to lighten what must have been a considerable load. It would be interesting in this connection to know how the Daniells managed to preserve their paintings on their many journeys. One imagines that they must at least have left their oil-paintings at various strategic points, to be returned to Calcutta. They must, however, have been blessed with persons whom they could trust, for we hear no mention of losses, which William or Thomas would surely have noted. On the tour into the mountains, however, it is probable that they carried sketching material in the form of paper and pencil and a few colours only, as to carry canvases would be highly impracticable. The normal procedure would be to make a pencil outline and wash lightly with tones of grey or bistre, a typical monochrome being a view which appears to be two towers of a ruined mausoleum near Najibabad, which bears pencil notes, either by William or by Thomas, and which is in the author's possession.

After their previous disappointment over trying to obtain horses, they attempted unsuccessfully to make their chairs into hill palanquins, but William was able to fasten his to bamboos 'in such a manner as to be able to march in it on a plain.' (Thomas, however, did not adapt his until several days later.) On the 18th Captain Guthrie, Lieutenant Sturmer and the Daniells left Najibabad, and were soon overtaken by Golaum Mahomed, who accompanied them to Coadwar Ghat (Kodtware). Most of the 20th was spent in 'making Jampans (palanquins) &c for tomorrow's march' and in 'washing our sketches.' William notes that 'great attention has been paid us by the Rajah's people ever since our arrival here.' There was, however, another disappointment for them the following day, for their men refused to march. However, a little

cash judiciously exhibited brought many volunteers from among the hardy hill men of the village, and they were at last ready to move.

Thus, with a guard numbering fifty, they passed into the Garhwal mountains,

'these romantic and lofty regions never having been explored by European adventurers. Any attempt of a stranger to penetrate as far as the city of Serinagur by this route was deemed a hazardous enterprise, if not an absolutely impracticable one. But by (the) previous arrangement with the Rajah . . . the difficulties that remained were occasioned by the surface of the country.'

William says in his letter to his mother that the upward journey took nine days at about fourteen miles a day, but, in later years (1835), he contracts this to six. Captain Thomas Hardwicke, who made the same journey in nine days in 1796 (*Asiatick Researches*, vol. VI, 1801), remembered the Daniells' visit, and criticised the accuracy of their statement regarding the distance of the snowy range.

Several paintings are known of this stage of their journey: *Snowy Mountains near Serinagur* (M.L.) is probably the original of *Thebet Mountains* (D. & W., plate 10); *View in the Serinagur Mountains* (T.D., R.A., 1797) was purchased through Lord Curzon in 1914 for the Victoria Memorial Hall; *Coaduwar Gaut* (O.S., vol. LV, plate 14, a truly delightful plate with the party's encampment, the scarlet tunics of the escort forming a bright splash of colour); and *View in the Koah Nullah* (O.S., vol. IV, plate 15). Of this view, Daniell says:

'The road here (if such it may be called, which, having no trace upon the surface, must be continually hunted for) presents all the difficulties and impediments that can be imagined. . . . Sometimes blocked up by the trunks of trees thrown from rock to rock, or carried up the steep sides of large fragments of the fallen cliffs, by means of twisted branches, that being fastened to the surface, provide a mode of clambering, which, though practicable, was neither safe nor commodious to travellers encumbered with baggage.'

In Stevens & Brown's exhibition there were several views near here: *Near Caduwar Gaut* (no. 10); *Coaduwar Gaut* (no. 36); *View on the Goa Nuddy* (no. 67); *Sangoree Pass* (no. 9) and *View on the Road to Sirinagur* (no. 22): in the Walker Gallery collection, three water-colours all entitled *Near or Below Coaduwar Gaut* (nos. 128, 186, 188) and one in private hands are also known.

At Juganor (S. & B. no. 14, O.S. IV, plate 16, W.G. no. 187, a & b) the

'scenes were of the most romantic kind—impassable for any animal. We all four were carried in our Jampans by four Bearers to each who seemed to take us with great ease. . . . Near the spot where we pitched the Tent were a number of *Stinging nettles*, the only ones we have ever seen since we left England. The Rocks of the free stone Kind for abt. 1/3 the way, then marble blocks of all colours—the ascent of the days march considerable'

(*View near Duramundi*, O.S. IV, plate 17). On arriving at Dusa (S. & B. no. 11; O.S. IV, plate 18) William, climbing a hill to observe the 'very grand scenes,' found some yellow raspberries, of which he picked a 'great quantity & made a pudding &c.'



THE TAJ MAHAL (AGRA)
William Daniell



(By courtesy of the Trustees of the Tate Gallery)
 PORTRAIT OF THOMAS DANIELL, R.A.
 By Sir David Wilkie, R.A.

The ground rose steadily as they proceeded, disclosing magnificent vistas. Cresting the top of a ridge they descended by a path so narrow that they had to walk in single file; it made William giddy to look down. Suddenly, a 'bangy wollah' lost his load, which rolled almost to the valley below. Fortunately, a brass pot or two were the only casualties. 'Made a few Views abt. Bilket &c in the course of the Day.' These would include *Buddell opp. Bilkali*, on the original of which William notes that a canoe is to be introduced (S. & B. no. 7), *Near Buddell* (S. & B. no. 32) and *Buddell, opposite Bilkate* (O.S. IV, plate 19). At the latter place the corn was being gathered in, and the Daniells, faithful and observant as always, show the mode of treading out the grains by the feet of cattle, and also 'the collecting and winnowing it: all which operations are performed in the open air.' The village itself (which William thought resembled in general aspect those in '*Davises Vootan Views*') lay in the valley 'pleasantly situated beside a delicious stream of liquid crystal, called the Ramgung' (O.S. IV, plate 20). Here they really let themselves go.

'The author (of the *Oriental Scenery*) would have had much pleasure in embodying the charms of the evening scenery of that enchanting, if not enchanted island . . . The mild temperature of the atmosphere; the murmuring of passing streams; the visionary effect of the twilight; and . . . the myriad swarms of the fire-flies . . . which illuminated every object, and diffused a magical radiance equally beautiful and surprising; it seemed in truth, to be a land of romance, and the proper residence of those fanciful beings, the fairies and genii, that appear so often in Asiatic tales. But the delicious sensations produced by causes of such a nature . . . must be seen and felt to be conceived; purchased by toil and privations of every kind; and after all, they must be met with, and not sought; for pleasures that delight by surprise, vanish before anticipation.'

Well might the Daniells bewail their inability to convey on paper the enchantment of that scene!

'A laborious ascent of eight or ten miles' brought them to the village of Natan, and 'from a point of great elevation' Thomas did a *View between Natan and Taka-ca-munda* (O.S. IV, plate 21). They were the first Europeans to have gazed on the majesty of the snow-clad mountains away in the far distance, and Thomas especially was thrilled with the views that opened out all around them. Here their messenger brought a letter from the Rajah, signifying that he was 'very desirous of seeing' them, and urging them to 'make the best of their way to Sirinagur.'

From Natan they ascended a 'very high mountain,' from which they had a 'glorious view of the Snowy ones, or rather regions. The height of them far exceeded any of our expectations.' The great hills, however, did not claim their entire attention; they noted the sound of the cuckoo and they found daisies, dandelions, rushes, button flowers, St. John's wort, and honeysuckle in profusion. At the same time they were conscious of the lack of human activity, causing the traveller to 'carry with him the means of subsistence, or perish.'

'From Takakamurca we ascended for abt a Mile, where the Snowy Mountains made a great appearance. Un & self made a Sketch of them' (O.S. IV, plate 22). Before long they saw Srinagur, and on descending, pitched camp by the Ganges a little to the southwest of the town. They had hardly settled down before the inhabitants flocked round them in great numbers, for, says William with justifiable pride, they were the 'first Europeans that had ever visited Sirinagur.' At seven in the evening there was a terrific commotion, and a vast crowd converged on the tents, as the Rajah and his brother appeared, carried in a palanquin, and attended by a 'Tamtoom & a kind of brazen trumpet like that of the Chinese.' The uproar that filled the tent was so great that they could hardly hear themselves speak: but Thomas managed to convey to the Rajah his desire to present him with a watch and a pair of pistols, with which he seemed pleased. He stayed half an hour, and then departed with as much commotion as when he had arrived.

Soon after breakfast the next day, messengers from the Rajah brought disturbing news. It appeared that the Rajah was concerned for their safety, as his troops had just been defeated in a battle, and the victors were pursuing them in the direction of the town, where they were expected in a couple of hours. To their surprise, the Daniells and their friends declared that this did not trouble them in the least, and they had no desire to cross to the supposed safety of the other bank of the river!

The Daniells decided to have a look for themselves, and on approaching the town they came to the rope bridge '240 feet in length,' an ingenious contrivance and so simple that it could soon be erected and equally quickly removed.

'On each side of the river two strong and lofty poles are fixed in the ground and kept together with transverse pieces at their upper ends, over which large ropes made fast to the rocks or ground, are stretched and extended from side to side. From the bottom of these upright poles are carried other ropes which are drawn towards the upper ones by a lacing of cords while flat pieces of bamboo are so fastened to the lower cords so as to form a tolerably commodious footway.'

The bridge was so congested with crowds rushing to evacuate the place that 'we thought at times it would have broke, taking their Chesebust, Cots &c. with them.'

They managed to cross, however, and were met by the Rajah's attendants, who brought for them a present of 'three beautiful birds, some Musk and a cow's tail.' What gratified them more was the welcome they received from 'many young people, who presented us with flowers, and preceded the party on our way to the town, singing and showing other signs of an hospitable welcome.' They seem to have returned the Rajah's visit, but not unnaturally found him rather preoccupied, whilst well disposed to them, and making arrangements to leave in the face of the approaching enemy. The Daniells, with the staunchness of purpose so characteristic of them, did what to them was the most important thing—they made drawings of the bridge. That they were impressed by it is shown by the number of versions that we are able to record. A large oil painting by Thomas (possibly, that offered in the Madras lottery), exhibited at the R.A. in 1800,

and now in the Victoria Memorial Hall, bears the title *Rope-Bridge at Serinagur in the Sevalic mountains, taken in the year 1789 during the evacuation of the city in consequence of the approach of a large army from Almorah*. There is a smaller oil, in the Commonwealth Relations Office, slightly differing in detail, which may be by William. There is a version in *Oriental Scenery* (IV, plate 23) and an engraving after William in the *Oriental Annual* for 1838. An interesting point is that the crowds crossing the bridge which are seen in the R.A. picture of 1800 are absent from the engravings.

On the next day (April 29th) the Rajah paid them another visit—surprising under the circumstances. He brought with him the watch and pistols and asked to have their use explained; but it was obvious after about an hour's conversation that this was not the real purpose for his visit. He seemed ill at ease, and eventually suggested a walk to the river side ('what his intention was for leading us there none of us know') where they sat for about half an hour, during which time his 'bondook wallah' amused them by shooting at a mark. Captain Guthrie gave the Rajah some

'battel powder the strength of which they were surprised at. Capt. G. told them the proper charge for a Gun but they not thinking it enough overcharged it & broke some part of the Matchlock and hurt the person's Shoulder who discharge it. After this kind of Tamashae the Rajah mounted a little Shabby Horse, on which he showed his weakness in a very absurd manner, & took leave of us in an ungentlemanlike way.'

As soon as he had gone they had a hurried conference. It appears that the Rajah had asked Captain Guthrie to use his troop (including the Daniells) to help him in resisting the attacking Ghurkas, and that the Captain had refused. The Daniells agreed:

'war, which is the scourge of art and science, rendered the further gratification of our curiosity in these parts dangerous. The fighting men were preparing for resistance, and the rest of the people, seeking their safety by flight, were removing in a body to the opposite side of the river, by means of their temporary bridge. Rajah Purdoo Maan Saa . . . is a man of high caste, and much beloved by his people: of whom, nevertheless, he is but a feeble protector: like many of the minor sovereigns of our own hemisphere, whose sceptres of straw, the gracious boon, perhaps, of some colossal power, command no respect, and impart no security.'

How prophetic are these words, written under the shadow of the Napoleonic eagle.

So discretion being the better part of valour, they silently stole away. But these incredible artists continued their activities even in flight. 'Un & self stope abt half way up the steep hill & made a View of Sirinagur' is the cold entry in William's diary (O.S. IV, plate 24).

Six sketches of scenes of Garhwal, now hanging in the Commonwealth Relations Office, complete the record of their work in the mountains. They are attributed to either Thomas or William by Sir William Foster in his catalogue (5th edn, 1924). Three are entitled *Views in the Sirinagur Mountains*: two are painted in oils on paper: the third is a water-colour version of one of the others. The remaining three, which are oils on paper, represent the *Coa Nuads about five Koass from Coaduwar Gaut; Deasen;*

and Srinagur on the Aluknindra. Three of these paintings were included in the Exhibition of Works of Art from India and Pakistan (1947-48, nos. 1303, 1304, 1309).

So ended their expedition to Srinagur. Not only had they brought back with them drawings of places only vaguely heard of, but they were able to assist the map-makers in their survey of a little-known district. Pennant, after mentioning that the Daniells had seen the 'Glaciers of India, most majestic and awful . . . even at the distance of a hundred and fifty miles,' continues:

'another great river called the Alucmundra, which rises far amidst the mountains of Thibet, joins the Baghyretty at Deuprag. Here Mr. Rennel, on the authority of Mr. Daniell, places of midd: Gangoutra. A few miles below . . . Srinagur it assumes the name of Ganges . . . (and) flows through the remainder of Srinagur to Hurdwar; where it rushes through another Gangoutra, through a gap in the Sewalic chain, unheard of before, till pointed out to us by the investigation of Mr. Daniell' (*View of Hindooostan*, 1798).

The journey seems to have made a deep impression on William, for, in later years (1822 or after), he collected forty-one of his sketches together and made a separate album of delicately tinted water-colour drawings from them. They were shown in the Walker Gallery exhibition, the first being a river scene with the following title written on the sail of a boat: *Scenes on the River Ganges from Srinagur to the Sea. By Willm. Daniell, R.A.* The album includes views of Srinagur, Hurdwar, Anopshire, Currah, Nobusta, Cawnpore, Allahabad, bathing females at Benares, Patna, the Fakir's Rock at Sultangunge, Monghir, In the Garden Reach, Calcutta, and the Chitpore Pagoda. They have not been mentioned in the foregoing chapters, but a complete list is given in the Appendix.

Four of these highly finished water-colours are illustrated in colour in C. Reginald Grundy's *Catalogue of the Pictures and Drawings in the Collection of Frederick John Nettlefold* (1935): number 255 *In the Garden House Reach, Calcutta* (which also forms plate 7 in Hardie and Clayton, *op. cit.*); number 220 *Hurdwar*; number 221 *Anopshire*, and number 236 *Chunar Gur* (all four now in the Victoria & Albert Museum).

They decided to return towards the plains of Hindustan the way they had come. Fires showing that the Comenow Rajah was burning everything before him urged them on, and they did not relax their vigilance until they had passed out of the danger zone. By the 4th March, however, they considered themselves safe, and proceeded at a more leisurely pace. They were able to 'amuse themselves . . . in the Nulla, drawing some most romantic Scenes,' while Thomas, with his usual thoughtfulness, preserved a number of cherry stones for Sam Davis. The Rajah of Srinagur had apparently forgiven them for refusing aid in his military adventures, for a messenger arrived the next day to say that presents, including a horse, were being conveyed to them from the city. We do not know whether the horse arrived.

They passed through Najibabad again without incident and, near Cossipour, a 'very large village with scarcely a pucca-built house in it,' encamped and spent the day in laying washes on their drawings. Here they had exciting news.

'The Srinagur Rajah had entirely defeated Almorah Rajah & that Joosy was advancing towards the Capital, that the Almora army had collected together in a Valley abt 3 Koass from Srinagur & were so warmly pelted with stones from the top of the Hill that they fled in great confusion. Abt 200 men were killed—the Buxay & several Sardars. Joosy in the other party is said to have been wounded with a spear.'

This city was washed away in 1904 by the inundation following the bursting of the Cohna Lake.

Their arrival had been noticed, and after breakfast they were visited by a 'moonshee of Fizulla Khan,' and in the evening by the Khan himself, accompanied by Mabulah Khan, formerly the Nabob of Bisowlah. They stayed about half an hour, and their new friends were so kind as to send them provisions. The following day the English returned his visit, and talked about European manners and customs. In the evening they received cooked dinner and supper and a guard of twenty-four sepoys. Fizula Khan's moonshee was greatly taken by the Daniells' drawings.

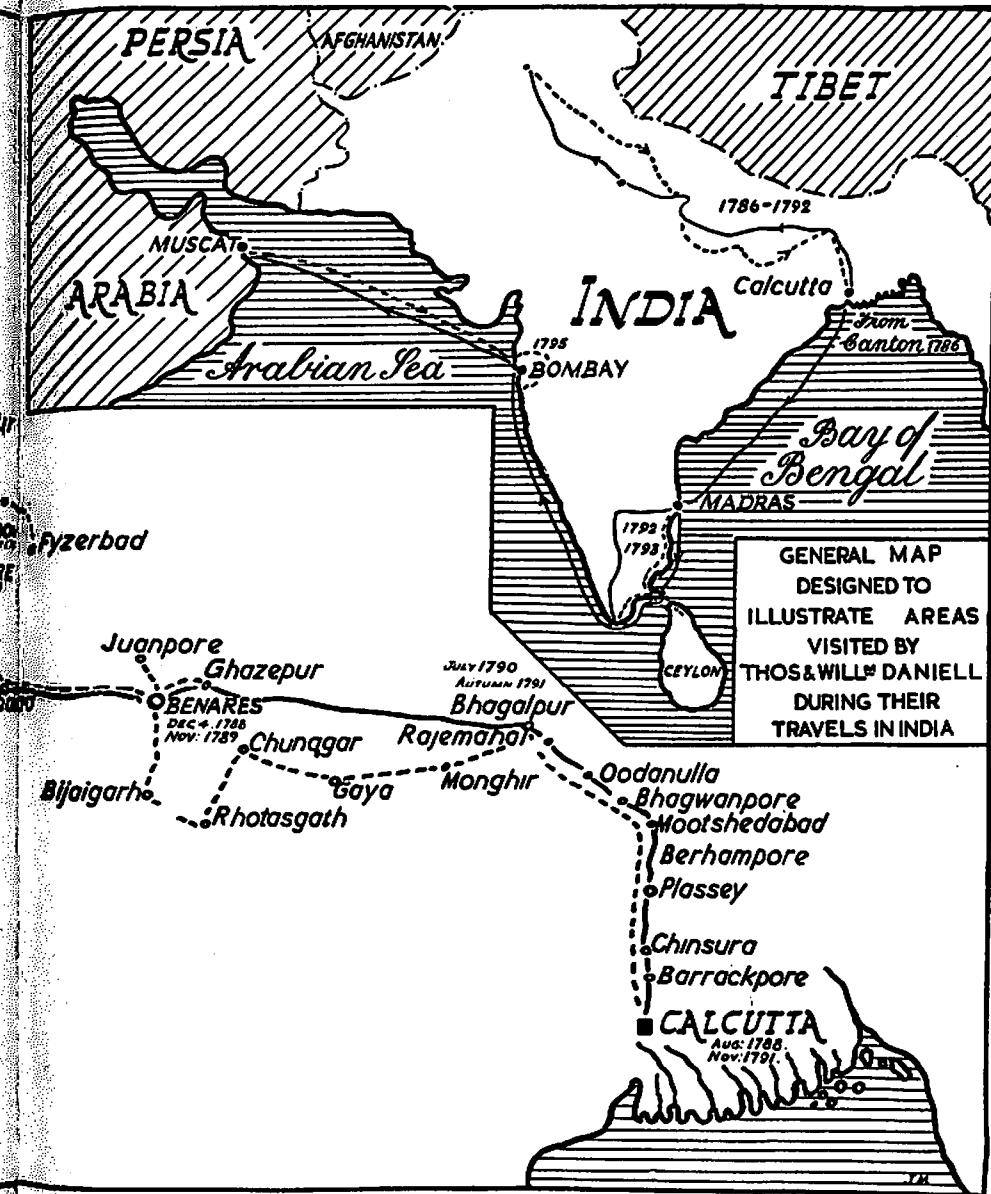
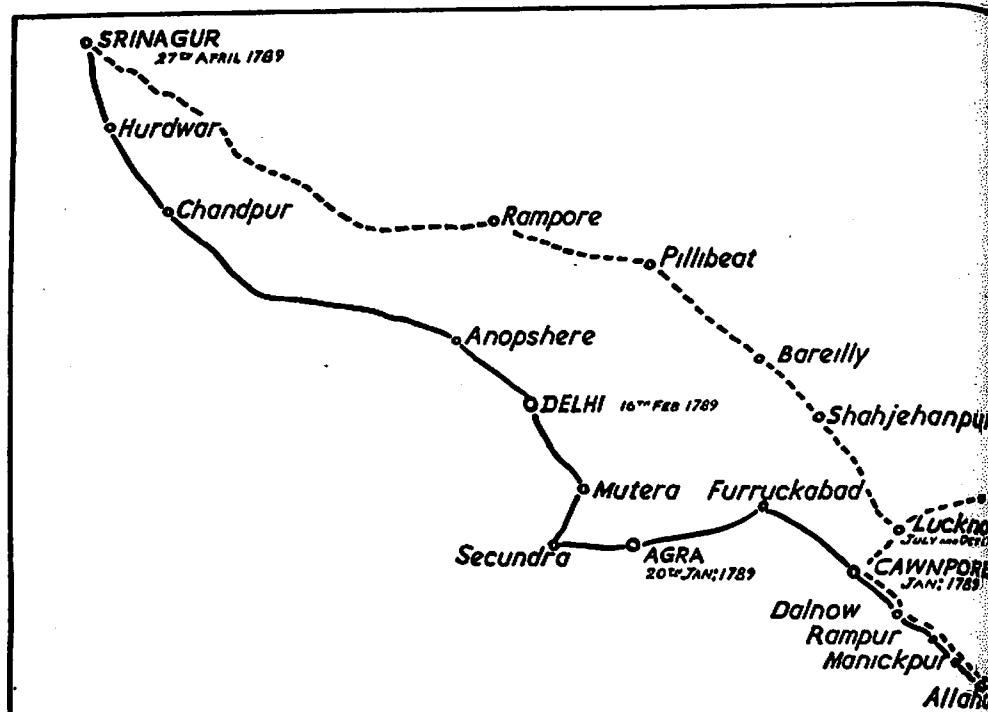
They found more hospitality at Sciphee, where the Commandant sent them six sepoys as a guard, and at Dakca a further twelve arrived. They left Dakca blazing, a fire having been accidentally started by one of the inhabitants, resulting in the loss of many lives. At Bisoulah they went into the town and 'sat down to draw before the sun was very hot' (T.D., R.A., 1799: S.A. no. 74, dated May 29th). Thomas also did a drawing, *Near Rampour* (S.A. no. 55), and the mosque at Pilibhit is the subject of an oil-painting (W.D., R.A., 1798), which is a variant of plate 10 of *Oriental Scenery*, volume III (one of the masterpieces of the Series). There is a sketch in the Victoria Memorial Hall album (no. 65), entitled 'Yar Waffadar' (a hollow tree resembling a cave amid foliage), but Yar-i-Wafa-dar is 'the faithful friend,' a name given to the Sor river by the Mughal Emperor Muhammad Shah when his army was marching against the Rohillas in 1746, and suffered much from heat on its way from Sambhal to Budaun. Possibly Thomas meant 'near Yar Waffadur.'

From Bisauli they made for the river bank and proceeded downstream by boat to Fategarh, where they arrived about June 8th (*Calcutta Gazette*, July 9th). At this time of the year the currents are swift and they possibly did forty miles in a day of twelve hours.

At Kanouj the Daniells found much on which to moralize.

'It is impossible to look at these miserable remnants of the great city of Cannoge without the most melancholy sensations and the strongest convictions of the instability of man's proudest works . . . Kanouge, now "with the things beyond the flood" (was) once so populous and extensive . . . that the circumference of its walls is stated to have been a hundred miles' (S. & B. no. 60, signed W.D. and dated 1790; O.S. III, plate 7; IV, plate 2; W.G. nos. 37, 87, dated June 19th, 1789).

Cawnpore, then a 'great encampment, the men living in huts with their families instead of tents,' offered them little scope for their pencils, though a sketch is known of the Ghats by William.



They reached Lucknow early in July, and were welcomed by Colonel Claude Martin, the patron of Zoffany and a warm friend of the Daniells, to whom he always refers with interest and affection in his letters. They missed Zoffany by several months, but had the pleasure of seeing a number of his paintings at Martin's house. Some of these must have been unfinished sketches, as during their stay at Lucknow the following entries occur in William's diary :

'(July 20) Looked over several of Zoffany's Sketches this morning—the Col. put many out, which my Un. means to put backgrounds to (21) Un put a background to a faquiere of Zoffany's this morning (24) Un. finishing a slight Sketch of Zoffany's near Nuguf Guss (Sept 11) Un laid in a Pillow or two behind the Prince (Jummaigh Bunt) painted by Zoffany (Oct. 6) Un. made two Sketches of the Nawaub & the Prince from Zoffany's pictures.'

There is here no question of improving or altering Zoffany's work—it is merely an example of the liberality of the arts in those days—a liberality which, we venture to think, would be severely frowned upon today. At the sale of Colonel Martin's effects on December 29th, 1801, was included a 'Picture of General Martin's House' by W. Daniell and Zoffany. This is manifestly a mistake, as it was Thomas, not William, who painted the bungalow ('myself dead colouring the View of Col. Martin's house—I left the Cols Picture today for my Uncle to begin upon it'). They also turned their hands to the cleaning, repairing and touching up of four large oils that hung in the hall of the Colonel's bungalow.

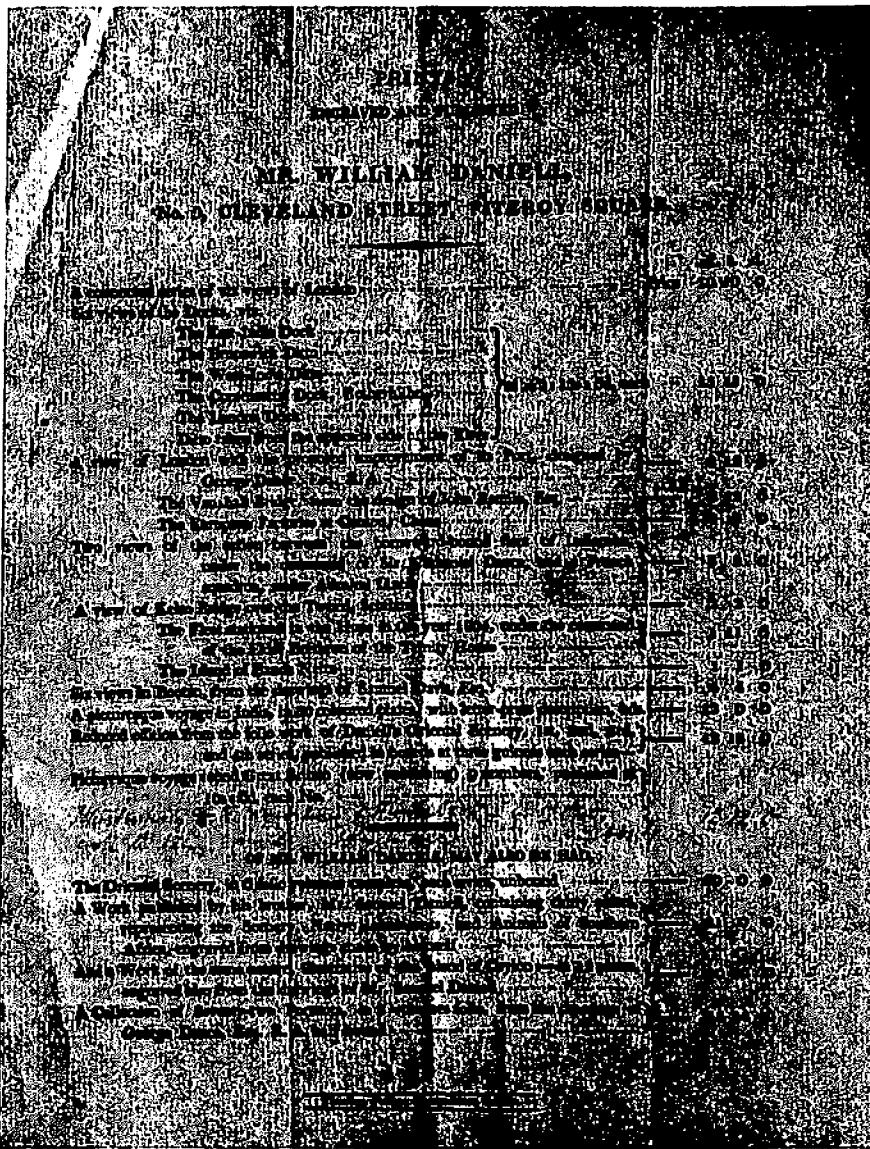
Their diversions in this city appear to have been more numerous than in Delhi. The Colonel introduced them to the Nawaub and Thomas sold him some snuff-boxes and knives which Hague had apparently sent him for disposal. On the 18th the Nawaub gave them breakfast 'in the English stile' at his bungalow at Gow Gautee. Here they saw elephants fighting 'abt. 6 or 7 Engagements some of them very fierce.' In August they accompanied the Colonel (who had just recovered from an eye injury caused by an accidentally discharged airgun pellet) to an entertainment given by the Nawaub at his court in consequence of the 'recovery of the King's health.' The Resident and his lady, Messrs. Wroughton, Bellas, Cavallo, Doctor Blane, and several officers were present. 'There was an elegant breakfast table set out, at which we sat abt 2 hours seeing Tamashas of different kinds.' They dined with various residents, and again breakfasted with the Nawaub. Finally there was a magic lantern show at the Colonel's house.

As at Delhi, however, they did not allow pleasure to interfere with their work, and it was probably with the view to a commission that the Colonel showed the Nawaub their drawings and his set of the *Views of Calcutta*.

'The Nabob expressed pleasure in seeing the drawings which Mr. Daniell had made and commissioned him to make a set of views about Lucknow which he undertook and under many disadvantages, it being the rainy season, completed them, which took him three months. The Nabob received them, but Mr. Daniell could not get the smallest retribution (*sic*) for his time and trouble.'



HIS HIGHNESS SAWAI MADHARA-RAO PESHWA II WITH SIR CHARLES WARRE MALET, BT., IN FULL DURBAR AT POONA, AUGUST 6TH, 1790 A.D., after a drawing by T. Daniell



WILLIAM DANIELL'S OWN PERSONAL ADVERTISEMENT

THE DANIELLS IN NORTHERN INDIA: 2 ANUPSHAHAR TO LUCKNOW 37

Thus William's letter. The commission is confirmed by the entry in the diary, dated July 9th: 'The Nawaub came about 7 o C . . . (and) we showed him our drawings also the Calcutta Views which he seemed pleased with & expressed a wish of having a number of Views of Lucknow done in the same manner.' There are a number of references in the diary to experiments on iron ('an etching turned out exceedingly well on it—I made a few impressions from the plate') and on copper, and one definite mention of an aquatint of Lucknow; and as Thomas was also 'retouching the Views of Lucknow,' it seems certain that they had actually begun to make the aquatint engravings of Lucknow as a pendant to the *Views of Calcutta*. But the Nawaub appears to have gone back on his word, as on September 7th, when they showed him the completed pictures, his Highness was 'not pleased to give any Commission.' It is difficult to gather what actually happened to the pictures; but there is no further mention of them in the diary. There were, however, eighteen water-colours of Delhi in the Walker Gallery collection, and it is possible that some of these may have been intended for the Nawaub.

Thomas did a view of the *Pahmalla Gate* (O.S. III, plate 5; the original drawing W.G. no. 55, or S. & B., not numbered): the *Palace of Nawaub Sujah Dowla* (O.S. III, plate 16) and *Lucknow, taken from the opposite side of the river* (O.S. III, plate 17, W.G. no. 10). The text of *Oriental Scenery* gives the date as 1790, but this is an obvious mistake. Plate 16 is superb, one of the finest of the Indian series, and certainly the best view of Lucknow ever made.

Thomas exhibited no oil-paintings of Lucknow at the Royal Academy, but from William's diary we know that he at least started a 'sketch of the elephant fight on a half length, and dead coloured the View on a half length that I sketched in Yesterday.' William may have utilised his uncle's sketch of elephants for his *Elephants Fighting, the King of Oude and Company looking from the bungalow upon the struggle* (O.A., 1938).

Perhaps the most interesting record the Daniells made of Lucknow is the two illustrations of state barges. Their entry into the city coincided with the passage down-river of the Nawaub in his state barge, or moor-punkee.

'There is a pavilion sufficiently spacious to contain ten or twelve persons. The boat is manned with from twenty to forty rowers, who use short elliptical paddles, with which they propel her forward with amazing swiftness, timing their strokes by a measured, but not unmusical chant. Near the pavilion is a raised platform upon which a man dances for the amusement of the company, flourishing the while a choury (yak's tail set in a decorated handle, used as a fly-flapper) over his head. He acts as a fuleman, for by his movements the action of the paddles is governed.'

(O.A., 1835). A similar painting, this time by Thomas (Turner-Burdwan Collections), represents another of these barges, but with an unusual prow in the shape of a horse's head.

There are two other engravings in the *Oriental Annual* for 1835: *Mausoleum at*

Lucknow; and the *Garden of the Palace*. William also worked on a long panoramic view which was later exhibited in London (original drawing, W.G. no 82).

Whilst at Lucknow they were able to complete many of the drawings they had made in the course of their travels :

'sketched in a view of the Juntur Muntur (or Observatory at Delhi)—Un. finishing the View of the S E Gate Anopshur that I sketched in some time ago.—Un. finished the dead colouring of the S View of the Taje Mahl, myself correcting the N E View . . . from my Uncle's Camera drawing—myself dead colouring the Taje Mahl—Un. began to finish the scene near Ramnagar near Lolldong, myself finishing the Taje.'

These entries show how difficult it is to state categorically that such and such a picture is by Thomas, when William did much of the preliminary work on the canvases. The inscription 'T. & W. Daniell del.' on some of the plates of their engraved work is an honest summing up of their joint efforts. There is one entry in the diary, however, that shows that William is now past the stage of merely assisting his uncle, and is indeed becoming conscious of his own powers and of his ability to produce original work: (September 7th) 'I drew in on a three quarters a View of a Mosque on the Ganges near Daranagur & propose to go on as far as I am able without any assistance from my Uncle.' (Author's italics.)

Their stay at Lucknow included a visit of several days (July 10th-17th) to Oudh and Fyzabad. At Oudh they looked in vain for the view of the ghats which Hodges had engraved, 'there not being one of them like what he has represented.' Here they saw 'a very long tomb 17 Guz which they tell us was built over the Wood of part of Noahs Ark that rested there,' and made drawings of some ruins (T.D., R.A., 1802, now V.M.H.), a *View at Fyzabad* (T.D., R.A., 1795 and S. & B., not numbered); a *Gate of Loll Bhaug* (O.S. III, plate 3); *Garden made by Shuja-ud-daula* (W.G. no. 80), *Mosque built by Babar* (W.G. no 124); *Doulet Khanah, Fyzerbad* (panorama in sepia, dated July 10th) and, on July 13th, William 'made a drawing of the Bungalow with the Gate in the Dist. of the Ishi Baug' (S. & B. no. 68).

Chapter Four

The Daniells in Northern India — 3

Dalmour to Calcutta: 1789-1791

WE do not know the precise date on which the Daniells left Lucknow, but they were at Dalmour on October 22nd, and made a sketch of the fort.

On the next day they 'unloosed the boats abt 6 oC. got to Nobusta Gau abt 7, stopped there an hour & made a few sketches. Reached Mancipur abt 5 oC & Brought too at the lower part of the Town (26) Un. & self left the Pinnace early & walked to Nobusta, where there is a small Hindoo building situated on a very high picturesque bank close to the River side' (*Hindoo Temple, interior, S. & B. not numbered: Hindoo temple at Nobusta, S. & B. no. 15*). They were back at Allahabad by the 30th, and drawing the *Hutteapour & Delhi Gates*. Later, they made 'correct drawings of the ornaments in the Buildings which we have made views of.' Here not only was November 4th a 'great holiday for the Hindoos—a vast number of people came to Allahabad to Nahennakur,' but there was an eclipse of the moon in mid-afternoon. They must have attended a nautch, for in the Royal Academy of 1834 William exhibited *Zohara, a Nautch girl, at the Court of Asoph-ul-Dowlah, Allahabad*.

From Allahabad they dropped down the river on their return to Benares, where again they saw an eclipse—this time of the sun. They were at Jaunpore on November 26th, and immediately visited the fort, the mosques and the other buildings of note. In the Abouleh Kan Musjid (Atala Masjid, S. & B. no. 43), which was 'said to have cost 70 Lacks of Rupees Buildg. which is as much as the Taje Mahl cost,' they recognised 'one of the most highly finished structures of its kind in Hindooostan—the most gorgeous portion of the interior is the central aisle that rises to a great height, being divided into several stories and covered by a vast dome which has a panelled ceiling ornamented with very elaborate decorations.' It obviously attracted them, for they did several views of it.

On the 7th: 'Un made Views of the S E Corner of the fort and a View of the fort from the Bridge, & two or three Sketches of houses. . . . I made a view of the Minar and Musjid near it in the fort erected by Firoz Shah—a View of the House near the Aboulah Kan Musjid & a Do on the Bridge.' Evidence of these drawings remain in:

Bridge & Part of Fort (S. & B. no. 83); N.W. View of Fort (T.D., R.A., 1798); Part of the Fortress (W.D., R.A., 1836, original of O.A., 1838); Gate of Dhundee Kau Musjid (W.G. no. 76a); Bridge (T.D., M.L., the original of D. & W., plate 18); In the Town (W.G. no. 67); Eedgah (W.G. no. 119) and View near Juapore (T.D., R.A., 1804, original W.G. no. 76b).

The Mosque commonly called Lillornagir (signed 'W.D., Nov.' S. & B. no. 40) nearby attracted their attention, and a Mr. Pyefinch receives everlasting fame by providing them with bread and butter for their journey!

While in Jaunpore they were present at a nautch, and both artists left a record of it. An oil was painted by Thomas in 1810 for Turner (subsequently presented by the Maharajah of Burdwan to Mrs. Robert Ware). William's picture, *A Nautchgirl exhibiting before a Man of Rank*, was posthumously exhibited at the Royal Academy, 1838.

On the 13th they walked to the fort near which they expected to find the boat which had left Seidpore the day before. No boat was there, and although they sent out a search party, there was no sign of it, and they were forced to spend the night under the lee of a Hindu building, fortifying themselves the while with 'a piece of Bread & a little brandy & Water.' The boat arrived about half-past ten and they pitched their tent near the Berna, only to be driven across the river by a horde of white ants. Here they left the boat, and by November 22nd they were back at Benares, where the weather was bad, and on the way to Scrole they were stopped by the turbulence of the river, which in the Berna Nullah had risen so sharply owing to the rains that it was fordable at only one place—and even so the water was up to the chins of the palanquin bearers. They were told later by a pessimist that two men had been drowned there two days earlier.

They seem to have been able to procure horses, for they 'rode most of the way.' Apparently, they were expected by Colonel Brisco, but, not finding him, they went immediately to Mr. D'agulars, where they met with a hearty welcome. We do not know whether any Europeans accompanied them from Chunar on January 1st, but that they had an escort is shown by references to guides and sepoys of the East India Company.

Passing near the waterfalls at Chunar Ghur ('the most romantic place we have met with'—and a waterfall was ever one of their favourite subjects) they proceeded by way of Peteta (S. & B. no. 123) to Lutteef Ghur, where they pitched their tent, and spent their time in drawing the buildings (*Lutteef Gur*, M.L.; *Ancient Hindu Temple*, S. & B. no. 38). The fort was built by Rajah Bulivant Singh; Chait Singh fled here, in 1781, from Benares, but when Pateta and Lutteef Ghur were attacked and taken on the same day by Major Crabb he escaped to Bijaigarh. The Daniells found the interior of the fort 'entirely a jungle'; the village destroyed, but a few huts had been erected 'which with the Country about it appears as miserable as can be imagined.'

From Markundi (M.L.) they could see the fort of Bijaigarh towering above them, and at Mah they secured guides to take them the hour's journey up the steep slopes to

the fortress. Once the stronghold of Rajah Chait Singh, this robber chief's eyrie was visited by Hodges in 1781, just after its siege and capture by Major Popham. Here they spent several days, thrilled by the romantic aspect of the place, especially from a nullah into which they had great difficulty in descending. The most interesting of their drawings is one by William which was done on January 8th, 1790, when 'they started early & visited the Neighbouring Hills from one of which (the one to the S of the Fort, where the English placed 2 Cannon at the time of the Cannonading) made a View of the Fort.' This formed number 88 in the Stevens & Brown exhibition and is a water-colour drawing, used by them on the cover of their catalogue. It shows Thomas sketching a distant scene of a hill fort; he is being shaded by a large umbrella supported by Indian servants, several of whom stand around. William is occupied in studying the fort through a telescope, his strained water-colour paper lying against a rock on which he is sitting native-fashion (see plate facing page 32).

Bidzee Ghur (T.D., R.A., 1802) was exhibited under the title 'Bridge Ghur' at the British Institution in 1807, and there were two oil-paintings in the Madras lottery. William exhibited a similar painting at the Royal Academy in 1811, and the originals for these may be among the four drawings in the Walker Gallery exhibition (nos. 163, 164, 165, 181) or the two in the Stevens & Brown collection (nos. 32, 78). They also did a view of *Mow* (W.G. no. 33), the waterfall in the neighbourhood (W.G. no. 141) and two of the bridge (W.G. nos. 142; S. & B. no. 127).

On their return from the waterfall they noted the pug marks of a tiger that had come to the river to drink, but they suffered no molestation. From Coosamar they passed through the nullah of Bijaigarh :

'on Right bold picturesqure Rocks, on the left gently sloping hills, the distance terminating with the valley thro which the Soan runs. Agouru appeared in View over the hills to the left. At the Gaut we found it very difficult for our Horses to descend on account of a Rock 12 or 14 ft high which ran very steeply down & almost perpendicular. The top of it represented loose bricks irregularly laid together but the Whole very firm hard Rocks—we searched for another Road but none was to be found so that we were obliged to make the attempt here & succeeded as it happened without any accident.'

This brought them to a plateau, and they were able to proceed in comparative comfort. On their arrival at

'Agouru a person from the fort crossed the River & paid us the usual Complts &c— informed us that the Rajah was absent for some days, but that every attention should be paid us during our stay. We crossed in a small flat bottom Canoe, & were shown part of the fort . . . the Rajah's Wife and family were in the principal part of it in consequence of which we were prevented from seeing it.—Were obliged to Swim our Cattle over the River as the Boats were too small to ferry them. In the evening we walked up the Hill near our tent, & found a vast deal of Matter (Clinkers) that had once very evidently been in a fluid state—the general Colour of the Stones were red which made my Uncle believe that the hill had been thrown up by Fire.'

The next day they received a present of bread and vegetables that had been sent by Mr. D'agulars from Chuna—five days' journey.

One morning a native caught a young black monkey and presented it to him. He notes solemnly 'I mean to take care of it,' but we hear of it no more.

A very pleasant memento of this visit is plate 19 in volume one of *Oriental Scenery*, which shows Hindu temples framed by the inevitable banyan tree (original drawing S. & B. no. 4). The only other known drawings are an unfinished wash of the fort (S. & B. no. 135), a distant view of the fort (water-colour, private collection), *Agouree, and Agouree, near Mukreeka* (W.G. nos. 73, 72).

They were now among the Kaimur hills, forming the southern boundary of the Shahabad district, varying from 1000 to 1450 feet. 'Rising abruptly from the plains their sides present sheer precipices' and 'the escarpments are everywhere lofty and bold.' An idea of the descriptive titles that sprinkle the pages of the early Royal Academy exhibition catalogues may be gathered from the oil-painting by Thomas which was exhibited in 1816: 'An Indian with his cattle, etc., having ascended in safety a dangerous pass in the mountains, returns thanks to Ganissa, the guardian of the Gaus: a Scene in the Chrympore (sic) district.' The Academy of 1806 contained a *View in the Cheynpore district*, also by Thomas, and a sketch of the hills is number 82 of the Victoria Memorial Hall album. In this album there is also a drawing of an Eed-gah or place designed for the performances of solemn Mahomedan festivals (no. 83), which was subsequently engraved in *Oriental Scenery* (VI, plate 15). Here they found the tomb of Bakhtiyar Khan, and Thomas did two drawings of it (S.A. nos. 6, 8).

Passing Bhagwanpur (S.A. no. 43) they journeyed down shocking roads, and arrived on January 19th at Ramgaih, where they were as usual received with hospitality. While the tent was being pitched the Daniells climbed a small hill to look at a 'very antient Hindoo temple built by Rajah Maundee abt. 1000 or more Years ago—there is a Maha-Du, and a few figures in the inside tolerably well executed & in the loose stones that lay abt. the Pagoda' (M.L.; S.A. nos. 4, 75; *Entrance to the Temple*, S. & B. no. 11). The exterior and interior of the temple form plates 13 and 22 of volume five of *Oriental Scenery*.

They found the village, situated in a beautiful valley, 'richly clothed with woods,' worth drawing, the results being a plate in *Oriental Scenery* (IV, 10), a water-colour (W.G. no. 185) and another *Near Ramgur* in a private collection. The peacefulness of the place, however, must often have been disturbed, lying as it was in the heart of the tiger country; indeed, in the early hours of the same day a house had been entered and a calf carried off into the jungle.

They diverged from their course on the 22nd, and satisfied their insatiable curiosity with a view of the hill 'called Setacurruosoee on which the Hindoos say that Seta when Ram her husband was in pursuit of her stoped to dress her Dinner.' They visited more ruins above Tunyu, where they measured the statue of Ram, and drew 'all the Hindoo Gods there.'

Approaching Shargarh they found many traces of tigers, and at one point one of their bearers saw four large bears, which fled at their approach. On 29th: 'left Shere Gur . . . stop'd often on the way to Kurmar & made Sketches of Shere Gur & of the Hill called by the Hill Men Rajah Dee—one of the boldest Crags we have met with—Un. says he never saw any in Yorkshire to equal it' (*Near Shere Gur*, T.D., R.A., 1801 1823: S.A. nos. 68, 78, 90: *Shergarh*, by William, Victoria & Albert Museum).

The guides now insisted on the impossibility of getting the livestock through the mountainous gorges, but the Daniells, by a display of firm denial of the very word 'impossible,' persuaded them to advance; and the difficulties proved less in fact than in imagination. William, with a rare flash of humour, says 'upon the whole in the language of the Country a very pucca business.'

At the foot of the pass they found at the entrance to a small cave a stately Brahmin 'very busily employed in saying his Prayers.' They could scarcely get a word out of him except that if they went into the cave they must remove their clothes. Although their modesty was offended, they still could not restrain their curiosity; and disregarding the Brahmin they entered the cave, but without removing their clothes. The ceiling of the first cave was covered with 'at least 10 thousand bats,' and a 'most slippery clayey road' did not add to their comfort. Eventually, they arrived at a very small opening, through which they were obliged to creep on hands and knees for a considerable distance, until they finally came to the principal part of the

'Cave of Maha Deo. This Scene was particularly striking on account of at least an assemblage of two or three hundred natural images of Maha Deo curiously grouped together. They are of petrified matter . . . of various heights, from 2 inches to 2 feet or more—this Place is considered a most sacred Cave by the Hindoos & in the month of Feby at least 10 thousand resort here to pay their devoir to the images. Water still continues to drip on them & the bottom of the Cave in this part was covered by Water.'

As the oil of their lamps was giving out, they were forced to abandon exploration of the caves that lay beyond, and returned to the entrance. The Brahmin, however, refused to talk to them, and kept 'muttering on in the same stile as before & could scarcely get a word from him.' His pastime when released from religious duties, they were told, was to go for a short crawl down the valley and back, by 'extendg himself flat upon the earth then drawg his feet towards his hands & so on till he is capable of throwing himself flat on the earth again . . . he seems in tolerable good health.'

The diary breaks off here, so that for the remainder of the Daniells' tour in Northern India we have to rely on the evidence of the paintings and engravings, and the text of the volumes in which the latter were published.

Rhotasgarh, a hill-fort south of Shargarh, towering to 700 feet above the valley, from which it rises sheer in places, left the same impression on them as Bijaigarh. It was captured by Sher Shah in 1539, and the neighbouring fort of Shargarh built to overlook it. From Akbarpur the approach is made across limestone hills covered with brushwood to a crest on which are the first defences, and then up a sandstone cliff, cut in places into

rough steps, which lead from ledge to ledge, guarded by walls and solid masonry (O.S. I, plate 5). The Royal Academy of 1832 contained a *Scene at Ratas Gur* by William (which may have been based on S.A. no. 87), and Thomas showed *Ruins of Part of the Palace* in 1799 (water-colours W.G. nos. 126, 152, S. & B., signed by William, not numbered; O.S. III, plate 2).

From a 'mountain within the works' the *View of Part of Ratas Gur* (O.S. I, plate 20; W.G. no. 153, S. & B. no. 81) was taken. A temple with a 'considerable flight of steps formerly crowned the eminence on the left: the upper part of which has been thrown down by the Mohammedans who erected a mosque near it and which in its turn is also become a ruin.' (O.S. I, plate 11; *Interior*, W.G. no. 203). A striking tribute to the accuracy of the Daniells was made when the temple was rebuilt at the beginning of the present century, the reconstruction being based entirely on the drawings made by these peripatetic artists one hundred and fifty years ago. Near the waterfall there is another small temple which was also restored from Thomas's drawing. Two drawings of the *Kutwhattea Gate* are known (W.G. no. 116, and *Interior*, no. 180), on the first of which William probably based the drawing which was engraved in *Oriental Annual*, 1835.

At Sasaram the tomb of the Emperor Sher Shah attracted their attention, and William gives a detailed description of it to accompany his drawing in *Oriental Annual*, 1834. It also forms the subject of a sketch (no. 77) in the Victoria Memorial Hall album, and one of Thomas's finest paintings, done for Turner, exhibited at the Royal Academy in 1810, and now in the Burdwan collection (S. & B. no. 64 may be the original drawing). 'There still stands in the south-east centre part of the town the remains of what must once have been an imposing building . . . by local Hindus often called the Naurat-tan,' which furnished Thomas with material for a Royal Academy exhibit (1811, original S. & B. no. 39); and he also did a drawing of an *Emmambarah* or religious establishment (S.A. no. 33).

Past the waterfalls at Tarachand Koondi (S.A. no. 51 and Dhuah Koondi, or 'Pool of Smoke' O.S. IV, plate 11; M.L.) they came to the river, and crossed to Madanpur (O.S. VI, plate 16, W.G. no. 179a) where they visited a Hindoo temple ' . . . now in a state of dilapidation . . . upon an eminence . . . commanding an extensive and beautiful view of the surrounding country scarcely inferior to that seen from Rhotas Gur' (O.S. V, plate 16; O.A., 1835; S.A. no 4).

Eight miles further on they came to Deo, where another temple was visited and drawn, the result being plates five and six in the fifth volume of *Oriental Scenery* (the original of the latter may be W.G. no 78), two sketches (S.A. nos. 80, 85), and an oil-painting *Deo near Gya* (M.L.).

Writing of Gaya, where the Daniells arrived at the beginning of March, Pennant says:

'At this town there is a very large *Ficus religiosa*, the *Arbor conciliorum* of Rumphius, with a small pagoda or chapel built under its shade, with remnants of porcellane idols, mutilated by the profane Mahometans, who take every opportunity of shewing their con-



BOORS RETURNING FROM HUNTING



HALT OF A BOOR FAMILY

Two plates from 'African Scenery', engraved by William Daniell after Samuel



A KORAH GIRL (T'KANESS)

Samuel Daniell

tempt of the Hindoo worship. Mr. Daniell, in his XVth plate (O.S. I) has favored us with a good representation of tree and buiilding.'

Brahmins assure the ignorant pilgrims that this tree 'proceeds from another more sacred one which is growing within a very ancient temple, under ground, in the fort of Allahabad' (S. & B., not numbered). This *Akshaya Bat*, or undying banyan tree, stands immediately under the Brahmajuni hill to the south-east of the town; while the tree of the same name at Allahabad is mentioned by Hiuen Tsang, a Chinese pilgrim of the 7th century. The Brahmins do not seem to have been above mixing business with religion, as they made a charge for viewing the tree: and their story of a tree proceeding two hundred miles from its parent was received with such credulity by pilgrims that a nice little profit was made!

William drew a Hindu temple (O.A., 1839) so accurately and described it so minutely in the letterpress that a visitor to present-day Gaya can identify it without difficulty as that of Prapita-Maheswar. Thomas included two paintings *Entrance to a Cave* and *Near Gya* in his Madras lottery, and of other drawings of caves note should be made of one signed by William (S. & B. no. 87) and another in a private collection.

Another Hindu temple was drawn on March 4th at Bodh-Gaya, seven miles south of Gaya (O.A., 1835, S.A. I, no. 18) and from here they pressed on by road to Patna (*Near Hilsa Behar*, W.G. no. 192b), and then by river to Bhagalpur. William's letter to his mother is dated from here on July 30th, 1790; and Farington records that the 'two Daniells resided for twelve months . . . in the same House with Samuel Davis.'

The Bhutan illustrations in Turner's *Account of an Embassy to the Court of the Teshoo Lama in Tibet* (published 1800) are by Davis, the original drawings, nineteen in number, on exhibition in the Victoria Memorial Hall, together with many others of this accomplished artist, including some of the falls at Mootee Thurna, which the Daniells had also visited. On his return from Turner's mission Davis was appointed by Warren Hastings to a writership in 1783, and was 'Assistant to the Collector and Registrar to the Court of Adawlut, Boglepore' from 1785 to 1792. In May 1793, he was at Burdwan as Collector; and there married Henrietta Boileau. Two years later, in July 1795, he was appointed Judge and Magistrate of Benares, and gallantly defended the narrow stairways of his residence, Nandewar House, with a pike seized from a native footman, when the house was attacked after the murder of George Frederick Cherry, the Resident, on January 4th, 1799, by the followers of Wazir Ali. (The air of India seems to have been conducive to the production of amateur artists of quality, for Cherry also has a claim to remembrance. In 1792, he painted portraits of Tipu Sultan, one of which is at the Commonwealth Relations Office and another in the Duke of Wellington's collection at Apsley House.) The famous pike was kept in a corner of the drawing-room of the house in Portland Square where Davis's widow resided after his death, and Mountstuart Elphinstone, who was a young assistant at Benares in 1799, used to come at least once a year to 'do poojah' to it: and Mr. J. S. Cotton (born 1848) used to relate that he was taken as a child on the same pilgrimage.

Samuel Davis was later transferred to Calcutta, where he became Accountant-General, and, after his retirement from India in 1805, he was a Director of the Company from 1810 until his death in 1819.

During their stay with him, the Daniells probably worked hard at the mass of sketches they had made during their journeys, preparing water-colour drawings and making oil-paintings for the lottery they intended to hold on their return to Calcutta. Residing here, they must have enjoyed a very much-needed rest, which at the same time would be interrupted by occasional excursions, on one of which the *Tomb of Ibrahim Hossain Khan* (W.G. no. 54) would be done. There is an oil-painting in the Commonwealth Relations Office representing a group of conical temples at Deogarh which Sir William Foster attributes to William Daniell. But the character of the composition seems rather to indicate that it is the work of William Hodges, who was certainly here, as plate 24, 'Pagodas at Deogur,' in his *Select Views in India* shows.

While at Bhagalpur they were particularly attracted by Hill House, home of Augustus Cleveland, for the Walker Gallery collection contained three drawings of it (nos. 4, 25, 83) whilst another drawing (no. 61) is entitled *T. S. House Augustus Cleveland*.

A pleasant record of this interlude in the Daniells' activity is afforded by the charming water-colour by Davis himself of the three artists partaking of an alfresco meal in the grounds of his house (V.M.H.).

But their holiday at last came to an end, and they once more packed their belongings and resumed their role of itinerant artists. From Bhagalpur they 'dropped down the river to Rajamah'l: here we crossed the Ganges and proceeded in our palanquins to the ruins of Gour, once the capital of Bengal, and about thirty miles from Rajemah'l.'

Here the fine Kotwali and Dakhil Darwaza received their attention (T.D., R.A., 1828, original may be either S. & B. no. 47 or 59; O.A., 1835; O.S. I, plate 4). Nearby is the minar of Pir Asa (a corruption of Firoz Shah) erected by Sultan Husain Shah to commemorate his victory in Assam, and it is shown in plate 23 of the fifth series of *Oriental Scenery* (and M.L.).

In the jungle they had an encounter with a wild boar, to commemorate which Thomas painted an oil, but seems never to have exhibited it. But this was nothing to what happened below Rajemahal. At a narrow bend of the river their baggage boat capsized. Everything they 'possessed in the world,' except their personal papers and precious drawings, sank in a few moments. What their thoughts must have been if the fruits of their years of labour had also been lost defies imagination!

And so, in the autumn of 1791, they arrived back at Calcutta, having travelled many miles since their departure in August 1788, and their arrival was noted by William Baillie, who informed Ozias Humphry (November 23rd, 1793) that 'Mr. Thomas Daniell . . . returned to Calcutta . . . with a collection of about 150 pictures.' They are

mentioned in the East India Kalendar this year for the first time, as amongst the European inhabitants of Bengal, where they are still described as 'engravers.'

Back at a fixed residence, they were soon in harness, completing their paintings, making further drawings of Calcutta, varied by a brief excursion into the Sundabands. On January 5th, 1792, the *Calcutta Gazette* announced a 'Lottery of Pictures painted during the extended tour.' One hundred and fifty pictures were on exhibition at the Old Harmonic Tavern, and the draw took place on March 1st, with a financial result which must have satisfied them, though William writes to his mother, people normally were 'more ready to admire Uncle's paintings than buy them.' A few pictures, however, remained unsold. Unfortunately, no catalogue can be traced, and it may be that many of the paintings still remain in India unidentified and unrecorded.

They now began a further series of views of Calcutta which were eventually published, not separately as in their initial venture, which had given Thomas 'much fatigue and no profit,' but in the second series of *Oriental Scenery*. A list of subjects is given for comparison with the first series of 1788 (see Appendix).

These aquatints are an advance both artistically and technically on the first set of views, and in some instances are obviously 'second thoughts.' A number of studies of Calcutta other than the above are known, and it is difficult to say with certainty whether they were done in 1788 or in 1791-92. There is a water-colour in the Victoria Memorial Hall of a building shown in plate 2; the *Black Pagoda, Chitpore Road* (pencil and wash, Victoria & Albert Museum), which is the original of *Oriental Scenery*, volume II, plate 5: and those, already mentioned, in the Walker Gallery exhibition, of which *Calcutta from the Garden* was engraved in the *Oriental Annual* of 1835, and which formed also one of William's contributions to the 1834 Royal Academy. A plate of the same title in *Picturesque Voyage to India* varies slightly from the 1835 engraving. Actually, the title is misleading, as the view is taken from the Howrah side opposite. A fine *Temple on the banks of the Hoogli above Calcutta*, a typical example of Thomas's skill in oils, is in the author's collection, and was shown at the India-Pakistan Exhibition in 1947-48.

On their departure up-river in 1788, William mentions in his diary that they waited for the Bore to expend itself—and he not only records it, but painted it: and sent the result to the 1836 Royal Academy exhibition. Subsequently, it was engraved in *Oriental Annual*, 1837 with William's description. The *Old Fort and River Bank* and *Old Court House Street*, oil-paintings by Thomas (V.M.H.), bring back memories of their initial venture in print-making, as they are identical to the plates published in 1788. It is possible that they were also painting portraits as a change from topographical and architectural subjects and the charming oil by William, *An Officer going Shooting*, may date from this period.

Pennant, writing after the publication of the second series of *Oriental Scenery*, says:

'A fine set of prints of Calcutta lately engraved by Mr. Thomas Daniell, shew the most splendid parts of the city, and many of the manners of the inhabitants. I remember seeing at Mr. Hodges a picture of a fine country seat. I took it for a house of some Englishman of

high rank in our own country, till I spied in the grounds an elephant, which marked the place it belonged to' (*View of Hindoostan*).

He might well have been writing of plate 6, *Part of Cheringhee*, where the 'houses, which are of brick, stuccoed, and afterwards coloured, are inhabited by opulent English gentlemen'; or of plate 3, the *Council House*—remove the Indians and the elephants and the camels, and what is left is a representative collection of Georgian buildings such as might be found in many English spas.

Chapter Five

The Daniells in Southern and Western India

1792-1793

CALCUTTA having served their purpose, the Daniells decided to explore the southern portion of India. Thomas, now forty-three years of age, was at the height of his powers, and William, twenty years younger, becoming every day more sure of himself, and capable now of finishing pictures without the aid of his older relative.

The success of the Calcutta lottery fresh in their minds, and the financial results presumably fresh in their pockets, they boarded the *Hastings* pilot sloop on March 10th, 1792, taking with them the few pictures which had remained unsold.

They coasted down to Injelee, where they transferred on the 13th to the *Dutton* Indiaman. The master, Captain Hamilton, appears to have been a patron of the arts, for by the 17th Thomas had dead-coloured the *Portrait of Scindia* for him. This would be based on the sketches made after the durbar (Chapter 2). On the 29th of the month they went ashore at Madras with all their chizebust (*Madras Courier*).

Here they remained only long enough to survey the ground, and doubtless to work out their routes, for on April 9th they left the city about 2 o'clock in the afternoon in their palanquins, and proceeded to Choultry, distant about nine miles, where they arrived at twenty minutes after four and came up with their tent, baggage, etc., St. Thomas Mount and a cluster of small hills appearing to the left. About sunset they saw the Trippasore hills, which had a romantic appearance, and on the nearer hills they saw several pagodas with the glass. They put up for the night at Choultry, which was small and rather dirty.

William gives a complete list of servants, etc., which is worth quoting in full:

'2 Palankeens with 11 Bearers to each; 4 Bearers for Bottle Khannah safe; 2 Do. Bangies; 2 Coolies for ye Drawing Tables; 2 Do. for a Cot; 1 Do. Fowls &c.; a second Dubash (who proved to be a great knave. He ran away from us on the Eveng. of 24 Ap. from Sundapilly); a Matee; a Cook; 2 Peons; a Lascar; a Portuguese & a Mussulman Boy; 2 Horses; 2 Sises; a Cart & 4 Bullocks; 3 Bullocks for the Tent &c.; 4 Bullock Men; Our Coolies & Bullocks rather intractable, a common case on the outset.'

From Choultry they moved on in heavy rain to Permador, where they were 'much entertained with the Hindu Temple. My uncle & self made a drawing each. (It)

APPENDIX II

A List of the Printed and Engraved Works of the Daniells

1. Separate Prints and Books Containing Prints Drawn and Engraved by the Daniells
2. Separate Prints and Books Containing Prints Engraved by William Daniell after Other Artists
3. Separate Prints and Books Containing Prints Engraved by Other Artists after the Works of the Daniells

A LIST OF THE PRINTED AND ENGRAVED WORKS OF THE DANIELLS 153

I. SEPARATE PRINTS AND BOOKS CONTAINING PRINTS DRAWN AND ENGRAVED BY THE DANIELLS

DANIELL, SAMUEL [and WILLIAM]

1. *African Scenery and Animals*, 2 vols., large folio, boards [1804-05].
Issued in parts, and published at £21. Each volume contains 5 pp. of text.
30 coloured aquatints, engraved surface $15 \times 19\frac{1}{2}$ ins., each inscribed 'Drawn and Engraved by Samuel Daniell' [and date] the first 3 plates 'No. 32 Clipstone Street Fitzroy Square,' the others 'No. 9 Cleveland Street, Fitzroy Square.'

VOLUME I

Engraved dedication to Lieutenant-General Francis Dundas.

1. A Korah Hottentot Village on the left bank of the Orange River, Jany. 1, 1804.
2. Bushmen Hottentots armed for an Expedition, Jany. 1, 1804.
3. The Gnoo, Jany. 1, 1804.
4. A Kaffer Village, April 15, 1804.
5. Kaifers on a March, April 15, 1804.
6. The Koodoo, April 15, 1804.
7. A Boosh-Wannah Hut, June 15, 1804.
8. Boosh-Wannahs, June 15, 1804.

VOLUME II

Engraved dedication to David Davies, Esqr.

16. A Boor's House, July 15, 1805.
17. Halt of a Boor's Family, July 15, 1805.
18. The Spring-Bok, or Leaping Antelope, July 15, 1805.
19. Scene in Sitsikamma, Augt. 15, 1805.
20. Korah Hottentots preparing to remove, Augt. 15, 1805.
21. The African Hog, Augt. 15, 1805.
22. The Town of Leetakoo, Septr. 15, 1805.

In all probability the plates were engraved by William Daniell (see page 106).
The Mendelssohn Collection in the Library of Parliament, Cape Town, S. Africa, has a copy containing the plates both plain and coloured.

I(A). *ANOTHER ISSUE*. By R. Havell in 1831. The colour is laid on much more heavily than in the original edition.

2. *A Picturesque Illustration of the Scenery, Animals and Native Inhabitants of the Island of Ceylon: in Twelve Plates*. Engraved after the Drawings (from Nature) of Samuel Daniell. Large folio, 1808 morocco backed boards, red morocco label [January 15].

Published at £10 10s.

4 pp. of text.

11 coloured aquatints and one soft-ground coloured etching, engraved surface $14 \times 19\frac{1}{2}$ ins., each inscribed: 'Drawn by Samuel Daniell, No. 9 Cleveland Street, Fitzroy Square' [and date].

1. Distant View of Trincomale, March 1, 1807.
2. The Spotted Antelope, March 1, 1807.
3. A Maha Modlier/Toddy Gatherer, March 1, 1807.
4. View Between Galle & Mattura, June 1, 1807.
5. Wild Boar, June 1, 1807.
6. Water Carrier, June 1, 1807.
7. The Ferry at Caltura, Septr. 1, 1807.
8. The Elk, Septr. 1, 1807.
9. A Gentoo Man/ & Woman, Septr. 1, 1807.
10. The Fishing Cove near Colombo, Decr. 1, 1807.
11. The Elephant, Decr. 1, 1807.
12. A Singaleze Man/ & Woman [soft ground etchings], Decr. 1, 1807.

No engraver's name is mentioned, but it may confidently be assumed that the actual aquatinting was done by William Daniell, from his own drawings after sketches by Samuel Daniell. The original water-colour by William for plate 6 is in the British Museum.

DANIELL, SAMUEL and WILLIAM

3. Sketches representing the Native Tribes, Animals and Scenery of Southern Africa, from Drawings made by the late Mr. Samuel Daniell, engraved by William Daniell. Published by William Daniell, Cleveland Street, Fitzroy Square, and William Wood, 428, Strand, 1820.

Oblong folio, boards (uncut copy $10\frac{1}{2} \times 14\frac{1}{2}$ ins.) With 48 soft-ground etchings, engraved surface $8\frac{1}{2} \times 10\frac{1}{2}$ ins., each inscribed 'Sam'l. Daniell del. . . . William Daniell sculpt. Published by William Daniell, London, July 15, 1820.'

One leaf of text accompanies each plate. Published at £3 3s. 25 copies on India paper, £4 4s. Title (verso blank), Dedication leaf to H.R.H. Leopold, Prince of Saxe-Coburg (verso blank). One page Introduction (verso blank), Contents (verso blank).

1. Harte-beeste.
2. Ant-eater.
3. Duiker.
4. Male Eland.
5. Female Eland.
6. Variety of Female Eland.
7. Spotted Hyena.
8. Jackal of the Cape.
9. Bosch-bok.
10. Cape Polecate.
11. Gems-bok.
12. Caracal.
13. Part of the Silver Mountain, near Drakenstein.
14. View of the Orange River.
15. Ratel.
16. Bunt Fox.
17. Striped Hyena.
18. Sasayby.
19. Rock Rabbit.
20. Red Reebole.
21. Spring Haas, or Cape Jerboa.
22. Residence of a Horde of Kaffirs.
23. Cape Mole.
24. Gonah Hottentot.
25. Hottentot.
26. Female Hottentot.
27. Kaffers.
28. Hottentot.
29. Female Hottentot.
30. Hottentot-Bosjeman-Booshwana.
31. Hendrick-Kaffer.
32. Booshwana-Hottentot.
33. Kaffer.
34. Kaffer Girl.
35. Stein-bok.
36. Cape Tiger-Cat.
37. Kokoon.
38. Orabie.
39. Harte-beeste Fountain.
40. Blue-Bok.
41. Korah Hottentot.
42. Korah Girls.
43. Booshwana.
44. Booshwana.
45. Korah Kirl.
46. Bosjeman Female.
47. Booshwana.
48. A Korah Girl.

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It is possible that the William Wood mentioned later became the husband of one of William Daniell's daughters.

The author's copy of this work bears the holograph inscription: 'From W. Daniell to his friend Fras. Magniac Esq.' This is written in ink, the only specimen that the author knows which departs from Daniell's usual method of inscribing copies in pencil.

4. Twenty Varied Subjects of the Tribe of Antelopes. From Drawings made in Africa by Samuel Daniell. Engraved by W. Daniell, R.A., London, Published by W. Daniell, Russell Place, Fitzroy Square, 1832.

Sm. oblong folio, linen covers, stamped in black within a ruled oblong panel: 'Daniell's African Antelopes.'

5 plates, mixed aquatint and soft-ground etching, the figures only coloured, engraved surface 6×9 ins., each inscribed 'Drawn and Engraved by Samuel & Wm. Daniell, R.A. Published Aug. 27, 1832, London.'

Title as above (verso blank). One unnumbered leaf of text to each plate.

Koodoo.

Harte-Beeste.

Sasayby.

Gems-Bok.

Kokoon.

The only copies we have been able to trace are:

(i) British Museum (5 plates only).

(ii) Central African Archives, Salisbury, S. Rhodesia. 5 plates and 5 pp. text (no title-page).

(iii) Copy of text only in Author's possession, having been presented to him by Mr. A. Gordon-Browne, who had previously disposed of the plates, which were the same as listed above.

No copy appears to have been auctioned in this country, and we can trace no bookseller who has ever had one for sale.

It would appear that the work was never completed, and that the fragment collated above is all issued.

It is interesting to compare this work with the *Sketches* of 1820. The Harte-Beeste, Sasayby and the Gemsbok are all obviously copies and the Kokoon modified, but the Koodoo is entirely different.

DANIELL, THOMAS

5. The Hot Wells, Bristol. Sepia aquatint, uncoloured, $5\frac{1}{2} \times 9\frac{1}{2}$ ins. No date [before 1784].
6. Riverside Scene with Two Figures approaching Hut on Top of Bank. Etching and aquatint, uncoloured, $5\frac{1}{2} \times 7\frac{1}{2}$ ins. No date [but dated 1784 in pencil].
7. Riverside Scene with Three Tents in Background. Etching in sepia, uncoloured, $5\frac{1}{2} \times 7\frac{1}{2}$ ins. Signed T. Daniell, no date [1784].
8. Views of Calcutta. 1786-88. 12 coloured aquatints, engraved surface $15\frac{1}{2} \times 20\frac{1}{2}$ ins. Issued without margins or titles. At the lower corner of each plate the inscription: 'T. Daniell, fecit, Calcutta,' with serial number and date.
1. The Old Fort, the Playhouse, Holwell's Monument, 1786.
2. The Old Court House and Writer's Buildings, 1786.
3. Part of the Old Tank, 1786.
4. Gentoo Pagoda and House, 1787.
5. The New Court House and Chandpam Ghaut, 1787.
6. The Old Fort Ghaut, 1787.
7. The New Buildings at Chouringhee, 1787.
8. Calcutta from the River Hoogly: Gentoo Buildings, 1788.
9. Old Court House and Street looking South, 1788.
10. Esplanade Row and the Council House, 1788.
11. Old Government House, 1788.
12. St. John's Church, 1788.

Although classed as aquatints by all his contemporaries, Daniell's plates are more nearly etchings, with some crude attempts at aquatinting, and what appears to be actual scraping of the plate.

9. **Designs of Columns and Ornaments.**

Copper-engraved vignette. Published by Cadell & Davis, Strand, Jany. 1, 1803.

10. **View in the Tinneville District East India.**

Copper-engraving. 7 x 9½ ins. Published by Thomas Parker, Surrey Side, Westminster Bridge, Jany. 2, 1809.

11. **Views and Antiquities of the Temples of Salsette, viz: Ekvera, Jugasree, Kindooty and Pandor's Cave, with Obelisks near Mundepiswer. 9 large coloured plates, atlas folio, London, n.d.**

The above quotation is taken from Lowndes' *Bibliographers Manual*, and the Victoria & Albert Museum's *Catalogue of pre-1869 Books on Art* (compiled as a desideratum of an Art Library).

We have been unable to trace a copy of this work. None of the national libraries of England or of India has, or has ever had, a copy.

It is natural to suppose that it forms part of *Oriental Scenery* (q.v.) but this is not so. A copy of this work, however, advertised for sale by Messrs. Quaritch in 1929 included '8 plates of *Plans of Hindoo Excavations in the Mountains of Ellora*' which are not called for; the Author's copy of the 1812-16 edition contains 8 plates, being outline plans only, with no inscriptions or title; and a copy of the original edition in the Brighton Public Library has an uncoloured aquatint of *Obelisks near Mundepishwar* bound in.

DANIELL, THOMAS and WILLIAM

12. **Oriental Scenery. In Six Parts, 144 coloured aquatints and 6 uncoloured engraved title-pages, engraved surface 17 x 24 ins.**

6 parts, large folio, 1795-1808. Published at £210.

An 8vo volume of text issued with each part, the title-page differing in minor details from that of the engraved title.

SERIES ONE

Engraved title: *Oriental Scenery: Twenty-Four Views in Hindooostan, taken in the Years 1789 and 1790; Drawn and Engraved by Thomas Daniell, and, with permission, respectfully dedicated to the Honourable Court of Directors of the East India Company, London, March 1, 1795.*

Plates inscribed: Drawn and Engraved by Thomas Daniell [and serial number]. Published as the Act Directs for Thos. Daniell by Robt. Bowyer at the Historic Gallery, Pall Mall [and date].

1. Eastern Gate of the Jumma Musjed, at Delhi, March, 1795.
2. Hindoo Temples at Bindrabund on the River Jumna, March, 1795.
3. The Cotsea Bhaug, on the River Jumna, at Delhi, May, 1795.
4. Ruins of the Ancient City of Gour, May, 1795.
5. Raje Gaut, the Principal Road up to Rotas Ghur, Bahar, July, 1795.
6. The Chalees Satoon, on the Jumna side of the Fort of Allahabad, July, 1795.
7. Remains of an Ancient Building, near Firoz Shah's Cotillah, at Delhi, Sept., 1795.
8. Part of the Palace, in the Fort of Allahabad, Sept., 1795.
9. The Gate leading to the Mausoleum of the Emperor Akbar at Secundra, near Agra, Novr., 1795.
10. Part of the City of Patna, on the River Ganges, Novr., 1795.
11. An Ancient Hindoo Temple in the Fort of Rotas, Jany., 1796.
12. The Mausoleum of Mudoom Shah Dowlut, at Moneah, on the River Soane, Jany., 1796.
13. Part of the Fort built by the Emperor Shere Shah, at Delhi, March, 1796.
14. Ramnagur, nearly opposite Bernares, on the River Ganges, March, 1796.
15. The Sacred Tree at Gyar, in the Province of Bahar, May, 1796.
16. Dusasumade Gaut, at Bernares, on the River Ganges, May, 1796.
17. Mausoleum of Sultan Chusero, near Allahabad, July, 1796.

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18. The principal Gate leading to the Taje Mah'l, at Agra, July, 1796.

19. Hindoo Temples at Agouree, on the River Soane, Bahar, Sept., 1796.

20. View of Part of Rotas Ghur, in Bahar, Sept., 1796.

21. Hindoo Temple near Currah, on the Eastern Bank of the River Ganges, Novr., 1796.

22. Mausoleum of Sultan Purveiz, near Allahabad, Novr., 1797.

23. The Jummah Musjed, at Delhi, Jany., 1797.

24. Gate leading to a Musjed, at Chunar Gur, Jany., 1797.

SERIES TWO

Engraved title: *Oriental Scenery: Twenty-four Views in Hindooostan [taken in the year 1792]; Drawn by Thomas Daniell and engraved by himself and William Daniell; and with permission respectfully dedicated to the Right Honourable Henry Dundas, one of His Majesty's Principal Secretaries of State, President of the Board of Commissioners for the Affairs of India, Treasurer of the Navy, &c., &c., &c., London, August, 1797.*

Plates inscribed: Drawn by Thos. Daniell, Engraved by Thos. & Wm. Daniell [and serial number]. Published as the Act directs by Thos Daniell, Howland Street, Fitzroy Square [and date].

1. Part of the Esplanade, Calcutta, Augt., 1797.

2. View on the Chitpore Road, Calcutta, Augt., 1797.

3. The Council House, Calcutta, Feby., 1798.

4. The Writer's Buildings, Calcutta, Feby., 1798.

5. Govinda Ram Mittee's Pagoda, Calcutta, Augt., 1798.

6. Part of Cheringhee, Calcutta, Augt., 1798.

7. South East View of Fort St. George, Madras, Sept., 1797.

8. Part of the Black Town, Madras, Sept., 1797.

9. The Government House, Fort St. George, March, 1798.

10. The Armenian Bridge, near St. Thomas's Mount, March, 1798.

11. The Assembly Rooms on the Race Ground, Sept., 1798.

12. Western Entrance to Fort St. George, Sept., 1798.

13. Part of the Palace, Madura, Novr., 1797.

14. View in the Fort of Madura, Novr., 1797.

15. Interior View of the Palace at Madura, May, 1798.

16. An Hindoo Temple at Madura, May, 1798.

17. Ruins of the Palace, Madura, Novr., 1798.

18. Tremal Naig's Choutry, Madura, Novr., 1798.

19. The Rock of Tritchinopoly, taken on the River Cauvery, Decr., 1797.

20. The Great Pagoda, Tritchinopoly, Decr., 1797.

21. View in the Fort of Tritchinopoly, July, 1798.

22. The Great Bull, an Hindoo Idol, Tangore, July, 1798.

23. South East View of Tritchinopoly, Decr., 1798.

24. The Great Pagoda, Tanjore, Decr., 1798.

SERIES THREE

Engraved title: *Oriental Scenery: Twenty-Four Views in Hindooostan, Drawn and engraved by Thomas and William Daniell, and, with permission, respectfully dedicated to the Right Honourable George Viscount Lewisham, President of the Board of Commissioners for the Affairs of India, London, June, 1801.*

Plates inscribed as in Series Two, but 'Drawn & Engraved by Thos. & Wm. Daniell.'

1. Near the Fort of Currah, on the River Ganges, Augt. 1, 1801.
2. Ruins in Rotas Gur, in Bahar, Augt. 1, 1801.
3. Gate of the Loll Bhaug, at Fyzabad, Octr. 1, 1801.
4. Mausoleum of the Rance, Wife of the Emperor Jehangir, near Allahabad, Octr. 1, 1801.
5. The Punj Mahalla Gate, Lucnow, Decr. 1, 1801.
6. The Mausoleum of Amir Khusero, at the Ancient City of Delhi, Decr. 1, 1801.
7. Ruins at Cannouge, Febr. 1, 1802.
8. The Entrance to the Mausoleums in Sultan Khusero's Garden, near Allahabad, Febr. 1, 1802.
9. A Mosque at Juanpore, April 1, 1802.
10. Gate of a Mosque, built by Hafez Ramut, at Pillibeat, April 1, 1802.
11. Jag Deo, and Warrangur, Hill Forts in the Barramah', June 1, 1802.
12. Ryacotta, in the Barramah', June 1, 1802.
13. Verapadroog, in the Barramah', Augt. 1, 1802.
14. Ousoor, in the Mysore, Augt. 1, 1802.
15. View of Gyah, an Hindoo Town in Bahar, Octr. 1, 1802.
16. Palace of Nawab Sujah Dowla, at Lucnow, Octr. 1, 1802.
17. Lucnow, taken from the opposite bank of the River Goomty, Decr. 1, 1802.
18. A Baolee, near the Old City of Delhi, Decr. 1, 1802.
19. View at Delhi, near the Mausoleum of the Emperor Humaioon, Febr. 1, 1803.
20. The Baolee, at Rammagur, Feby. 1, 1803.
21. View from the Ruins of the Fort of Currah, on the River Ganges, April 1, 1803.
22. View of Mutura, on the River Jumna, April 1, 1803.
23. Mausoleum of Kausim Solemanee, at Chunar Gur, June 1, 1803.
24. Mausoleum of Nawab Asoph Khan, at Raje Mahel, June 1, 1803.

SERIES FOUR

Engraved title: *Twenty-Four Landscapes. Views in Hindooostan. Drawn and engraved by Thomas & William Daniell. With permission respectfully dedicated to the Right Honourable George O'Brien, Earl of Egremont, London, May, 1807.*

Plates inscribed as in Series Three.

1. Cape Comorin, near Calcad, Jany. 1, 1804.
2. Waterfall at Puppanassum, in the Tinnevelly District, Jany. 1, 1804.
3. Waterfall at Courtallum, in the Tinnevelly District, Jany. 1, 1804.
4. Shevagurry, Jany. 1, 1804.
5. Cheval pettore, Jany. 1, 1804.
6. Near Attoor, in the Dindigul District, Jany. 1, 1804.
7. Sankry Droog, Jany. 1, 1804.
8. Near Bandell, on the River Hoogley, Jany. 1, 1804.
9. Sicra Gulley, on the Ganges, Jany. 1, 1804.
10. Ramgur, or Rampoor, in the Bernares District, Jany. 1, 1804.
11. Dhuah Koonde, in the Bernares District, Jany. 1, 1804.
12. Cannoge, on the River Ganges, Jany. 1, 1804.
13. View at Nigeibabad, near the Coaduwar Gaut, March 1, 1804.
14. Coaduwar Gaut, March 1, 1804.
15. View in the Koah Nulla, May 1, 1804.
16. Jugganor, in the Mountains of Sirinagur, May 1, 1804.
17. View near Duramundi, in the Mountains of Sirinagur, July 1, 1804.
18. Near Dusa, in the Mountains of Sirinagur, July 1, 1804.
19. Buddell, opposite Bilcate, in the Mountains of Sirinagur, Septr. 1, 1804.

SERIES FIVE

20. View of the Ramgunga, Septr. 1, 1804.
21. View between Natan and Taka-Ca-Munda, Novr. 1, 1804.
22. Between Taka-Ca-Munda and Sirinagur, Novr. 1, 1804.
23. The Rope Bridge, at Sirinagur, Jany. 1, 1805.
24. View taken near the City of Sirinagur, Jany. 1, 1805.

Engraved title: *Antiquities of India. Twelve (Twenty-four) Views from the Drawings of Thomas Daniell, R.A. & F.S.A. Engraved by himself and William Daniell. [Taken in the Years 1790 and 1793.] Dedicated respectfully to the Society of Antiquaries of London. London, Oct. 15, 1799. Printed by T. Bensley, Bolt Court, Fleet Street, 1799.*

Issued in two parts, 1799-1808.

Plates inscribed as in Series Three.

1. Sculptured Rocks at Mauveleporam, on the Coast of Coromandel, Octr. 15, 1799.
2. The Entrance of an Excavated Hindoo Temple, at Mauveleporam, Octr. 15, 1799.
3. An Excavated Temple on the Island of Salsette, Decr. 1, 1799.
4. The Portico of an Excavated Temple on the Island of Salsette, Decr. 1, 1799.
5. An Hindoo Temple at Deo, in Bahar, Jany. 15, 1800.
6. An Inside View of the Preceding Temple [No. 5], Jany. 15, 1800.
7. The Entrance to the Elephanta Cave, March 1, 1800.
8. Part of the Interior of the Elephanta, March 1, 1800.
9. S.W. View of the Fakir's Rock in the River Ganges, near Sultaungunge, April, 15, 1800.
10. S.E. View of the Fakir's Rock in the River Ganges, near Sultaungunge, April 15, 1800.
11. Part of the Kanaree Caves, Salsette, June 1, 1800.
12. The Interior of an Excavated Hindoo Temple, on the Island of Salsette, June 1, 1800.
13. The Temple at Mandeswara, near Chaynpore, Bahar, Decr. 1, 1808.
14. An Antique Reservoir near Colar in the Mysore, Decr. 1, 1808.
15. Exterior of an Ecd-gar near Chaynpore, Bahar, Decr. 1, 1808.
16. Interior of a Temple near Muddunpore, Decr. 1, 1808.
17. View near Bangalore, Decr. 1, 1808.
18. Entrance to an Hindoo Temple near Bangalore, Decr. 1, 1808.
19. The Observatory at Delhi, Decr. 1, 1808.
20. The Observatory at Delhi, Decr. 1, 1808.
21. A Pavilion belonging to an Hindoo Temple [Upright], Decr. 1, 1808.
22. Interior of the Temple at Mandeswara, near Chaynpore, Bahar [Upright], Decr. 1, 1808.
23. A Minar at Gour [Upright], Decr. 1, 1808.
24. The Cuttub Minar [Upright], Decr. 1, 1808.

SERIES SIX

Engraved title: *Hindoo Excavations in the Mountain of Ellora, near Aurungabad, in the Deccan, in Twenty-Four Views. Respectfully dedicated to Sir Charles Warre Malet, Bart, Late the British Resident at Poonah. Engraved from the Drawings of James Wales, By and Under the Direction of Thomas Daniell, London, June 1, 1803.*

Plates inscribed: Drawn by James Wales. Engraved by and under the Direction of Thos. Daniell—then as in Part Three [but all dated June 1, 1803].

1. The Mountain of Ellora (First View).
2. The Mountain of Ellora (Second View).
3. The Mountain of Ellora (Third View).
4. Jagannatha Sabha.
5. Paraswa Rama Sabha.
6. The Entrance of Indra Sabha.
7. Indra Sabha, looking outwards.
8. Indra Sabha.

9. Doomar Leyna.
10. Junwassa, or the place of the nuptials.
11. Rameswara.
12. The Entrance to Kailasa.
13. South-West View of Kailasa.
14. North-East View of Kailasa.
15. The Upper Part of Kailasa.
16. The Upper Part of Kailasa.
17. Dasavatara.
18. The Ashes of Ravana.
19. The Ashes of Ravana.
20. Tin-Tali.
21. Do-Tali.
22. Viswakarma.
23. Viswakarma.
24. Dehr Warra.

Although not entitled *Oriental Scenery* the *Antiquities of India* and the *Hindoo Excavations* are always included in complete sets.

Prideaux (*Aquatint Engraving*, 1909) states that the following editions were issued in octavo:

Antiquities of India, 1800; *Hindoo Excavations*, 1804, but it would seem that the octavo text only is referred to.

The whole work was reissued, using the original plates, by Bohn (c. 1841) at £52 10s. The plates were sold to India some years ago, and copies of these modern printings were on sale in Indian bookshops before World War II.

ANOTHER EDITION

13. *Oriental Scenery. One Hundred and Fifty Views of the Architecture, Antiquities and Landscape Scenery of Hindooostan. Drawn and Engraved by Thomas and William Daniell. Reduced from their folio edition . . . and carefully copied under their direction. London, printed for Thomas and William Daniell, No. 9 Cleveland Street, Fitzroy Square, and Longman, Hurst, Rees, Orme and Brown, Paternoster Row, January 1, 1812 [— 1816]*

6 parts, small oblong folio.

144 plates, engraved surface $6\frac{1}{2} \times 9$ ins., inscribed: Published by Thos. & Willm. Daniell, No. 9 Cleveland Street, Fitzroy Square, London, and dated from 1812 to 1816.

6 engraved titles dated as follows:

Series One. Jany. 1, 1812.

Series Five. June 1, 1815.

Series Two. July 1, 1812.

Hindoo Excavations. No date (plates dated Feby. 1, 1816).

Series Three. May 1, 1814.

Series Four. May 1, 1814.

Text: Introduction (1 p.) in first part only, + 1 leaf of text to each plate.

Published (usually bound in 3 volumes) at £18 18s.; coloured copies at £21.

ANOTHER ISSUE

13(a). *Oriental Scenery. One Hundred and Fifty Views of the Architecture, Antiquities and Landscape Scenery of Hindooostan. Drawn and Engraved by Thomas and William Daniell. London, Published by the Authors, MDCCCLXVI.*

6 parts bound in 1 volume, small folio.

This is a reissue of the smaller *Oriental Scenery*, the plates being identical in every way.

Title-page differs as above.

No Introductory page.

Text collates as follows:

Series One, pp. 1-6.

Series Four, pp. 19-26.

Series Two, pp. 7-12.

Series Five, pp. 27-31 (v. blank).

Series Three, pp. 13-18.

Series Six, pp. 33-40.

Henry G. Bohn's Catalogue of Books (1841) announces that he has purchased the entire remainder stocks of the plates of the smaller edition of *Oriental Scenery*, which he is selling at £6 6s. the set, bound

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in three volumes. It is possible that he made another and cheaper reissue with a new title-page as above. The copy we have seen is in light blue smooth cloth, decorated with black lines, but bearing no publisher's name.

14. The Taje Mahal at Agra. 1801.

1. The Taje Mahal at Agra.

Coloured aquatints, $21 \times 34\frac{1}{2}$ ins.

Published with a descriptive booklet.

Views of the Taje Mahal at the City of Agra, in Hindooostan, Taken in 1789. 8vo, 1801.

Title as above (v. blank except for imprint: T. Bensley, Printer, Bolt Court, Fleet-Street), pp. 4-7 (v. blank).

Grey paper wrappers, stitched.

With folding line-engraved ground plan by James Newton.

15. Quarterdeck of an Indiaman.

Coloured aquatint, $4\frac{1}{2} \times 7\frac{1}{2}$ ins.

Drawn and Engraved by Thos. & Willm. Daniell. Published by Messrs. Longman, Hurst, Rees & Orme, Paternoster Row, Feby. 1st, 1810.

16. A Picturesque Voyage to India by the Way of China, by Thomas Daniell, R.A., and William Daniell, A.R.A. 1810.

50 coloured aquatints, engraved surface $4\frac{1}{2} \times 7\frac{1}{2}$ ins. Each marked 'Drawn & Engraved by Thos. & Willm. Daniell. Published by Messrs. Longman, Hurst, Rees & Orme, Paternoster Row' [and date].

Title (v. blank) + Introduction 2 pp. 1 leaf of text to each plate.

Small oblong folio, published by Longman, Hurst, Rees and Orme, Paternoster Row, and William Daniell, No 9 Cleveland Street, Fitzroy Square. 1810. Published at £12 12s.

1. Gravesend, Jany. 1, 1810.

2. Passing Beechy-Head, Jany. 1, 1810.

3. Madeira, Jany. 1, 1810.

4. Off Madeira, Jany. 1, 1810.

5. Crossing the Line, Jany. 1, 1810.

6. Gale off the Cape of Good Hope, Feby. 1, 1810.

7. A Man overboard, Jany. 1, 1809.

8. Cape of Good Hope, Feby. 1, 1809.

9. Albatross, Feby. 1, 1810.

10. Java Head, Feby. 1, 1810.

11. Malaye Proas & Canoes, Feby. 1, 1810.

12. Anjere-Point Straits of Sunda, March 1, 1810.

13. Dutch Residence at Anjere-Point, March 1, 1810.

14. Watering Place at Anjere Point, April 1, 1810.

15. Malays of Java, March 1, 1810.

16. A Malaye Village, March 1, 1810.

17. Malaye Proas, March 1, 1810.

18. Malays of Java, April 1, 1810.

19. Cocoa Nut & Betel Trees, April 2, 1810.

20. Chinese Trading & Fishing Vessels, May 1, 1810.

21. Macao, China, June 1, 1810.

22. Chinese Husbandman, June 1, 1810.

23. Hotun, on the Canton River, June 1, 1810.

24. Chinese Vessels, June 1, 1810.

25. Near Whampoa, China, June 1, 1810.

26. Chinese Tomb, July 1, 1810.

27. Whampoa Pagoda, July 1, 1810.

28. A Chinese Gentleman, July 1, 1810.

29. A Chinese Lady, July 1, 1810.

30. A Scene on the Canton River, July 1, 1810.

31. Hoe Chu Fou Toe, a Chinese Fort near Canton, Augt. 1, 1810.

32. South West View of Canton, Augt. 1, 1810.

33. Chinese Barber, Augt. 1, 1810.

34. Chinese Lady, Augt. 1, 1810.

35. Chinese of Rank, Augt. 1, 1810.

36. Chinese Junks, Septr. 1, 1810.

37. Chinese Pavillion, Septr. 1, 1810.

38. An Offering to the God of Fire, Septr. 1, 1810.

39. View in a Chinese Garden, Septr. 1, 1810.

40. A Chinese Military Officer, Septr. 1, 1810.

41. Chinese Duck Boat, Octr. 1, 1810.

42. Camoens Cave, Macao, Octr. 1, 1810.

43. Coast of Cochin China, Octr. 1, 1810.

44. Pedro Branco, Straits of Malacca, Octr. 1, 1810.

45. Cape Ricardo, Straits of Malacca, Octr. 1, 1810.
 46. Fowl Island, Bay of Bengal, Novr. 1, 1810.
 47. Near Gangwaugh Colly, on the River Hoogly, Novr. 1, 1810.
 48. Near Cucrahattie, on the River Hoogly, Novr. 1, 1810.
 49. View of Calcutta from the Garden Reach, Novr. 1, 1810.
 50. Old Fort Gout, Calcutta, Novr. 1, 1810.

DANIELL, WILLIAM

17. London Docks 1800-13.
 A Series of 8 coloured aquatints, engraved surface 16×25 ins., published separately at £2 12s 6d. each.
 1. An Elevated View of the New Docks & Warehouses now Constructing on the Isle of Dogs near Limehouse for the reception & accommodation of the Shipping in the West India Trade, Octr. 15, 1802.
 2. An Elevated View of the New Dock in Wapping, Jany. 1, 1803.
 3. Brunswick Dock on the Thames at Blackwall, Octr. 20, 1805.
 4. A View of the London Dock, Octr. 1, 1808.
 5. A View of the East India Docks, Octr. 20, 1805.
 6. Commercial Dock, Rotherhithe, June 1, 1813.
 7. To the Right Hon. Lord Hawkesbury, &C &C. This Perspective Sketch illustrating a design . . . on the improvement of the Port of London. Published . . . for Geo. Dance, Esq., R.A., Upper Gower St., London, Novr. 10, 1800. Size 13×25 ins.
 8. Another Version:
 View of London, with the Improvements of its Port, after the Design of George Dance, R.A., Augt. 15, 1802.
 18. An Hindoo Temple Erected in Melchet Park in the County of Wilts.
 Aquatint (uncoloured) $11\frac{1}{2} \times 16\frac{1}{2}$ ins.
 Drawn and engraved by Wm. Daniell. No date [1802].
 19. The New Bridge Over the River Tweed at Kelso, Scotland.
 Coloured aquatint, $16\frac{1}{2} \times 25\frac{1}{2}$ ins.
 Painted, Engraved and Published by W. Daniell, 9 Cleveland Street, Fitzroy Square, London, July 15, 1804.
 20. Views of London 1804-05.
 A series of 6 coloured aquatints, engraved surface 16×26 ins. and engraved dedication to 'George Dance, Esquire, R.A. Architect to the City of London, &c. These Six Views of the Metropolis of the British Empire are respectfully dedicated by William Daniell, London, January 1st, 1805.'
 Published at £10 10s. the set, separate prints at £2 12s. 6d. each.
 Engraved dedication: the above inscription on a monumental tablet forming part of a large uncoloured engraving being a composite vignette of London.
 1. London from Greenwich Park, Augt. 1, 1804.
 2. The Tower and the Pool, Augt. 1, 1804.
 3. London Bridge, June 1, 1804.
 4. N. Bank with St. Paul's & Blackfriar's Bridge, June 1, 1804.
 5. Somerset House before the Embankment, Jany., 1805.
 6. Westminster Abbey & Bridge, Jany., 1805.
 The first plate only bears a title, but all are marked 'Drawn, Engraved and Published by William Daniell, No 9 Cleveland Street, Fitzroy Square, London' [serial number and date].

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21. The Action of Commodore Dance and the Comte de Linois off the Straits of Malacca, Feby. 15, 1804.
 The Fleet of the East India Company repulsing a French Squadron near the Straits of Malacca, Feby. 15, 1804.
 Coloured aquatints, each $15\frac{1}{2} \times 30\frac{1}{2}$ ins.
 Painted and engraved by William Daniell. Published by William Daniell, No. 9 Cleveland Street, Fitzroy Square, Septr. 20, 1804.
 22. A View of the Frigates Stationed in The Hope under the Command of the Elder Brethren of the Trinity House, 1804.
 Coloured aquatint, $14\frac{1}{2} \times 26\frac{1}{2}$ ins., with key plan.
 Drawn, engraved and Published by William Daniell, No. 9 Cleveland Street, Fitzroy Square, London, Jany. 20, 1804. The names of the ships mentioned include: *Daedalus*, *Vestal*, *Retribution*, *Iris*, *Heroine*, *L'Unite*, *Modiste*, *Quebec*, *Solebay*, *Resource* and the King's Yachts.
 23. Interesting Selections from Animated Nature, with Illustrative Scenery; designed and engraved by William Daniell, A.R.A., London; Printd (sic) for T. Cadell and W. Davies, Strand, London; by G. Sidney, Northumberland Street, Strand, no date [1807-12].
 2 volumes, oblong folio, boards, $10\frac{1}{2} \times 15$ ins. Title (verso blank) List of Subjects (verso blank) and one leaf of text to each plate.
 120 aquatint engravings, engraved surface $6 \times 8\frac{1}{2}$ ins., each bearing inscription 'Designed and Engraved by Willm. Daniell & Published by Messrs. Cadell & Davies, London' [and date]. Published at £15 15s. (but London Catalogue of Books . . . 1800-1827, says £10 10s.).

VOLUME I

Zebra, May 1, 1812.
 Shark, March 1, 1807.
 Betel Tree, March 1, 1807.
 Great Boa, March 13, 1807.
 Turtle, March 1, 1807.
 Egret, May 1, 1807.
 Alpaca, May 1, 1812.
 Mangrove, March 1, 1807.
 Whale, March 1, 1807.
 Basaltic Columns, March 1, 1807.
 Crocodile, March 1, 1807.
 Great-Eared Owl, March 1, 1807.
 Hart-Beest, May 1, 1812.
 Fan-Leaved Palm, March 1, 1807.
 Ostrich, March 1, 1807.
 Rostrated Chaltodon, March 1, 1807.
 Arabian Camel, March 1, 1807.
 Interior of a Salt Mine, March 1, 1807.
 Gnoo, May 1, 1812.
 King Fisher, March 1, 1807.
 African Bird's Nest—Part 1. March 1, 1807.
 Paper Nautilus, March 1, 1807.
 Banyan Tree, March 1, 1807.
 Cave of Fingal, March 1, 1807.
 Ethiopian Hog, May 1, 1812.

Stork, March 1, 1807.
 Hippopotamus, March 1, 1807.
 Banana Tree, March 1, 1807.
 White Ants' Nest, March 1, 1807.
 Lantern Fly, March 1, 1807.
 Bull, May 1, 1812.
 Cocoa-Nut Tree, March 1, 1807.
 Heron, March 1, 1807.
 Bear, March 1, 1807.
 Aloe, March 1, 1807.
 Solen, March 1, 1807.
 Pallah, May 1, 1812.
 Lion, March 1, 1807.
 Numidian Crane, March 1, 1807.
 Centipede, March 1, 1807.
 Papyrus, March 1, 1807.
 Chameleon, March 1, 1807.
 Pelican, May 1, 1812.
 Date Tree, March 1, 1807.
 Hyaena, March 1, 1807.
 Golden Eagle, March 1, 1807.
 Giant's Causeway, March 1, 1807.
 Bamboo, March 1, 1807.
 Tyger, March 1, 1807.
 Egyptian Ibis, May 1, 1812.

Camel Cricket, March 1, 1807.
Penguin, March 1, 1807.
Elephant, March 1, 1807.
Goshawk, March 1, 1807.
Rein Deer, March 1, 1807.

VOLUME II

Spring-Bok, May 1, 1812.
Monkey, March 1, 1807.
Electric Eel, March 1, 1807.
Flying Dragon, March 1, 1807.
Buffalo, March 1, 1807.
Grotto of Antipharos, March 1, 1807.
Rhinozeros, March 1, 1807.
Bird Catching Spider, March 1, 1807.
Beaver, March 1, 1807.
Hercules Beetle, March 1, 1807.
Indian Ox, April 10, 1809.
Cuckoo, April 10, 1809.
Cerastes, April 10, 1809.
Wild Swan, June 1, 1809.
Butterfly, April 10, 1809.
Bread Fruit Tree, April 10, 1809.
Guana, April 10, 1809.
As, April 10, 1809.
Flying Fish, April 10, 1809.
Salamander, June 1, 1809.
Seal, April 10, 1809.
Dragon Fly, June 1, 1809.
Salmon, June 1, 1809.
Locust, June 1, 1809.
Lobster, June 1, 1809.
Fox, April 10, 1809.
Jerboa, June 1, 1809.
Goose, April 10, 1809.
Cowry, June 1, 1809.
Wolf, April 10, 1809.

ANOTHER ISSUE

23(A). Fifty Plates from *Animated Nature*, comprising the plates from the 'Indian Ox' onwards, on India paper, proofs before letters.

The Author's copy has these plates bound in with the ordinary copies.

24. The European Factories at Canton.

Coloured aquatint, $15\frac{1}{2} \times 30\frac{1}{2}$ ins.

Drawn, engraved and published by William Daniell, No. 9 Cleveland Street, Fitzroy-Square, London, 1808.

Dedicated to John Wollmore.

THE DANIELLS

Cassowary, May 1, 1812.
Pholas, March 1, 1807.
African Birds' Nests—Pt. 2, March 1, 1807.
Scorpion, March, 1, 1807.
Cockatoo, March 1, 1807.

Muscle, June 1, 1809.
Tea Tree, June 1, 1809.
Carriion Vulture, June 1, 1809.
Cobra de Capello, June 1, 1809.
Water Ouzel, April 10, 1809.
Oyster, June 1, 1809.
Porcupine, April 10, 1809.
Nightingale, April 10, 1809.
Stag Beetle, June 1, 1809.
Otter, June 1, 1809.
Cedar Tree, June 1, 1809.
Shepherd's Dog, April 10, 1809.
Pike, June 1, 1809.
Swallow, April 10, 1809.
Walrus, April 10, 1809.
Pigeon, April 10, 1809.
Snail, June 1, 1809.
Giraffe, June 1, 1809.
Mackrel, June 1, 1809.
Fir Tree, April 10, 1809.
Raven, April 10, 1809.
Ichneumon, April 10, 1809.
Gannet, April 10, 1809.
Squirrel, June 1, 1809.
Land Crab, June 1, 1809.
Elk, April 10, 1809.
Condor, June 1, 1809.
Goat, April 10, 1809.
Sturgeon, June 1, 1809.
Mallard, June 1, 1809.

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25. View of the East Front of the New Theatre Royal, Covent Garden.

Coloured aquatint, $14\frac{1}{2} \times 22\frac{1}{2}$ ins.

Drawn, engraved & published by William Daniell, No. 9 Cleveland Street, Fitzroy-Square, London, Septr. 1, 1809.

26. A View of the Bridge now Building over the Thames at Vauxhall . . . from the Design of John Rennie. . .

Coloured aquatint, $16 \times 30\frac{1}{2}$ ins.

Drawn and engraved by William Daniell, and Published by him at No 9 Cleveland Street, Fitzroy-Square, London, Novr. 15, 1810.

27. Daniel (sic) W. A Familiar Treatise on Perspective, designed for Ladies And those who are unacquainted with the Principles of Optics and Geometry: Whereby, in a few Days, sufficient of this useful Science may be learned, to enable any Person, accustomed to the Use of the Pencil, to draw Landscapes, and the simpler Objects of Art, With Perspective Accuracy. Second Edition, Improved, 17 copper-engraved plates, engraved surface $3\frac{1}{2} \times 6\frac{1}{2}$ ins. (except *Frontis.*, $3\frac{1}{2} \times 5$ ins.) 8vo ($7\frac{1}{2} \times 4\frac{1}{2}$ ins.), marbled boards, red roan spine, wood-engraved paper label inscribed DANIEL'S [PERSPECTIVE] Price 5s. within architectural design on front cover, London, Darton, Harvey and Darton, 1810.

Collation:

Tide (verso blank), pp. (3)–46, one leaf of 'Books Published, by Darton, Harvey and Darton.'

Plates:

Frontispiece: cottage with trees and figures, the numeral 7 in top left-hand and bottom right-hand corners (although a plate 7 occurs in volume) and inscription 'Oct 18(?)' bottom left-hand corner.

Plates 1–15, geometrical diagrams.

In addition there are wood-engraved diagrams on pp. 7, 8.

This is a curious production. The date of the first edition cannot be traced, and the British Museum possesses the second edition only. The *London Catalogue of Books, 1800 to 1827*, has the following entry: 'Daniel's (sic) Wm. Familiar Perspective, 12mo, h. bd . . . 5s. od, Harvey,' followed by his *Picturesque Voyage, Illustrations to the Island of Staffa, Selections from Animated Nature*.

28. A Voyage Round Great Britain . . . by Richard Ayton. With a Series of Views, Illustrative of the Character and Prominent Features of the Coast, Drawn and Engraved by William Daniell, A.R.A., London, for Longman, Hurst, Rees, Orme and Brown, Paternoster-Row; and William Daniell, No 9 Cleveland Street, Fitzroy Square. 1814–25.

8 volumes, folio, containing 308 coloured aquatints, engraved surface $6\frac{1}{2} \times 9\frac{1}{2}$ ins.

Published in part in buff, printed paper wrappers at 10s. 6d. per part, but discontinued after Volume IV (part 56), the remaining volumes being published bound in boards at £7 12s. 6d., complete sets at £60.

In addition to the 308 coloured plates, an uncoloured plate of Keneas Head, dated April 1, 1816, etched in outline and unfinished, is sometimes bound in Volume I.

An Index Chart to the Voyage was published separately at 5s.

The text of the first two volumes only was written by Ayton, the remainder being by Daniell himself.

VOLUME I (1814)

Engraved Dedication: Rt. Hon. and Hon. the Master and Assistants of the Corporation of Trinity House. Title: Introduction 3 pp. (iii–v, vi blank) + pp. 1–215 (p. 216 blank). 26 coloured aquatints, each marked 'Drawn and engraved by Willm. Daniell. Published by Messrs. Longman & Co., Paternoster Row & W. Daniell, 9 Cleveland St., Fitzroy Square, London' [and date] + errata slip.

1. The Lands-end, Cornwall, Jany. 1, 1814.

2. The long-ships lighthouse off the lands end, Cornwall, Jany. 1, 1814.

3. The entrance to Portreath, Cornwall, Feby. 1, 1814.